

Course: 12th Grade English

Teacher(s): Jessie

ESSENTIAL QUESTIONS for the year <i>(The critical questions and tensions to explore across the year)</i>	ESSENTIAL UNDERSTANDINGS for the year <i>(The big ideas grounding the exploration across the year):</i>
<ul style="list-style-type: none">★ How can we make critical thinking visible and audible?★ Who is rewarded and who is punished for their actions and why?★ What are the psychological effects of doing the right or wrong thing in a complicated world?★ What conditions lead to people becoming victims, perpetrators, bystanders, or heroes?	<ul style="list-style-type: none">★ College level scholars participate in the recursive cycle of scholarship in which their role shifts from the recipient to the producer of knowledge. This participation involves critical thinking while reading and listening, discussion, and writing for a specific audience. The scholar's role is active and conscious.★ The benefits and consequences that characters experience in literary works often reflect an author's perspective and critique of society within a specific historical and social context.★ A theory or "lens" is a system of ideas and/or principles that can be applied in a variety of contexts and inform interpretation. A lens is a simplified version of a theory. In order to apply a lens, scholars usually:<ul style="list-style-type: none">○ Understand the lens/theory and can talk about its key concepts and terms○ Use the theory to focus their reading:<ul style="list-style-type: none">■ What aspects of the lens/theory are proven or disproven by the characters?■ How does the setting reflect the theorists' vision of society?■ How can the theory be used to interpret the beg, climax, and conclusion of the literary work (or any cultural artifact)?
Priorities	Grading categories and percentages that reflect these priorities:

- ❖ Promote academic empowerment through a focus on *significance*. What are the practical, economic, ethical, psychological and social implications of a text or idea? (PEEPS)
 - Making more meaningful and specific connections within and across texts
 - Summing up and synthesizing analysis into more thoughtful and significant conclusions
 - How do new texts and ideas challenge, support, or alter our view of the world?

- ❖ Foster independence through **metacognition** and an emphasis on voice and audience in writing and speech (online conversations, in-class conversations, writing for audiences (peers, admissions committees, contests with financial prizes, exhibition committees etc.)

- ❖ Students consciously choose organizational structures in their thinking, writing, and speech so that arguments build on each other (not just claim).

- ❖ Deepening thinking and embracing complexity through varied sentence structures and advanced punctuation

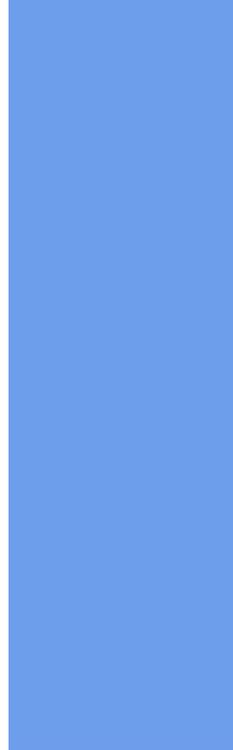
- ❖ Making conscious choices when reading, thinking, and writing

Reading comprehension, completion and critical thinking: 35%

Writing and Exams: 35%

Discussion: 15%

Work Habits: 15%



Important Dates

College Essays, Nov. 15

Submission for Creative Writing Awards, Feb. 5

Second Semester Exhibition First Draft, March 28

Second Semester Exhibition Second Draft, May 31

~~Six Ways of Looking at a Drake Song: Critical Thinking Mini-Unit: Sept 8-23~~

College Essay: September

Non-fiction reading and writing Reviews - New York Times

From the Bible to BuzzFeed: Literature as Warning and Instruction: October- December with Song Analysis as Launch

J-Term Creative Writing: (Students will submit personal essay or original poem to Penguin/Randomhouse contest) January

Gender Undercover: Feb-April

Horror and Gothic: April 17-End of year

Protected Reading Time:

Critical Reading Progression and Product

Unit 1

Mini-Unit Introduction

Essential Questions for Unit #1-How can we make critical thinking visible and relevant?

SUMMATIVE ASSESSMENT

Authentic Performance **TASK** that frames the learning in unit:

(Think: UMBRELLA for CONTENT) (could be a couple)

Summative: Five Ways of Looking at a Drake Song - Students make a poster or presentation on a song of their choice in class, using a variety of critical thinking strategies: questioning, analysis, synthesis, and evaluation. Posters will be displayed around the building.

Key **CONTENT** covered that should be leveraged in the performance task/s

Scholars make critical thinking visible on paper and in discussion when they:

- **Comprehend and summarize:** make sure you understand the central ideas and details
- **Analyze** (Can be in notes, annotations, or discussion): Breaking the texts into parts and naming the parts: Classifying (Literary Elements and Techniques), Comparing, Cause and Effect
- **Infer and question** (Can be in notes, annotations, or discussion) At this stage, you make explicit what is only implicit: theme, effect, unstated assumptions and beliefs that direct the creator's choices, conclusions about the text based on analysis and prior knowledge about the artist and their work, the genre etc.
- **Synthesize** (Written or spoken): Integrating source and your original ideas and thinking. Looks like a paragraph or series of paragraphs, an essay, an exhibition, a presentation, an argument, or a speech. Synthesis is thinking made clear for an audience and requires evidence

	<p>in the form of summary, paraphrase, or direct quotation.</p> <ul style="list-style-type: none"> ○ Evaluate (Written or spoken): Determine adequacy, significance and value. Looks like a review, an editorial, or legal opinion. Sentence starters provided.
<p>Common Core Learning <u>STANDARDS</u> <i>(Think: UMBRELLA for transferable Skills)</i></p>	<p>The transferable takeaways or enduring understandings For example: . skill buckets, literary genres cross cutting concepts, what do they remember, what is spiraled) that house the common core & content introduced, repeated, or elevated in the unit (note which) to be applied to performance task/s</p>
<p><i>Key Ideas and Details:</i> CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><i>Craft and Structure:</i> CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CCSS.ELA-LITERACY.SL.11-12.1.C Propel conversations, [thinking, and writing] by posing and responding to questions that probe reasoning and evidence.</p>	<p>Enduring understandings/rationale/contextualizing our work:</p> <ul style="list-style-type: none"> ★ Critical thinking can be applied in a broad array of contexts and deepen your enjoyment and understanding of what you consume ★ Menu of critical thinking approaches and products

<p>FORMATIVE (opportunities for the skills and content along the way - think gradebook categories :). Capturing Classwork Brainstorm</p>	<p>Differentiated texts, resources, support structures, possible small groups, and tools</p>
<p>Formative: Annotations and notes on song lyrics (multiple chances to practice on summer hits), discussion, and synthesis practice on whole class text and in small groups</p>	<p><u>Toolkit:</u></p> <p>Layered model annotations at each level Ms. Candlin’s project model</p> <p>Resources:</p> <ul style="list-style-type: none"> -Inference sentence starters if necessary -Significance sentence starters -Characterization/setting/symbol reminders from 11th grade <p>Texts: 6 DIFFERENT VIEWS ON DRAKE'S 'VIEWS' (PLUS A BONUS RE'VIEW'):</p> <p>http://noisey.vice.com/blog/views-on-drakes-views</p> <p>http://www.sfweekly.com/shookdown/2016/05/13/the-5-best-songs-on-drakes-views-that-arent-hotline-bling-or-one-dance</p>

<p>From the Bible to BuzzFeed: Literature as Warning and Instruction Can literature persuade us to do the right thing?</p> <p>How are students working towards independence?</p> <ul style="list-style-type: none"> ● Online discussions of short stories and lectures 	
<p>SUMMATIVE ASSESSMENT Authentic Performance TASK that frames the learning in unit: <i>(Think: UMBRELLA for CONTENT) (could be a couple)</i></p>	<p>Key CONTENT covered that should be leveraged in the performance task/s</p>
<p>Summative: Analytical Paper: Cause and Effect</p>	<p>↑Transfer from last unit: Transitions: cause and effect, transitions in time. Remind kids of “Why then?” papers for Copeland.</p>

Review Lit Elements from 11th Grade: Setting, characterization, symbol and motif

Vocab: Perpetrator, victim, bystander, upstander, systemic, historical context, punishment, reward, guilt, innocence, influence, moral dilemma, knowledge, ignorance, Cause and effect, sequence, parallels, disposition(al), situational

Reading Literature and Writing About It (Writing Literary Criticism):

Leveled character analysis. Review and build on 11th grade ____ yet ____ and move to looking at larger patterns of behaviors, character changes and interactions between characters. This will start with annotating/note-taking structures as we read and then move to two paragraph + responses in which one paragraph builds on, further supports, contrasts, or demonstrates a cause and effect with the prior paragraph. This might start out looking at triggers and responses in characters and narrators: Where does the character respond most negatively? Most positively? Why? How does our understanding of one response inform the other? Does the character ever respond differently to the cue/trigger? Where and what is the significance?

Rhetorical moves to push critical thinking/writing:

Note-taking and sentence stems for cause and effect

Significance: Considering how authors represent the social and psychological effects of characters' actions and

Humanities Content: Psychologists use the following terms for understanding **transformations** in human **character** and we can do the same as readers and viewers to think critically about characters in literature and people in life and history:

- Dispositional** (What's inside the person)
- Situational** (External Factors)
- Systemic** (Pertaining to systems, such as legal, economic, political, or cultural)

Common Core Learning STANDARDS
(Think: UMBRELLA for transferable Skills)

The transferable takeaways or enduring understandings

For example: . skill buckets, literary genres cross cutting concepts, what do they remember, what is spiraled) that

	<p>house the common core & content introduced, repeated, or elevated in the unit (note which) to be applied to performance task/s</p>
<p>-Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>-Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>-Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p> <p>-Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>-Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>	<p>Enduring understandings/rationale/contextualizing our work:</p> <p>*<u>Non-fiction texts and lectures</u> provide a framework, but not a shortcut, that can deepen and focus our thinking. In college-level classes, professors expect you to process your thinking on your own time. (We will do it together).</p> <p>*Scholars move from passive to active when they choose their focus, even if it is within the constraints of a class or an assigned text. They look for and nurture kernels of interest, connect them to their prior knowledge, and develop their interest into ideas and theories they can share with others.</p> <p>* Narrative has a variety of purposes. It can entertain, persuade, or inform audiences.</p> <p>*Authors purposefully sequence and reveal information in a literary work in order to make a lasting impression on readers. Close readers can connect specific scenes and details in relation to what comes before and after them and to a literary work's meaning as a whole.</p> <p>*Increased independence means that we move beyond analyzing an isolated element or event in a literary text, and begin to explore the relationships between various ideas elements, events, or patterns.</p> <p>*One way to make our writing, speaking, and thinking more sophisticated is to consider causes and effects in life and literature. There are specific words and phrases we can use to spur and develop this type of critical thinking.</p>
<p>FORMATIVE (opportunities for the skills and content along the way - think gradebook categories :).</p>	<p>Differentiated texts, resources, support structures, possible small groups, and tools</p>

Capturing Classwork Brainstorm

Formative: Processing page on Zimbardo's lecture using critical thinking strategies for a non-fiction text, **Zimbardo blog post with connection**, **graded discussions**, claims and 2 paragraph + writing on short stories and novel, reading quizzes

Possible Small Groups:
-Literary element refreshers

Ted Talk, The Psychology of Evil by Phillip Zimbardo
<https://www.google.com/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=the%20psychology%20of%20evil%20ted%20talk>

Paired Texts 2:

"The Ones Who Walk Away from Omelas" by Ursula Leguin

<http://engl210-deykute.wikispaces.umb.edu/file/view/omelas.pdf>

"Escape from Spiderhead" by George Saunders*

<http://www.newyorker.com/magazine/2010/12/20/escape-from-spiderhead>

Paired Full-Length Texts

Flight by Sherman Alexie

The Laramie Project by Moises Kaufman

Other options:

"Until Gwen" by Denis Lehane

<http://www.theatlantic.com/magazine/archive/2004/06/until-gwen/302966/>

"Nemecia" by Kristen Valdez Quade

<http://www.narrativemagazine.com/issues/fall-2012/spring-contest-winners/nemecia-kirstin-valdez-quade>

Charts:

[Scholarly Habits](#)

And more...

Model Paper: [Madison Jean Phillipe](#)

	<p>Bank of Ideas that I may or may not use:</p> <p>Multiple Examples: https://www.buzzfeed.com/madelinescott/21-times-sansa-stark-was-the-best-1sohb?utm_term=.rn3gMEwXoB#.ojWDg5wPql</p>
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<p align="center">Unit #3 and Unit #5: Narrative Writing (Students are reading in book clubs during these units)</p> <p align="center">*Personal (College Essay)</p> <p align="center">*Penguin Randomhouse Creative Writing Contest (Due first week in Feb)</p>	
<p><i>How are students working towards independence?</i></p> <ul style="list-style-type: none"> -Peer workshop protocol -Student chosen mentor text -Online discussion 	
<p>SUMMATIVE ASSESSMENT Authentic Performance TASK that frames the learning in unit: <i>(Think: UMBRELLA for CONTENT) (could be a couple)</i></p>	<p>Key <u>CONTENT</u> covered that should be leveraged in the performance task/s</p>
<ul style="list-style-type: none"> ● Personal essay that can be used for college applications ● Submission to Penguin Randomhouse Creative Writing Awards ● Senior reading/slam or anthology (Sold for senior trip fundraising and/or prom?) 	<ul style="list-style-type: none"> ● Collecting strategies: drawing, mapping, listing, free writing ● Narrative structure: chronological, flashback, in medias res (saving the best for last, withholding the thesis until the end) ● Scene and summary ● Anecdote ● Sensory imagery and organized description (p. 154-159 Bedford Reader) ● Specific and concrete language vs. abstract language ● Leveled dialogue ● Transitions in space and time as tools of pacing ● Inquiry-based sentence structure and punctuation work

	<ul style="list-style-type: none"> • Strong vs. weak verbs (p. 104-105 Bedford Reader)
<p>Common Core Learning <u>STANDARDS</u> (Think: UMBRELLA for transferable Skills)</p>	<p>The transferable takeaways or enduring understandings For example: . skill buckets, literary genres cross cutting concepts, what do they remember, what is spiraled) that house the common core & content introduced, repeated, or elevated in the unit (note which) to be applied to performance task/s</p>
<ul style="list-style-type: none"> • 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 tasks, purposes, and audiences. • Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. • Use narrative techniques, such as dialogue, pacing, description and reflection to develop experiences, events, and/or characters. • Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). • Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. • Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>Enduring understandings/rationale/contextualizing our work:</p> <ul style="list-style-type: none"> • We develop our own voice when we find writers whose experiences speak to us as readers. • <i>Higher stakes writing requires lots of low-stakes practice in which writers write to think. Putting the pen on the page can give shape and texture to experiences and ideas that do not “pop” into our heads, but instead develop through exploration.</i> • <i>Writers write personal narratives for a variety a purposes and audiences. Personal narrative gives writers an opportunity to define themselves to an audience AND demonstrate their writing skill. In this sense, the voice is as important as the story. Voice is not an innate skill or quality, but can be developed through practice and revision.</i> • <i>“In most kinds of narration, whether fiction or nonfiction, writers who want to entertain and make their points clear often refrain from revealing the gist of the story, its point, right at the beginning. In fact, many narratives do not contain a THESIS STATEMENT, an assertion of the idea behind a story, because such a statement can rob the reader of the very pleasure of narration, the excitement of seeing a story build. That doesn’t mean the story lacks a thesis, however -- far from it. The writer has every</i>

	<p><i>obligation to construct the narrative as if a thesis statement showed the way at the start, even when it didn't" (Bedford Reader, 99).</i></p> <ul style="list-style-type: none"> <i>In order to understand the impact of our writing on an audience, we need to share it with others and listen actively to what they have to say. We are compassionate towards ourselves and others during this process.</i>
<p>FORMATIVE (opportunities for the skills and content along the way - think gradebook categories :). Capturing Classwork Brainstorm</p>	<p>Differentiated texts, resources, support structures, possible small groups, and tools</p>
<p>Formative: Guided writing exercises, vignettes and anecdotes, mentor text annotations, discussion of whole-class or small group personal essays, workshop notes, drafts</p> <p>Writing Prompts:</p> <p>http://learning.blogs.nytimes.com/2014/11/13/500-prompts-for-narrative-and-personal-writing/?_r=0</p> <p>Bedford Reader: Narrative and Description Chapters</p>	<p>Models by former students for teaching invention, revision etc:</p> <p>College Essays that Worked: https://docs.google.com/document/d/11p4pC1cjI7FWogbR87MAobStKk4gHOuie7h39S64j3o/edit#heading=h.ptcdnobop8vv</p> <p>Tynasia Scott Madison Jean Phillippe</p> <p>Resources:</p> <p>Peer Workshop Protocol Rules for Sharing Questions to help you develop personal narratives Leveled Dialogue Narrative Endings Leveled Technique</p> <p>Texts:</p> <p>Teenage narrators/teenage moments Aziz Ansari: Why Trump Makes Me Scared for My Family</p>

	<p>How to Eat a Guava by Esmeralda Santiago Champion of the World by Maya Angelou The Best Pizza in the World by Elizabeth Gilbert</p>
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Unit #4: Gender Undercover

Gender Undercover

How is this unit promoting independence?

- *Students review notes from first literature unit and set goals based on first analytical paper (in English google folder)*
- *Student-led in class discussions*

<p>SUMMATIVE ASSESSMENT Authentic Performance TASK that frames the learning in unit: <i>(Think: UMBRELLA for CONTENT) (could be a couple)</i></p>	<p>Key CONTENT covered that should be leveraged in the performance task/s</p>
<p>Cause and effect essay: What does _____ reveal about the social consequences of conforming to or rebelling against a traditional gender norm? Use a literary text and historical examples to support your assertion.</p>	<ul style="list-style-type: none"> • Beginner’s Guide to Reading with a Gender Lens: https://Click Here • Checklist for non-fiction reading practices • Literary foils and parallel characters • New diagrams for representing relationships between ideas, events, and characters <p>Vocab: conformity, rebellion, social norm, patriarchy, binary/non-binary, repression</p> <p>Tier 2: Embody, uphold, societal, historical context, conform, rebel</p> <p>As a result Thus Therefore</p>

	Consequently
Common Core Learning <u>STANDARDS</u> <i>(Think: UMBRELLA for transferable Skills)</i>	The transferable takeaways or enduring understandings For example: . skill buckets, literary genres cross cutting concepts, what do they remember, what is spiraled) that house the common core & content introduced, repeated, or elevated in the unit (note which) to be applied to performance task/s
<p>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings</p> <p>Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>Develop the claim thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	<ul style="list-style-type: none"> • Readers pay close attention to the way a character's traits and behaviors are rewarded, ignored, or punished by their social group (cause and effect). • When we compare and contrast characters' traits and behaviors within and across texts, we can infer patterns that help us determine the literary work's larger purpose. • Significance: Considering how authors represent the social, psychological, and economic effects of an event or social climate. • Strong writers transfer their creative writing craft to their criticism, making thoughtful choices on how to choose the best word, vary their sentence structure and convey strong opinions in criticism • In order to develop credibility, scholars use definitions in their critical thinking, discussion, and writing • We improve our understanding of a literary work when we research its historical context biographical information about the writer
FORMATIVE (opportunities for the skills and content along the way - think gradebook categories :). <u>Capturing Classwork Brainstorm</u>	Differentiated texts, resources, support structures, possible small groups, and tools
Formative: Synthesis of non-fiction at the beginning of the unit, Completion/comprehension quizzes, graded discussions, mini comparative essays throughout the unit,	Excerpts from Composing Gender, Clips from Disney movies Advertisements

	<p>Whole Class <i>Streetcar Named Desire</i> by Tennessee Williams <i>Streetcar Named Desire</i> film</p> <p>Story Clubs</p> <p>TB “Natasha” “Virgins” “Ask Me If I Care” “Drinking Coffee Elsewhere” “A Cheater’s Guide to Love” “How to Date a Brown girl, Black girl, White Girl or a Halfie”</p> <p>Former Student Work David Corbet: How does TW explore patriarchy in SND? Criticism http://www.bu.edu/writingprogram/journal/past-issues/issue-2/seigle/</p>
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Unit #5	
<i>American Horror Story:</i>	
SUMMATIVE ASSESSMENT Authentic Performance TASK that frames the learning in unit: <i>(Think: UMBRELLA for CONTENT) (could be a couple)</i>	Key CONTENT covered that should be leveraged in the performance task/s
Comparative	
Common Core Learning STANDARDS <i>(Think: UMBRELLA for transferable Skills)</i>	The transferable takeaways or enduring understandings For example: . skill buckets, literary genres cross cutting

	<p>concepts, what do they remember, what is spiraled) that house the common core & content introduced, repeated, or elevated in the unit (note which) to be applied to performance task/s</p>
	<p><u>I deas and t heor i es you'l l expl ore i n your readi ng and resear ch:</u></p> <ol style="list-style-type: none"> 1. Horror uses symbols to represent internal or societal conflicts 2. Although horror does not necessarily address identity politics directly, it almost always offers an argument about gender, sublimated sexuality, or race 3. Every twist and turn in a horrorscape has a purpose. 4. The horror genre-- and the ways we make sense of it--cuts across all types of media.
<p>FORMATIVE (opportunities for the skills and content along the way - think gradebook categories :). <u>Capturing Classwork Brainstorm</u></p>	<p>Differentiated texts, resources, support structures, possible small groups, and tools</p>
<p>Formative:</p>	<p><i>Thriller</i> by Michael Jackson, song and video <i>Carrie</i> by Stephen King and 1974/2013 Film <i>Sharp Objects</i> by Gillian Flynn</p> <p>Book/Film Clubs The Shining The Haunting of Hill House And more...</p> <p>Paired Texts 1: Shock Value by Emily Nussbaum: <i>American Horror Story</i> is an allegory of worst-case scenarios, all visceral enough to work. http://nymag.com/arts/tv/reviews/american-horror-story-nussbaum-2011-11/</p> <p>Review: FX's 'American Horror Story' an overwrought mess Read more at http://www.hitfix.com/blogs/whats-alan-watching/posts/review-fxs-american-horror-story-an-overwrought-mess#QjCmkOlcB9eoOviW.99</p>

	2	3	4	5	6	7
<p>Unit Essential Question/s & Unit time frame</p> <p><i>Hums- split cells below to indicate reading/writing / social studies units</i></p>	<p>Authentic performance task/s that frame the learning in unit: summative assessment</p> <p>(UMBRELLA for content)</p>	<p>Key content covered that should be leveraged in the performance task/s</p>	<p>Common Core Learning Standards</p>	<p>The transferable skills (i.e. skill buckets, literary genres cross cutting concepts or enduring understandings) that house the common core & content introduced, repeated, or elevated in the unit (note which) to be applied to performance task/s</p>	<p>Key formative assessment opportunities for the skills and content along the way - think gradebook categories :).</p> <p>Capturing Classwork Brainstorm</p>	<p>Differentiated texts, resources, support structures, possible small groups, and tools</p>
	<p>Essay on short story</p> <p>Essay on <i>Streetcar</i></p>		<p>Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact (reading)</p>			

