

## ENGLISH COURSE SYLLABUS

**Course Title:** AP English Literature and Composition

**Department:** English

**Course Description:**

This course will provide students with the skills that they need to study literature at the college level. They will read a wide variety of British and American authors from different historical periods (ranging from the sixteenth century to present day) and across many genres, including the short story, the novel, drama, and poetry. Students will be introduced to the practice of close reading of a literary text and will develop this skill throughout the course. Students will realize how close, careful reading of a text can yield multiple meanings. They will learn to write about literature based on a close observation of the text itself. They will look carefully at the text itself, paying close attention to such elements as diction, syntax, tone, style, structure, voice, figurative language, symbolism, and imagery. Class discussions will require students to pose questions and suggest interpretations for the literary works that we are reading and to base their readings on a close analysis of the text itself. This syllabus includes a list of all the literary texts that we will be studying this year. In our reading for this class, we will look carefully at the themes, style, and structure of each literary work. Students will also learn to evaluate the social, historical, and cultural values reflected and embodied by the literature that we study in their writing.

The summer before they enter the Advanced Placement English Literature and Composition class, all students must read five literary works. Completion of the summer reading is a requirement for admission to the course. Students are asked to keep a reader response journal as they complete the summer reading. This journal will encourage students to engage with the texts they are studying and will develop their ability to write to understand. The summer reading assignments will serve as the basis of discussion for the first unit of the year.

Writing is a central element of this course. Students will have frequent opportunities to write in a variety of modes including writing to understand, writing to explain, and writing to evaluate. Formal graded essays will be written frequently and returned with copious feedback for the student. These essays will often ask students to formulate an interpretation of a literary text, be it poetry, prose, or drama. Students will have clear guidelines for the structure and organization of these papers before they begin writing. Students will write interpretations of the literature we study by looking closely at theme, symbolism, figurative language, point of view, tone, irony, imagery, diction, style, and structure within a literary work. They will practice close readings of the text and learn how to provide adequate textual support for their ideas. Time will be given during class for exploring various strategies for structuring such an essay and examining ways to incorporate textual evidence into an essay effectively. Students will have frequent opportunities to revise their written work in this class through their participation in numerous peer editing workshops. They will also have the option to revise their work following individual writing conferences with me and on the basis of the detailed comments that are returned with each graded essay. The students will also engage in frequent writing workshops throughout the year in

which we will consider specific elements that students need to work on in their writing. The workshops will both instruct students in writing and give them feedback on improving the skills needed to rewrite drafts of their essays. These writing workshops will instruct students in topics such as the effective use of rhetoric, controlling tone and writing for a specific audience, the structure and logical organization of essays, varying sentence structure and the correct use of coordination and subordination, establishing and maintaining voice, using a wide range of vocabulary words appropriately, achieving emphasis through careful choice of diction and sentence structure, balancing generalizations with specific details in an essay, building coherence in an essay through the use of emphasis, transitions, and repetition, and using textual support. Feedback on the development of these specific skills in a student's writing will be given during these writing workshops.

### **Primary Course Materials:**

#### **Novels and Short Fiction**

The Bluest Eye by Toni Morrison  
As I Lay Dying by William Faulkner  
In the Lake of the Woods by Tim O'Brien  
Interpreter of Maladies by Jhumpa Lahiri  
Dubliners by James Joyce  
The Stranger by Albert Camus  
Ethan Frome by Edith Wharton  
Pride and Prejudice by Jane Austen  
Mrs. Dalloway by Virginia Woolf  
Tess of the D'Urbervilles by Thomas Hardy  
Brave New World by Aldous Huxley

#### **Drama:**

Wit by Margaret Edson  
Othello by William Shakespeare  
Hamlet by William Shakespeare  
Death of a Salesman by Arthur Miller

#### **Poetry:**

The Holy Sonnets of John Donne  
Shakespeare's selected sonnets  
Beowulf  
Selections May Include:  
"The Eagle" by Alfred Lord Tenyson  
"Dulce et Decorum Est" by Wilfred Owen  
"Constantly Risking Absurdity" by Lawrence Ferlinghetti  
"A Bird Came Down the Walk" by Emily Dickinson  
"The Triple Fool" by John Donne  
"The Red Wheelbarrow" by William Carlos Williams  
"Is My Team Ploughing" by A.E. Housman

“There’s Been a Death in the Opposite House” by Emily Dickinson

“Mirror” by Sylvia Plath

“The World is Too Much With Us” by William Wordsworth

“Meeting at Night” by Robert Browning

“The Darkling Thrush” by Thomas Hardy

“The Love Song of J. Alfred Prufrock” by T.S. Eliot

“The Lamb” and “The Tiger” by William Blake

Additional Poetry selections taken from:

Perrine, Laurence and Thomas Arp. *Sound and Sense: An Introduction to Poetry.*

(Seventh Edition). New York: Harcourt, Brace, Jovanovich, 1987.

**Vocabulary Text:**

Shostak, Jerome. *Vocabulary Workshop: Level H.* New York: Sadlier, 2005.

Used as consultation for grammatical and stylistic points:

Strunk, William and E.B. White. *The Elements of Style.* (Fourth Edition) New York:

Longman, 1999.

**Essential Questions:**

Thematic Concept: Good and Evil

Is humankind inherently good or evil?

What is the function of human will in the relationship between good and evil?

How does conflict influence an individual’s decisions and actions?

What is community, and what are the individual’s responsibility to community as well as the community’s responsibility to the individual?

Why is it important for people or cultures to compose narratives about their experiences?

What is the purpose or consequence of creating or maintaining a dystopian society?

**Course Objectives:**

**MHS Learning Expectations:**

Melrose High School students will:

Write effectively using standard English

Demonstrate the ability to read effectively

Demonstrate the ability to communicate effectively

Demonstrate the ability to use technology responsibly and effectively

**MHS Grade 12 English Course Goals:**

Students will be able to:

- I. Write compositions that reflect knowledge of formal written English, including appropriate ideas, organization, voice, word choice, and sentence fluency.
- II. Read age and grade-level appropriate fiction and non fiction for comprehension and analysis.
- III. Complete a personal essay appropriate for submission with a college application.
- IV. Complete a formal research paper, using MLA style, investigating some aspects of the literature studied in this course and a topic to be determined in class discussion. This paper is a graduation requirement.
- V. Write and present an original boast in the tradition of *Beowulf*.

### **Content Outline:**

#### **Unit: Learning to Read, Learning to Write**

This unit involves multiple reading workshops and introductions to literary analysis. Before students begin the production of formal essays, we will have a lengthy examination of a rubric that addresses elements such as controlling tone, using appropriate diction and sentence structure for emphasis, varying sentence structure (including correct use of subordination and coordination), establishing and maintaining voice, methods for organizing and building coherence (transitions, emphasis, repetition), using a wide-ranging vocabulary appropriately and to best effect, balancing general statements and supporting details, and thesis writing.

Writing workshops that follow throughout the year will examine each one of the rubric elements in greater detail. Students must develop the skills discussed in the workshops in their own writing. We will also examine several sample student essays in each workshop in order to provide students with feedback on these specific skills in their own writing. Students will prepare short presentations analyzing point of view in each of the summer reading texts. They must use the text to support their ideas. What does each new narrator reveal? How does each additional point of view expand our understanding of the story? There will be a writing workshop during which we will brainstorm strategies for approaching the prospect of a timed, in-class essay.

Topics to be addressed during this workshop include the following: How can students balance their time effectively? What kinds of freewriting can help organize the essay? What should you do before you begin writing? How can you annotate the prompt and accompanying passage(s)? How can you select and include the most relevant specific details from the text? How do you devise a thesis that addresses all aspects of the prompt? What elements (transitions, repetition, emphasis) build coherence in the essay? What kind of conclusion is expected?

#### READINGS:

The Bluest Eye by Toni Morrison

Wit by Margaret Edson

In the Lake of the Woods by Tim O'Brien

As I Lay Dying by William Faulkner

Interpreter of Maladies by Jhumpa Lahiri

In addition to the five summer reading texts, students will also be reading the Holy Sonnets of John Donne in conjunction with the study of *Wit*.

#### ASSESSMENTS:

Students select passages from *The Bluest Eye* and have each of their classmates comment on the passage in writing, paying close attention to diction, imagery, style, and syntax. They are writing to understand the meaning of the passage.

Students write a timed, in-class essay on *Wit*, in which they are writing to explain how the death scene helps illuminate the meaning of the work as a whole. They are writing to explain structure and theme. They must support their ideas by drawing on specific details from the text. They will have the opportunity to rewrite and resubmit this essay following an individual writing conference with me.

Students are each assigned one story from Jhumpa Lahiri's collection or one character from *As I Lay Dying*. They must write to explain the role of tone and point of view as it helps us understand the theme of the story. In their writing, they must also evaluate the social, historical, and cultural values reflected and embodied in the stories. In their essay, they must examine at least three passages from the story. This requires the student to look closely at the diction and imagery of the text to illuminate its meaning.

#### **Unit: Diction, Imagery, and Symbolism in the Short Story**

This unit focuses on a close study of *Dubliners*. The unit will include James Joyce in his historical, cultural, and social context; the history of conflict between England and Ireland; Joyce and Catholicism; and Joyce's background, education, and family life.

We will conduct a reading workshop that includes a discussion of symbolism – how symbols acquire meaning in the stories “The Sisters,” “Araby,” “Clay,” and “A Painful Case”

We will focus on the notion of epiphanies in the stories and learn to support our assertions using Joyce's diction. Our writing workshop will focus on the following: how do we formulate a thesis? How do we support it with the text?

#### Readings:

*Dubliners* by James Joyce

#### ASSESSMENTS:

Students complete an in-class writing assignment in response to the imagery of the opening passage of “The Sisters”. Students perform a close reading. They write to evaluate Joyce's use of diction and to make and explain their judgments about the artistry and quality of the writing.

Students complete a formal essay in which they write to explain Joyce's use of symbolism in "The Dead". They must support their ideas with specific textual evidence. They must incorporate elements of structure (creating coherence by using repetition, transitions, and emphasis) explored in the writing workshop. In conjunction with their discussion of symbolism, they should also write to evaluate the social, historical, and cultural values reflected and embodied by the text. What does their chosen symbol mean in the context of Irish culture?

### **Unit: Personal Essays**

One of the most important writing assignments of the senior year is the personal essay. In addition to their reading and analysis of different novels and works of literature, students will all be required to complete a college essay within the first semester of the senior year. Attention will be paid to grammar, vocabulary, and most importantly, writing style. Students will complete brainstorming prompts and questionnaires to help determine the direction of their essay, as well as participate in an all class peer editing workshop, where each student's essay is edited by all members of their class, including the teacher. The culminating assignment for this unit will be a 500-word College Application Personal Essay that is ready for submission to any university. To aid in writing these essays, students will look at a number of essay examples from various sources including authentic college essays.

### **Unit: Tragedy and the Common Man**

This unit involves an introduction to the key literary terms associated with dramatic literature, including monologue, soliloquy, aside, the three types of irony. In addition, we will examine the following topics: How does Aristotle define tragedy? How does this definition apply to our understanding of both *Hamlet* and *Death of a Salesman*? Our discussion of *Othello* will center around the following issues: how is race defined in this play? How do characters respond to the issue of race? How does Iago manipulate other characters using race? Students will trace the imagery Shakespeare uses to define race in the play. They will also examine the social and historical values reflected by the way such characters as Brabantio view race. We will also complete a writing workshop in which we will review in detail strategies for the logical organization of essays, providing feedback on student work to show how repetition, transitions, and emphasis help build coherence.

#### **READINGS:**

*Othello* by William Shakespeare

*Death of a Salesman* by Arthur Miller

*Hamlet* by William Shakespeare

"Tragedy and the Common Man" by Arthur Miller (Essay)

#### **ASSESSMENTS:**

Students will consider Miller's essay on "Tragedy and the Common Man" and provide textual evidence to support or refute the notion that Willy is a tragic hero. Students will write to evaluate how Miller's work embodies or reflects the social, cultural, and

historical values of its time. Students may use outside sources on this essay. Students may rewrite this essay after an individual writing conference with me. Students will write a timed, in-class essay on *Othello* that asks them to write to evaluate the role a minor character plays in the work. They will make judgments about the work's artistry and quality by examining the effect that the author's choice to add such a character has on the work as a whole. The essay must support the interpretation with specific references to the literary text. Students will write a formal essays exploring the issue of moral conflict in *Hamlet*.

### **Unit: Albert Camus and Existentialism**

#### **CONTENT:**

Students will explore the fundamental beliefs of the existentialist philosophy. We will concentrate primarily on how this philosophy arose out of the historical period during the two world wars. We will evaluate how this philosophy is both an embodiment of and a reaction to the social, cultural, and historical values of its time.

We will conduct a reading workshop on Camus' voice and the tone of the novel.

Students will explore ways to evaluate tone and voice in a literary work and will practice a series of close readings from various passages in the text.

We will conduct a writing workshop to explore strategies for balancing general statements and specific, illustrative details in an essay, using student papers as the basis for our discussion. Students will write and revise their work based on this workshop.

#### **READING:**

*The Stranger* by Albert Camus

#### **ASSIGNMENTS:**

Students will write a timed, in-class essay in which they write to explain Camus' use of diction, voice, and tone in the novel and the way that these rhetorical elements help establish theme. Students will be encouraged to use strategies in their writing that were explored in the writing workshop. Students will have the opportunity to revise these essays after individual writing conferences with me. Students will also write a creative paper that mimics the style and structure of Camus' novel and that is existentialist in nature. This paper is intended to demonstrate students' understanding of the author's style and structure as well as a knowledge of the principles of the existentialist philosophy. Students will have the opportunity to revise this paper after participating in a peer editing workshop. Students will complete also an Open Response essay dealing with the promise of hope recognized in the speech of Nelson Mandela on the occasion of his election. This speech will be read and analyzed in the context of other examples of world literature such as *The Stranger*.

#### **MIDTERM EXAMINATION**

Students will complete a formal midterm assessment. The assessment will test their knowledge of literary terms learned in the course, as well as their ability to use the text to

formulate a coherent, well-organized essay. They will complete a multiple choice section in which they read and answer questions about a series of prose and poetry passages. This section is intended to mimic the multiple choice section of the Advanced Placement Exam. They will also write a timed, in-class essay in response to one of the pieces of literature that we have read thus far. This essay must be supported by evidence directly from the text. The essay must be coherent, well-organized, and contain a clear thesis that drives the rest of the paper and answers the question completely. They will also be asked to incorporate structural and rhetorical elements from the writing workshops.

### **Unit: Techniques for Understanding Poetry**

#### **READINGS:**

*Beowulf*

Poetry selections taken from:

Perrine, Laurence and Thomas Arp. *Sound and Sense: An Introduction to Poetry* (Seventh Edition) New York: Harcourt Brace Jovanovich, 1987.

Selections May Include:

- “The Eagle” by Alfred Lord Tenyson
- “Dulce et Decorum Est” by Wilfred Owen
- “Constantly Risking Absurdity” by Lawrence Ferlinghetti
- “A Bird Came Down the Walk” by Emily Dickinson
- “The Triple Fool” by John Donne
- “The Red Wheelbarrow” by William Carlos Williams
- “Is My Team Ploughing” by A.E. Housman
- “There’s Been a Death in the Opposite House” by Emily Dickinson
- “Mirror” by Sylvia Plath
- “The World is Too Much With Us” by William Wordsworth
- “Meeting at Night” by Robert Browning
- “The Darkling Thrush” by Thomas Hardy
- “The Love Song of J. Alfred Prufrock” by T.S. Eliot
- “The Lamb” and “The Tiger” by William Blake

#### **CONTENT:**

Beginning with the origins of English poetry in *Beowulf*, students will explore the vocabulary needed to talk and write about poetry, including imagery, figurative language, metaphor, synecdoche, metonymy, personification, symbol, allegory, paradox, allusion, tone, style, rhyme, rhythm, and different types of meter.

Students will be advised that the knowledge of these literary devices is useful only in that it allows them to discover the meaning of the poem. Many of the poems explored will be read aloud to enable students to gain an understanding of meter and rhythm.

We will have a series of reading workshops that explore how to look at individualized



poems. Students will be asked to examine the text closely to create interpretive readings of the poems. They will be asked to demonstrate their knowledge and understanding of the literary terms listed above and explain how they help create meaning.

#### ASSESSMENTS:

Students will compose a series of reader response essays. Each one will ask them to explore one or two individual elements within a poem and then they will write to understand how an analysis of the given elements helps illuminate meaning. For example, students will examine Dickinson's use of voice and diction in "There's Been a Death in the Opposite House" and explain how looking at these elements helps us to understand the theme of the poem. Students will also compose a series of in-class, timed essays in which they are given a poem or series of poems that they have not yet discussed in class. They will be asked to evaluate the literary devices that the poet employs (such as diction, imagery, figurative language, imagery, tone, structure, style, symbolism) and explain how these techniques create meaning in the poem. These essays must use specific textual evidence in the discussion of the poems. Students will also create and perform a boast in the spirit of *Beowulf*.

#### **Unit: Edith Wharton's Literary Landscape**

#### READINGS:

*Ethan Frome* by Edith Wharton

#### CONTENT:

In this unit, we will examine the novella as an art form and ask how does the style and structure of this novel contribute to its meaning? How does Wharton use the landscape? How does she describe it? What is the effect of her diction and syntax on the way we view Ethan's world? Students will be asked to make connections back to our earlier discussion of tragedy in Miller and Shakespeare and evaluate whether this applies to *Ethan Frome*. They will have to support their argument using evidence from the text.

#### ASSESSMENTS:

Students will write a brief close reading of the initial description that Wharton gives us of Ethan. They will need to develop a strong thesis and to support their ideas by closely examining Wharton's diction and her use of imagery in this opening passage. They will write to understand what Wharton is revealing about Ethan in this passage. Students will write a timed, in-class essay that asks them to write to explain Ethan's struggle between passion and responsibility and how this struggle helps illuminate the meaning of the work as a whole. They must make a strong argument for their case which they support with specific evidence from the text. This essay should show an attempt to vary sentence structures and diction and to use rhetoric effectively (controlling tone, establishing voice, using diction and sentence structure to achieve emphasis).

## **Unit: Jane Austen, Virginia Woolf and the Social Satire**

### **READINGS:**

*Pride and Prejudice* by Jane Austen

*Mrs. Dalloway* by Virginia Woolf

### **CONTENT:**

In this unit, we will examine background on the role of women and marriage in Austen's time and ask the questions: does Jane Austen embody the cultural, social, and historical values of her time or does she critique them? We will conduct a reading workshop in which we examine the following: how do we read Austen's voice? How is voice established in this novel? How does irony function in this novel and how does it help us illuminate themes and tone? How does Austen establish the satirical tone of the novel? Students will then be asked to apply their understanding of the social satire to Virginia Woolf's modernist classic and explore how the writer establishes tone through numerous close readings.

Our writing for this unit will focus on a continuing discussion on control of rhetoric in student writing, with a focus on controlling tone, establishing and maintaining voice, and creating emphasis through appropriate diction and sentence structure. Students will be asked to demonstrate their understanding of rhetoric in their Austen papers.

### **ASSESSMENTS:**

Students will produce a freewrite on what constitutes an ideal marriage. They must support their ideas. We will rewrite these freewrites once we have finished the novel and then students will write to understand what Austen means by an ideal marriage.

Students will respond informally to a short passage of dialogue and write to explain Austen's use of irony. They must support their ideas by looking closely at diction, voice, and tone. Students will write a timed, in-class essay in which they write to explain how one scene from the novel may serve as a microcosm for the novel as a whole. They must show how this one scene helps reveal the themes of the novel as a whole. The essay must be coherent, carefully worded, well organized and support the thesis by using specific evidence from the text. They must show the ability to balance both generalizations and specific details in this essay. Students will write a timed, in-class essay that focuses on the meaning of the work as a whole in *Mrs. Dalloway*.

## **Unit: The Senior Research Paper**

This unit overlaps with the April literature unit. The senior paper is a fifteen page paper on a literary topic. Students must have at least one primary literary source that will serve as the focus for their senior paper. They must devise an original interpretation of this literary text that will be supported by outside sources such as literary criticism, biographies, historical texts, and social histories of the time period, among others. Students are encouraged to conduct research that allows them to place their primary text in its social and historical context and to evaluate ways that it either embodies or rejects these cultural values. Within the paper, students must demonstrate their ability to read a text closely and to prove their interpretations using the text itself. This is a formal academic paper written in MLA format and the tone, voice, and language of the writing

must be appropriate for this purpose and show an understanding of audience. This paper is one of the culminating activities of the year and asks students to demonstrate what they have learned from the writing workshops throughout the year. Before beginning the paper, students will examine a rubric that clearly sets the expectations for their writing. The rubric will encompass such aspects of writing as establishing a clear thesis, paying close attention to appropriate diction throughout the piece, advancing an argument using the logical organization of ideas, creating coherence through the use of transitions and repetition, balancing general statements with specific details that illustrate them, varying sentence structure and controlling syntax, and setting up and explaining textual evidence effectively. The paper must show the student's ability to establish and control voice and must demonstrate that the student has a wide ranging vocabulary and can vary sentence structures appropriately. Throughout the process, students will participate in a wide variety of writing workshops. There will be a writing work shop to address EACH of the elements stated in the rubric above. In addition, students will be workshopping various components of the paper as they complete them. This will allow them to receive continuous feedback on their work from me and from their classmates during the writing process. Students will present TWO versions of their thesis statement and receive feedback for revision. They will also present their complete introduction and at least one proof paragraph to receive feedback for revision. Prior to handing in the final paper, students will participate in a series of intense editing workshops that will allow them to receive feedback both from me and from their peers so that they may revise their work.

### **Unit: Thomas Hardy's Tragic Vision**

#### **READINGS:**

*Tess of the D'Urbervilles* by Thomas Hardy

#### **CONTENT:**

In this unit, we will begin a discussion of the role of class, social status, and gender. We will examine how Hardy is a product of the social and historical values of his times but also a critic of his times. A reading workshop will explore diction, imagery, and symbolism in Hardy's work through close reading of a series of passages including the opening scene, Tess' first meeting with Alec, The Chase scene, Alec's murder, and the final passages of the novel. We will complete a writing workshop to examine the following question: how do we talk about point of view and tone and how do we create, control, and maintain tone and voice in our writing? Students must incorporate these elements in their Hardy papers.

#### **ASSESSMENTS:**

Students will write a timed, in-class essay in which they select one passage from Hardy's novel and write to explain how that scene serves as a microcosm for the novel as a whole. They must explore the larger theme that the scene raises in relation to Hardy's work. As always, they must pay close attention to diction and syntax, they must have a clear thesis, and support their ideas in a coherent, well organized essay that includes specific references to the text.

## Unit: Brave New World and the Dystopic Future

In this unit, students will focus on the purposes and consequences of creating and maintaining a dystopian society, while addressing the thematic idea of community responsibility vs. individual responsibility in relation to unique societies and governmental systems, as well as the ultimate question: Is humankind inherently good or evil.

READINGS: *Brave New World* by Aldous Huxley

### ASSESSMENTS:

Students will write a timed, in-class essay that asks them to use a piece of textual evidence and explore how this passage serves to explicate the meaning of the work as a whole. Students will be asked to integrate the text into their essay.

Students will complete also an Open Response essay dealing with the promise of hope recognized in the speech of Nelson Mandela on the occasion of his election. This speech will be read and analyzed in the context of other examples of world literature such as *The Stranger*.

### Learning Standards from the Massachusetts Curriculum Framework:

A chart is attached identifying which of the standards from the Massachusetts Curriculum Frameworks will be covered and assessed in this course.

Students will complete a common final assessment incorporating all units of study from the mid-year assessment to the end.

### Major Assessment Strategies

Name of assessment	Type of assessment	MHS Learning Expectations	MA Standards Assessed
Boast: <i>Beowulf</i>	Performance	1,2,3,4	
Essay: <i>Wit</i>	Writing	1,2,3,4	
Essay: <i>Hamlet</i>	Writing	1,2,3,4	
Essay: Utopia/Dystopia	Writing	1,2,3,4	
Essay: <i>Pride and Prejudice</i>	Writing	1,2,3,4	
Essay: <i>Othello</i>	Writing	1,2,3,4	
Essay: The Personal Essay	Writing	1,2,3,4	
Project: The Research Paper	Writing	1,2,3,4	

Essay: Dubliners	Writing	1,2,3,4	
Presentation: Summer Reading	Presentation	1,2,3,4	
Death of a Salesman: Ad Campaign	Performance	1,2,3,4	
Midterm Exam	Examination	1,2,3,4	
Final Exam	Examination	1,2,3,4	
<i>Essay: The Stranger</i>	Writing	1,2,3,4	
Essay: Ethan Frome	Writing	1,2,3,4	
Essay: Mrs. Dalloway	Writing	1,2,3,4	
Essay: Tess of the D'Urbervilles	Writing	1,2,3,4	
Open Response Assignments	Writing	1,2,3,4	
Essay: Brave New World	Writing	1,2,3,4	

**Learning Standards from the Massachusetts Curriculum Frameworks:**

	Reading/Literature	
	Standard 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.
	Standard 2:	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
	Standard 3:	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
	Standard 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.)
	Standard 5:	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact
	Standard 6:	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
	Standard 8.MA:	Analyze a work of fiction, poetry, or drama using a variety of critical lenses (e.g., formal, psychological, historical, sociological, feminist).
	Standard 9:	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
	Standard 10:	Students will identify, analyze, and apply knowledge of the characteristics of different genres.
	Standard 11:	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range
	Reading: Informational Texts	
	Standard 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.
	Standard 2:	Determine two or more 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 provide a complex analysis; provide an objective summary of the text.
	Standard 3:	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
	Standard 4:	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
	Standard 5:	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
	Standard 6:	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

	Standard 7:	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
	Standard 8:	Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses)
	Standard 9:	Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
	Standard 10:	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently
	Writing Standards	
	Standard 1:	Write arguments to support claims in an analysis of substantive

		<p>topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</p> <p>c. Use words, phrases, and clauses as well as varied syntax 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.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>
	<p><b>Standard 2:</b></p>	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. 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>



Standard 3:	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. 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).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>
Standard MA.3.A:	<p>Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).</p>
Standard 4:	<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>
Standard 5:	<p>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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 67.)</p>
Standard 6:	<p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>
Standard 7:	<p>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.</p>
Standard 8:	<p>Gather relevant information from multiple authoritative print and</p>

		digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
	Standard 9:	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p> <p>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]).</p>
	Standard 10:	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 audience
	Speaking and Listening	
	Standard 1:	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the</p>

		investigation or complete the task
	Standard 2:	Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
	Standard 3:	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
	Standard 4:	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
	Standard 5:	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
	Standard 6:	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 67 for specific expectations.)
	Language	
	Standard 1:	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested. b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam Webster's Dictionary of English Usage, Garner's Modern American Usage) as needed.
	Standard 2:	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly
	Standard 3:	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. a. Vary syntax for effect, consulting references (e.g., Tufte's

		Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.
	Standard 4:	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>
	Standard 5:	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p>
	Standard 6:	<p>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.</p>