


Course Title:	Content Area:	Grade Level:	Credit (if applicable)
English 3	ELA	11th	1.0
Course Description:			
<p>In English 3, students complete a yearlong examination of American Ideals. By reading foundational works of American Literature, students evaluate how ideals of rugged individualism, materialism, and self determination both empower and constrain the American character. By investigating varied literary and historical contexts ranging from Transcendentalist wilderness, to the Roaring Twenties, and the artistic debates of the Harlem Renaissance, students refine their ability to synthesize multiple sources while determining the personal and social costs of realizing the American Dream.</p>			
Aligned Core Resources:		Connection to the <i>BPS Vision of the Graduate</i>	
<p>The Great Gatsby, by F. Scott Fitzgerald Into the Wild, by John Krakauer Their Eyes Were Watching God, by Zora Neal Hurston</p>		<p>COMMUNICATION</p> <ul style="list-style-type: none"> Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts. Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade). <p>EMPATHY</p> <ul style="list-style-type: none"> Demonstrating understanding of others perspectives and need. Listen with an open mind to understand others' situations. 	
Knowledge/Skill Dependent courses/Prerequisites:		Link to <i>Completed Equity Audit</i>	
None		<ul style="list-style-type: none">  11ELA Equity Curriculum Review 	
Unit Links			
<p>Unit 1: Into the Wild Unit 2: The Great Gatsby Unit 3: Their Eyes Were Watching God Unit 4: Capstone Standard Matrix</p>			

Unit 1: Into the Wild

Overview

Relevant Standards: **Bold indicates priority**

Reading Informational Text

- **RI.11-12.2** 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.
- **RI.11-12.3** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- **RI.11-12.5** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

Reading Literature

- **RL.11-12.9** 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.

Writing

- **W.11-12.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **W.11-12.5** 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.

Speaking and Listening

- **SL.11-12.1** 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.

Overview

In this unit, students begin a yearlong investigation of American ideals by analyzing the journey of Christopher McCandless. As they read, students examine the line between noble idealism and reckless extremism, evaluating whether McCandless's rejection of society was an act of courageous self-discovery or a naive failure. Students will analyze how McCandless was influenced by a long American tradition of nature writing and Transcendentalist philosophy, exploring how the wilderness often represents a site of independence and self-reliance in the American psyche. They will also analyze Krakauer's craft, examining how his non-linear structure, authorial intrusions, and use of epigraphs influence readers, highlighting the difficulty of narrating a "truth" that is free from an author's own subjective perspective.

Essential Question(s):

- Where is the line between idealism and extremism?
- Why have so many Americans been drawn to nature, to wilderness, and the open road?
- What is the role and responsibility of the author in narrating nonfiction?

Enduring Understanding(s):

- Thematic - McCandles (like others before him) pursues his ideals with an uncommon dedication and intensity. This dedication can be seen as admirable, inspiring, and noble, but can also be dangerous, naive, and egotistical. Since our reactions to Christopher's story are inevitably influenced by our own experiences and worldview, the question of whether Chris should be admired or criticized is ultimately left to our own interpretation.
- Contextual - Krakauer draws upon, and McCandles is deeply influenced by, a long tradition of nature writing in American Literature. Despite the harsh and dangerous realities of life in the wilderness, nature has long represented ideals of independence, self reliance, and self discovery in American literature. A wide range of authors have explored, and sometimes critiqued, these ideals through poetry, essays, fiction, and nonfiction.
- Literary - Krakauer releases information to his readers carefully and purposefully. By working back from Christopher's death, making connections to other texts, and drawing on personal experiences, Krakauer recreates his own struggle to understand Chris's journey. As a result, *Into the Wild* is as much a story about Krakauer's attempts to understand Chris as it is about Chris himself. Despite his attempts to let the readers form their own opinions, our sense of Chris is unavoidably shaped by the author's choices in structure and tone.

Demonstration of Learning:

Summative Writing Prompts


- What is your interpretation of Chris? Is he to be admired for his courage and noble ideals, or was he more of a "reckless idiot, a wacko, a narcissist who perished out of arrogance and stupidity"? Support your interpretation with evidence from the text and with commentary that explains how your interpretation is shaped by your own experiences.
- Explain what nature represents in American literary tradition and how Chris is influenced by those ideas. Use evidence from *Into the Wild* and at least two other sources to support your claims.
- To what extent does Krakauer "leave it to the reader" to form his/her own opinion of Chris? How impartial is Krakauer's account? Be sure to acknowledge how Krakauer's structural choices influence our interpretation of Chris.

Connections to Prior Units:

- Students will have encountered characters in *A Raisin in the Sun* (7th) and *Of Mice and Men* (10th) who pursue material prosperity as a form of the American Dream; Chris McCandless provides a critical counter-narrative by explicitly rejecting these values.
- Students will have previously considered the role of an author in narrating historical events when studying Julia Alvarez's depiction of the Mirabal sisters in *In the Time of the Butterflies* (9th).

Connections to Future Units:

- Students will again return to the role of material success in the American Dream, and again evaluate the reliability of a narrator's perspective when reading *The Great Gatsby* later in this course.
- Students will again encounter a protagonist who embarks on a journey of self discovery in the pursuit of an ideal later in the course when reading *Their Eyes Were Watching God*, and (to a lesser extent) *The Great Gatsby*.

<ul style="list-style-type: none"> • Students will have previously considered how the structure of a novel impacts meaning when studying <i>Refugee</i> (6th), <i>House on Mango Street</i> (7th), <i>Frankenstein</i> (8th), and <i>In the Time of the Butterflies</i> (9th). • Students will have previously considered how authors draw upon prior literary works when studying <i>Frankenstein</i> (8th). 	<ul style="list-style-type: none"> • Students will critically re-examine the reliability of a narrator and the impact of an author's purposeful ambiguity regarding "truth" when studying <i>The Things They Carried</i> in 12th grade
Family Overview (link below)	Pacing for Unit
	<ul style="list-style-type: none"> • 1st Quarter
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •  Into the Wild
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Students may have strong reactions to Chris McCandless' decisions and rush to categorize him as either a noble hero or reckless fool. Recognizing that both interpretations are valid is key to recognizing that dedication to an ideal can be simultaneously admirable and dangerous. • Students may assume that since the text is nonfiction, Krakauer is presenting an impartial truth, without recognizing that his authorial intrusions reveal his investment in the story and unavoidably shape readers' perceptions. • Students may have limited experience with "wilderness" or natural settings. Students whose prior knowledge is primarily of curated parks or camps may fail to appreciate the danger of McCandless' decisions. Similarly, students may see the wilderness as inherently threatening, and dangerous, failing to appreciate transcendental experiences of sublime beauty or inspiration.
Differentiation through <u>Universal Design for Learning</u>	
UDL Indicator <ul style="list-style-type: none"> • Consideration 3.2 Highlight and explore patterns, critical features, big ideas, and relationships 	Teacher Actions: <ul style="list-style-type: none"> • Use a concept organizer to explicitly map the relationship between 19th-century Transcendentalist ideals and the modern actions of Chris McCandless. By creating a concrete connection between the philosophical excerpts from Emerson or Thoreau, the epigraphs that appear throughout the text, and Krakauer's descriptions of the

Alaskan wilderness, students can more easily distinguish how McCandless was drawing on a long American tradition of nature writing rather than acting in a vacuum.

- Highlight repeated structural patterns by focusing students annotations on specific moments where Krakauer shares his own personal experiences. Repeatedly drawing attention to this critical feature helps students identify the tension regarding the author's responsibility in narrating nonfiction and prepares them to evaluate how Krakauer's perspective inevitably shapes the narrative.

Supporting Multilingual/English Learners

Related CELP standards:

- 9-12.1: Construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.

Learning Targets:

- Level 1: I can identify a few key words and phrases related to Chris's actions or the physical settings in a short section of text.
- Level 2: I can identify the main event of a short section (such as Chris leaving his car) and retell a few details about his rejection of material possessions.
- Level 3: I can determine a specific character's perspective (such as Chris's perspective on society) in a short section of text and explain how that perspective is revealed through his actions or Krakauer's narration.
- Level 4: I can determine multiple perspectives regarding Chris's journey (such critiques and admiration) and analyze how these perspectives develop over the course of the text, citing specific textual evidence to support my analysis.
- Level 5: I can determine central themes regarding individualism, nature, and the American character and analyze how these themes are developed across the text, citing specific details to fully support my analysis.

Unit 1: Into the Wild

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	Excerpt from Walden Excerpt Self-Reliance Excerpts from Nature	<ul style="list-style-type: none"> I can identify key aspects of transcendentalist philosophy based on their published texts. I can explain how various Transcendentalist authors develop their ideas over the course of a text. 	<ul style="list-style-type: none"> Sublime Superfluous Spartan 	<ul style="list-style-type: none"> Transcendentalis American Romanticism Idealism
2	19th Century Poetry "When I Heard The Learn'd Astronomer" "To a Waterfowl" Leaves of Grass 20th Century Poetry "Wild Geese"-Mary Oliver "The Road Not Taken" "The Summer Day"	<ul style="list-style-type: none"> I can compare poetry from different eras in American literature to explain how they illustrate Transcendentalist philosophies. 	<ul style="list-style-type: none"> Conviction Diverge 	<ul style="list-style-type: none"> Juxtaposition Symbolism Nature imagery
3	CFA	<ul style="list-style-type: none"> I can support an analysis of Nature in American literature with evidence from multiple literary texts. 		
4	"Dying in the Wild," from NY Times Authors Note, by John Krakauer	<ul style="list-style-type: none"> I can evaluate Krakauer's authorial stance and how it may impact his readers. I can explain my initial reactions to McCandless using my own experiences and ideals. 	<ul style="list-style-type: none"> Impartial Enigma 	<ul style="list-style-type: none"> Tone
5	<i>Into the Wild</i> , Ch. 1-2	<ul style="list-style-type: none"> I can explain how Krakauer's structural choices introduce competing interpretations of Chris McCandless. I can explain how Krakauer's structural choices introduce competing interpretations of the natural world. 	<ul style="list-style-type: none"> Incongruous Anomalous 	<ul style="list-style-type: none"> Epigraph Text Structure
6	<i>Into the Wild</i> , Ch. 3-4	<ul style="list-style-type: none"> I can analyze how Krakauer's narration of key events after Chris's graduation reveals Chris's values and establishes credibility. I can explain Chris's perspective of nature and how it compares to other American writers. 	<ul style="list-style-type: none"> Altruistic Estranged Ephemeral 	<ul style="list-style-type: none"> Allusion

7	<i>Into the Wild</i> , Ch. 5-6	<ul style="list-style-type: none"> I can identify contradictions in Chris's character and explain how they complicate a readers' reactions to him. I can evaluate Chris's relationships and what they suggest about him. 	<ul style="list-style-type: none"> Temperamental Recluse 	<ul style="list-style-type: none"> Materialism
8	<i>Into the Wild</i> , Ch. 7-8	<ul style="list-style-type: none"> I can compare Chris to other men who have ventured into the wild, including Transcendentalists like Emerson and Thoreau. 	<ul style="list-style-type: none"> Indolent Hubris 	<ul style="list-style-type: none"> Creed/dogma Extremism
9	CFA	<ul style="list-style-type: none"> I can explain my own reaction to Chris and analyze how Krakauer's narration has influenced that perspective. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Active Verbs
10	<i>Into the Wild</i> , Ch. 10-11	<ul style="list-style-type: none"> I can analyze the structural choices Krakauer makes in delivering a comprehensive telling of Chris's story. I can identify Chris's defining attributes, explain their contradictions, and analyze the emotional reaction they elicit in readers. 	<ul style="list-style-type: none"> Reminisce Mercurial Admonishment 	<ul style="list-style-type: none"> Testimony Retrospection
11	<i>Into the Wild</i> , Ch. 12-13	<ul style="list-style-type: none"> I can explain how Chris's experiences after graduating high school informed his later choices. I can analyze how Krakauer's use of quotes and anecdotes from Chris's immediate family impact the readers emotionally. 	<ul style="list-style-type: none"> Sanctimonious Pensive 	<ul style="list-style-type: none"> Anecdote
12	<i>Into the Wild</i> , Ch. 14-15	<ul style="list-style-type: none"> I can evaluate the impact of Krakauer's inclusion of his own personal experiences in the novel <i>Into the Wild</i>. 	<ul style="list-style-type: none"> Zeal Harrowing 	<ul style="list-style-type: none"> Authorial intrusion
13	<i>Into the Wild</i> , Ch. 16-17	<ul style="list-style-type: none"> I can evaluate the degree to which Krakauer's choices impact his objectivity as a narrator. I can analyze the impact Krakauer's choices have on the readers and their perceptions of Chris. 	<ul style="list-style-type: none"> Fickle Autonomy 	<ul style="list-style-type: none"> Allusion Caricature
14	<i>Into the Wild</i> , Ch. 18 Epilogue	<ul style="list-style-type: none"> I can provide evidence from Ch. 18 to support the various theories surrounding how Chris died. I can draw my own conclusion about how Chris died. 	<ul style="list-style-type: none"> Disingenuous Serene 	<ul style="list-style-type: none"> Rhetoric Connotations
15	Assess	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
16	Suggested Texts: "Rugged Individualism" "Paradox and Dream"	<ul style="list-style-type: none"> I can engage effectively in a seminar discussion to analyze critiques of ideals featured in the American literary tradition. I can build on the ideas of my peers and support my claims with relevant textual evidence. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

17	Summative Writing	<ul style="list-style-type: none"> • I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.. • I can draft complete body paragraphs for my summative essay. 	•	•
18	Summative Writing	<ul style="list-style-type: none"> • I can write an introduction and brief conclusion to the draft of my essay. • I can revise my writing based on feedback from my peers and/or teacher 	•	•
19	Flex	•	•	•
20	Flex	•	•	•

Unit 2: The Great Gatsby

Overview

Relevant Standards: **Bold indicates priority**

Reading Literature

- 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.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.5 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.

Writing

- W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.11-12.5 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.
- W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

- SL.11-12.1 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.
- SL.11-12.4 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.

Overview

Students continue their interrogation of American values by examining F. Scott Fitzgerald's critique of the American Dream during the 1920s. Students will examine how the novel reveals tensions in American society during "Roaring Twenties," investigating how the quest for material wealth often serves as a hollow substitute for genuine fulfillment. Students will analyze Fitzgerald's craft, paying careful attention to how Nick Carraway's ambivalent narration and the frequent use of flashbacks introduce purposeful ambiguities that reflect the author's own skepticism of the American Dream.

Essential Question(s):

- What happened to the American Dream during the 1920s?
- Is the pursuit of happiness an achievable, or even worthwhile, American ideal?
- How does the structure of the story influence a reader’s interpretation of characters and events in the novel?

Enduring Understanding(s):

- The American pursuit of happiness has often been tied to materialism and social status, but many writers have pointed out the potential flaws with this vision of the American Dream. Fitzgerald highlights personal costs and ultimate futility of social climbing, casting doubt on the possibility of achieving happiness through material wealth.
- The 1920s were a paradoxical time in American life. Fitzgerald’s novel captures a time that featured both the cynicism of the Lost Generation and the romantic optimism of the “Roaring Twenties,” an atmosphere of carefree excess as well as an underlying sense of despair, examples of staggering personal wealth as well as widespread corruption and deeply rooted inequality.
- Narrative perspective, text structure, and author’s craft impact the way readers understand and react to characters and events. Through his use of a first person narrator, his frequent use of flashbacks, and his stylistic choices, Fitzgerald introduces ambiguities that reflect his own ambivalence about the time and place in which he lived.

Demonstration of Learning:

Summative Writing Prompts


- How is *The Great Gatsby* a critique of American society in the 1920’s? Compare/contrast Fitzgerald’s treatment of two characters, settings, or scenes to develop your analysis.
- Examine two or more moments of ambiguity in the novel. How does Fitzgerald create them, and how do these ambiguities contribute to the meaning work as a whole?
- Was Nick the best choice to narrate a story intended to capture the spirit of the 1920s? Evaluate Fitzgerald’s choice to use this narrative structure to support his message regarding American society in this era.

Connections to Prior Units:

- Students will have critically examined the reliability of a narrator earlier this year when evaluating John Krakaur’s choices and objectivity in *Into the Wild*. Students will also have encountered narrators whose limited perspectives make them unreliable while reading *Freak the Mighty* (6th) and *The Curious Incident of the Dog in the Night-time* (9th).
- When reading *Into the Wild*, students will examined Chris McCandless’ rejection of material wealth and social status, providing a counternarrative to Gatsby’s social climbing, while echoing Fitzgerald’s critiques of American society.

Connections to Future Units:

- Students will again wrestle with an unreliable narrator and the impact of an author’s purposeful ambiguity when studying *The Things They Carried* (12th).
- The social constraints that trap Daisy and Myrtle in Gatsby can serve as a point of comparison for Janie Crawford’s pursuit of authenticity and independence in *Their Eyes Were Watching God*.

<ul style="list-style-type: none"> • While reading <i>Uprising</i> (7th), students will have considered the impact of gender and class on female immigrants and aristocrats living in New York during the early 1900s, a historical context not far removed from the setting of Fitzgerald's novel. • Students will have encountered multiple texts in which the American Dream is tied in some way to material prosperity that remains out of reach, including <i>House on Mango Street</i> (7th), <i>A Raisin in the Sun</i> (7th) and <i>Of Mice and Men</i> (10th). 	
Family Overview (link below)	Pacing for Unit
	<ul style="list-style-type: none"> • 2nd Quarter
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •  The Great Gatsby
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> • Students will have studied mass culture, consumption, and social divisions (traditional vs. modern) of the 1920s in Modern American History the prior year in 10th grade. 	<ul style="list-style-type: none"> • Students may read the novel primarily as a literal, romantic love story, missing the symbolic nature of the characters and the dark undercurrents of Fitzgerald's critique/ • Students may fail to recognize that "Old Money" and "New Money" function as a rigid, inherited caste system, seeing Tom and Gatsby as two successful and wealthy men without recognizing that no amount of material success can grant Gatsby entry into the social world of the Buchanans. • Students may naturally gravitate towards a positive or negative reading of the 1920s, as either a time of exhilarating excess or corruption and inequality. Ultimately, students must wrestle with the idea that the "American Dream" of the 1920s could be both exciting and destructive at once, or that one's view of the era may have depended entirely on social status and individual perspective. • Although they will have encountered unreliable narrators before, students may be swayed by Nick's claims of honesty, failing to recognize the limitations of his perspective and the biased nature of his own account.

Differentiation through *Universal Design for Learning*

UDL Indicator

- Consideration 3.1 Connect prior knowledge to new learning

Teacher Actions:

- Activate prior knowledge of narrators whose limited perspectives make them unreliable, such as Christopher from *The Curious Incident of the Dog in the Night-Time* (9th). By explicitly revisiting how a narrator's bias can leave "matters uncertain" or subtly influence a reader, students can better analyze how Nick's own bias influences their interpretation of *Gatsby's* "greatness".
- Prompt or make connections between the social and economic constraints that trapped characters in *Of Mice and Men* (10th) and the rigid "Old Money" vs. "New Money" hierarchies of the 1920s.
- Make explicit cross-curricular connections to the paradoxical mood of the 1920s by using "One Summer: America 1927" by Bill Bryson to provide the prerequisite historical context while also prompting connections to Modern American History class.

Supporting Multilingual/English Learners

Related *CELP standards:*

- 9-12.4: Construct grade-appropriate oral and written claims and support them with reasoning and evidence.

Learning Targets:

- Level 1: I can express an opinion about whether a character (like *Gatsby*, Tom, or Nick) is a good person using a few simple words and sentence frames.
- Level 2: I can use sentence frames to construct a claim about Nick's reliability, and provide a reason to support my opinion.
- Level 3: I can construct a claim about Nick's reliability, provide evidence from the text where his actions contradict his words, and identify an opposing argument about his suitability as a narrator.
- Level 4: I can construct a claim analyzing how Nick's partiality or cynicism serves Fitzgerald's critique of the 1920s, providing logically ordered evidence from the text, and address a counterclaim to strengthen my argument.
- Level 5: I can construct a substantive claim typing Nick's reliability to Fitzgerald's complex portrayal of the 1920s, providing evidence of how his internal contradictions mirror the ambiguities of the time, providing compelling textual evidence to support my analysis within a formal essay structure.

Unit 2: The Great Gatsby

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	"One Summer: America 1927," by Bill Bryson.	<ul style="list-style-type: none"> I can describe the paradoxical mood of the 1920s in America. I can identify the tone of Bryson's description of America in the 1920's. 	<ul style="list-style-type: none"> Paradox Affluent 	<ul style="list-style-type: none"> America's in the 1920's Mood Tone
2	Chapter 1, pp. 1-5	<ul style="list-style-type: none"> I can identify contradictions in Nick's narration and explain their impact on the opening of the novel. I can compare Nick's description of the previous summer to Bryson's description of America in the 1920s. 	<ul style="list-style-type: none"> Ambivalent Vulnerable 	<ul style="list-style-type: none"> Unreliable narrator Frame narrative
3	Chapter 1, pp. 5--21	<ul style="list-style-type: none"> I can explain how Nick's tone and Fitzgerald's descriptions characterize Tom, Daisy, and Jordan. I can analyze how Fitzgerald uses contrasting settings to comment on divisions in American society. 	<ul style="list-style-type: none"> Supercilious Conscientious 	<ul style="list-style-type: none"> Explicit and implicit characterization Tone Imagery
4	Chapter 2, pp. 23-38	<ul style="list-style-type: none"> I can explain how Nick's tone and Fitzgerald's descriptions characterize both George and Myrtle. I can analyze how Fitzgerald uses contrasting settings to comment on divisions in American society. 	<ul style="list-style-type: none"> Desolate Vitality 	<ul style="list-style-type: none">
5	Chapter 3 pp. 39-59	<ul style="list-style-type: none"> I can explain how the imagery of Gatsby's party and the ambiguities surrounding Gatsby himself comment on American society in the 1920's. I can analyze how Nick's break from the narrative structure at the end of the chapter highlights his own moral corruption (60-64). 	<ul style="list-style-type: none"> Opulence Ascertain 	<ul style="list-style-type: none"> Bootlegging Materialism
6	CFA	<ul style="list-style-type: none"> I can evaluate Nick's strengths and limitations as a narrator. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Bias
7	Chapter 4 pp. 61-80	<ul style="list-style-type: none"> I can compare the image Gatsby presents (throughout the text) with what Wolfsheim's character suggests about Gatsby in order to see the paradoxes of the era. I can explain the impact of Jordan's flashback on the development of the story's emerging themes. 	<ul style="list-style-type: none"> Incredulous Disconcerting 	<ul style="list-style-type: none"> Pretense Facades Mob/mafia culture
8	Chapter 5 pp. 81-96	<ul style="list-style-type: none"> I can describe the impact of Nick's limited point of view in recounting Gatsby's reunion with Daisy. 	<ul style="list-style-type: none"> Vestige Reproach 	<ul style="list-style-type: none"> Symbols (weather, flowers, light)

		<ul style="list-style-type: none"> I can analyze how Fitzgerald uses weather symbolism to reinforce Gatsby's characterization. 		
9	Chapter 6 pp. 97-111	<ul style="list-style-type: none"> I can analyze Fitzgerald's use of flashbacks to develop Gatsby's character. I can compare how Gatsby's party is presented in Chapter 6 with how it was described in Chapter 3. 	<ul style="list-style-type: none"> Laudable Ingratiate 	<ul style="list-style-type: none"> Juxtaposition Flashback Motif Son of God allusion
10	CFA	<ul style="list-style-type: none"> I can analyze how Fitzgerald uses characters to advance his critique of the American Dream. 		
11	Chapter 7 pp. 113-136	<ul style="list-style-type: none"> I can analyze how the settings of the chapter reflect the events that happen within them. 	<ul style="list-style-type: none"> Portentous Incoherent 	<ul style="list-style-type: none"> Foreshadow
12	Chapter 7 pp. 136-145	<ul style="list-style-type: none"> I can evaluate the strengths and limitations of Nick's perspectives in narrating the novel's climax. 	<ul style="list-style-type: none"> Conspire Scrutiny 	<ul style="list-style-type: none">
13	Chapter 8 pp. 147-162	<ul style="list-style-type: none"> I can analyze how the motifs of Eckleburg's eyes and seasons reinforce the story's emerging themes. I can explain how the flashbacks to Gatsby's past and Wilson's perspective impact readers' reactions to the characters. 	<ul style="list-style-type: none"> Interminable Forlorn Pervade 	<ul style="list-style-type: none"> Minor characters Religious symbols (water/baptism)
14	Chapter 9 pp. 163-180	<ul style="list-style-type: none"> I can explain how Nick's conversation with Tom develops each character. I can describe the impact of Fitzgerald's shifts in tense, perspective, and tone in the final paragraphs of the novel. 	<ul style="list-style-type: none"> Recede Brood 	<ul style="list-style-type: none"> Metaphor Symbolism
15	Suggested Texts: Is the...Dream Over? The Dream is Alive...!	<ul style="list-style-type: none"> I can engage effectively in a seminar discussion to compare modern attitudes towards the American Dream with those illustrated in The Great Gatsby. I can build on the ideas of my peers and support my claims with relevant textual evidence. 		
16	Summative Writing	<ul style="list-style-type: none"> I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.. I can draft complete body paragraphs for my summative essay. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
17	Summative Writing	<ul style="list-style-type: none"> I can write an introduction and brief conclusion to the draft of my essay. I can revise my writing based on feedback from my peers and/or teacher 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

18	Assessment	•	•	•
19	Flex	•	•	•
20	Flex	•	•	•

Unit 3: Their Eyes Were Watching God

Overview

Relevant Standards: **Bold indicates priority**

Reading Literature

- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

Writing

- W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.11-12.5 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.
- W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

- SL.11-12.1 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.
- SL.11-12.4 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.

Overview

Shifting focus to the Harlem Renaissance, students study Zora Neale Hurston's *Their Eyes Were Watching God* to explore the quest for personal autonomy. Students will analyze the development of Janie Crawford's character across three distinct marriages in order to evaluate the extent to which an individual can realize their authentic self while navigating rigid societal norms and gender expectations. Students will also examine how Hurston's use of framed narration and recurring motifs structurally reinforce Janie's internal evolution from a silenced observer to a woman with her own powerful voice. By situating the novel within the artistic debates of the Harlem Renaissance, students will examine how Hurston uses vernacular and folklore to celebrate aspects of Black culture that exist independently of white cultural traditions.

Essential Question(s):

- To what extent can we be independent?
- How does one realize one's authentic self in spite of societal norms and expectations of others?
- How does art both shape and reflect the particular philosophies and values of an era? Should art reflect or shape society?

Enduring Understanding(s):

- Thematic: Hurston's novel traces Janie's quest for her own voice and growing sense of independence and autonomy. Although she ends the novel more independent than where she started, the degree to which she rejects social norms is debatable. Hurston develops the changes in her character through her relationships with the Logan Killicks, Jody Starks, and Tea Cake, as well as literary motifs of the voice and plants.
- Contextual - Black artists have debated how to represent themselves and their communities in literature and art, often having to balance the competing expectations of both white and black audiences. During the Harlem Renaissance, many writers were especially focused on using art to uplift authentically black culture. Through her use of vernacular, her choice of setting, and development of minor characters, Hurston seeks to celebrate aspects of black culture that exist largely outside of white cultural and artistic traditions.
 - Hughes Negro Artist and Racial Mountain: [Original](#) and [Modified](#)
 - Possibly Poetry of Countee Cullen

Demonstration of Learning:

Summative Writing Prompts


- Evaluate Janie's growth over the course of the text. How independent is Janie by the end of the novel? To what degree does she reject social norms and expectations? Consider the ways in which she rejects and conforms to gender roles of the time period, as well as how this is portrayed through her marriages.
- Over the course of the novel, Janie experiences three marriages in her pursuit of her own voice. Compare and contrast Janie's marriages, analyzing how each contributes to the development of Janie's character over the course of the text.
- In "The Negro Artist and the Racial Mountain," Langston Hughes argues that African American writers must help black readers "turn from their white, respectable, ordinary books and papers to catch a glimmer of their own beauty." What was Hughes asking of his fellow black writers in his essay? How do Hurston's choices in language, setting, and/or development of minor characters fulfill this duty? Use evidence from both texts to develop your response.

Connections to Prior Units:

- Students will have previously studied "coming of age" through protagonists who encounter harsh adult realities in *The House on Mango Street* and much of 6th grade, providing a foundation for Janie's quest for an authentic self.
- Students will have previously examined how rigid gender expectations and patriarchal structures limit individual agency in *Uprising* (7th), *Romeo and Juliet* (9th), and *In the Time of the Butterflies* (9th).

Connections to Future Units:

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<ul style="list-style-type: none"> • Students will be equipped to draw comparisons between the cynical disillusionment of the "Lost Generation" studied in <i>The Great Gatsby</i> and the cultural celebration of the Harlem Renaissance. • Students will have previously practiced decoding complex, unfamiliar language when studying the archaic, 19th-century prose of <i>Narrative of the Life of Frederick Douglass</i> (7th) and <i>Frankenstein</i> (8th), as well as the Elizabethan verse of <i>Romeo and Juliet</i> (9th). While Hurston's use of vernacular is distinct from these earlier texts, they provide relevant practice in decoding unfamiliar syntax and developing an ear for rhythm and meaning. 	
Family Overview (link below)	Pacing for Unit
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • 3rd Quarter
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •  Their Eyes Were Watching God • Strategies for Addressing Racist and Dehumanizing Language
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> • In modern American History, students will have studied government inaction in light of racial hostility during the 1920s and 1930s. This systemic failure pushed many African Americans to establish new cultural communities, such as the Harlem Renaissance in the north or independent Black towns like Eatonville, Florida. 	<ul style="list-style-type: none"> • Students may struggle to make sense of the characters' heavy use of vernacular, potentially viewing the dialect as "incorrect" or a barrier to the story's depth. In doing so, they may fail to notice a contrast with the sophisticated third person narration, confuse the characters voice with Hurstons, or fail to recognize Hurston's intentional use of dialect to celebrate an authentic Black voice and elevate it alongside traditional "literary" standards. • Students may be unfamiliar with internal debates within the African American community regarding representation, or struggle to appreciate the double consciousness of anticipating and navigating the reactions of white and black readers.
Differentiation through <i>Universal Design for Learning</i>	
UDL Indicator <ul style="list-style-type: none"> • Consideration 1.3 Represent a diversity of perspectives and identities in authentic ways 	Teacher Actions: <ul style="list-style-type: none"> • Challenge stereotypical or simplistic portrayals of the 1920's and 1030's by having students compare the urban luxury of Gatsby's parties to grit of the Florida everglades; the empty disillusionment of the Lost Generation and the cultural and communal celebration of the

	<p>Harlem Renaissance. Use this contrast to evaluate how Hurston's choice of setting and her development of minor characters specifically aim to capture aspects of Black culture that exist largely outside of white artistic traditions.</p> <ul style="list-style-type: none"> • Incorporate a range of authors and perspectives by pairing the novel with contemporary voices like Michelle Obama or Maya Angelou in a Socratic Seminar to help students recognize the range of people and histories that contribute to our current understanding of American ideals.
<p>UDL Indicator</p> <ul style="list-style-type: none"> • Consideration 7.4 Address biases, threats, and distractions 	<p>Teacher Actions</p> <ul style="list-style-type: none"> • Acknowledge potential negative experiences surrounding language by co-creating shared classroom agreements for how the class will navigate Hurston's use of Southern Black vernacular and the n-word. Clearly establish that students will not say the word out loud to address potential linguistic biases or threats. • Vary the social demands for performance during seminars and discussions by offering private reflection journals or structured small-group conversations before requiring public display of their opinions. This reduces the risk of public evaluation and encourages students to both form their own interpretations and choose how much to share. • Use audio recordings for passages featuring heavy vernacular to prevent the distraction and discomfort of students being asked to perform a dialect that is not their own, while also allowing them to develop an ear for the rhythm and emotional nuance of the text.
<p>Supporting Multilingual/English Learners</p>	
<p>Related <u>CELP standards:</u></p> <ul style="list-style-type: none"> • 9-12.2: Participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions. 	<p>Learning Targets:</p> <ul style="list-style-type: none"> • Level 1: I can respond verbally and nonverbally to simple yes/no and "wh-" questions about Janie's life and her three husbands, such as "Is Janie happy with Logan?" or "Where does Janie move with Joe?". • Level 2: I can present basic information about Janie's journey and the different settings or marriages using academic vocabulary like autonomy, identity, and aspiration. • Level 3: I can express my own ideas about Janie's development as a character, and ask relevant questions to my peers during class discussions. • Level 4: I can express my own ideas about how Janie resists or

submits to social expectations, support my points with evidence from the text, and build on the ideas of my classmates to deepen the conversation.

- Level 5: I can persuasively express my own ideas about Janie's independence, supporting my points with specific evidence or her growth or lingering limitations, and asking questions that probe the thinking of my classmates.

Unit 3: Their Eyes Were Watching God

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<p>Suggested Artists: Aaron Douglas Archibald Motley Jacob Lawrence James Van Der Zee Ella Wheeler Waring</p> <p>Suggested Poetry: "I Too," Hughes "Incident," Cullen "If We Must Die," McKay "Ma Rainey," Brown</p>	<ul style="list-style-type: none"> I can describe the key characteristics of the Harlem Renaissance using examples from art and poetry. I can compare and contrast the Harlem Renaissance and the Lost Generation. 	<ul style="list-style-type: none"> Aspirations Distinctive Assimilation 	<ul style="list-style-type: none"> Harlem Renaissance Lost Generation
2	<p>"The Meaning of a Word" Gloria Naylor</p> <p>Potential videos CNN Debate</p>	<ul style="list-style-type: none"> I can explain how Naylor develops her claims regarding language's nuances. I can establish and explain classroom norms regarding the use of language throughout the unit. 	<ul style="list-style-type: none"> Vernacular Articulate 	<ul style="list-style-type: none"> Connotation Tone
3	<p>"The Negro Artist and the Racial Mountain" by Langston Hughes</p> <p>Original and Modified</p>	<ul style="list-style-type: none"> I can determine how Hughes uses and refines the meaning of the "racial mountain" over the course of a text. I can identify how Hughes believes the expectations of both white and black audiences impact African American artists. 	<ul style="list-style-type: none"> Subconscious Smug 	<ul style="list-style-type: none"> Dialect Extended metaphor
4	Ch. 1, pp. 1-7	<ul style="list-style-type: none"> I can explain what the descriptions and dialogue of the townspeople on the porch suggests about the culture of the town. I can analyze how Janie's initial characterization establishes her defiance of social norms. 	<ul style="list-style-type: none"> Consolation Conjecture 	<ul style="list-style-type: none"> Framed narrative
5	Ch. 2-3, pp. 8-25	<ul style="list-style-type: none"> I can analyze what the emerging motif of the pear tree is used to represent about Janie and her desires in life. 	<ul style="list-style-type: none"> Desecrate Reproof (Match) 	<ul style="list-style-type: none"> Motif

		<ul style="list-style-type: none"> I can compare Janie's views of marriage to those of her grandmother. 		
6	Ch. 4-5, pp. 26-50	<ul style="list-style-type: none"> I can trace the development of Janie's character through her relationships with Logan and Joe. 	<ul style="list-style-type: none"> Temerity (Match) Disillusioned 	<ul style="list-style-type: none"> Gender roles Mysogeny
7	CFA	<ul style="list-style-type: none"> I can explain how Janie's marriages shape her sense of identity. 		
8	Ch. 6, pp. 51-75	<ul style="list-style-type: none"> I can analyze how Hurston uses symbolism to emphasize changes in Janie's character. I can evaluate Hurston's depiction of Eatonville based on Langston Hughes' concept of the Racial Mountain. 	<ul style="list-style-type: none"> Indignant Fractious 	<ul style="list-style-type: none"> Symbolism
9	Ch. 7-9, pp. 76-93	<ul style="list-style-type: none"> I can analyze how Hurston uses the motifs of voice and hair to emphasize Janie's developing independence. 	<ul style="list-style-type: none"> Affront Futile 	<ul style="list-style-type: none"> Motif
10	Ch. 10-12, pp. 94-115	<ul style="list-style-type: none"> I can analyze how Tea Cake is characterized in a way that contrasts Joe and Logan. I can explain how Janie's relationship with Tea Cake reveals the way she both adheres to and defies societal expectations. 	<ul style="list-style-type: none"> Swaggered Scornful Malice 	<ul style="list-style-type: none"> Age gap
11	Ch. 13-15, pp. 116-138	<ul style="list-style-type: none"> I can explain how Hurston's contrasting depiction of Eatonville and the Everglades fulfills Hughes's call for black writers to capture authentic black culture. 	<ul style="list-style-type: none"> Denounce Pacify Transient 	<ul style="list-style-type: none"> Societal Norms Transient lifestyle Diaspora
12	CFA	<ul style="list-style-type: none"> I can compare the community of the Everglades with the earlier setting of Eatonville and explain how Hurston uses those settings to portray black culture. 		<ul style="list-style-type: none">
13	Ch. 16-17, pp. 139-153	<ul style="list-style-type: none"> I can analyze how Mrs. Turner's characterization reinforces Hughes's points about white standards. I can explain what Tea Cake's conversation with Sop-de-Bottom reveals about gender roles and what it implies about Janie's attitude towards them. 	<ul style="list-style-type: none"> Earnest Divinity 	<ul style="list-style-type: none"> Irony Internalized racism Colorism Deities
14	Ch. 18, pp. 154-167	<ul style="list-style-type: none"> I can compare the imagery of the storm to Janie and Tea Cake's relationship. I can infer what the climax suggests about how Janie's marriage to Tea Cake differs from her previous relationships 	<ul style="list-style-type: none"> Crude Puny 	<ul style="list-style-type: none"> Personification

15	Ch. 19-20, pp 168-193	<ul style="list-style-type: none"> • I can identify the impact setting has on how characters like Tea Cake feel the effects of racism. • I can explain how the novel's climax and resolution illustrate Janie's newfound independence. 	<ul style="list-style-type: none"> • Supplication • Ferocious • Delirium 	<ul style="list-style-type: none"> • American Legal System
16	Suggested Texts: "If Black English Isn't a Language..." "Michelle Obama's Remarks..." "Phenomenal Woman"	<ul style="list-style-type: none"> • I can engage effectively in a seminar discussion to explore how Hurston's language, setting, and characterization address gender and racial stereotypes. • I can build on the ideas of my peers and support my claims with relevant textual evidence. 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
17	Assessment	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
18	Summative Writing	<ul style="list-style-type: none"> • I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.. • I can draft complete body paragraphs for my summative essay. 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
19	Summative Writing	<ul style="list-style-type: none"> • I can write an introduction and brief conclusion to the draft of my essay. • I can revise my writing based on feedback from my peers and/or teacher 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
20	Flex	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
21	Flex	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •

Unit 4: Capstone

Overview

Relevant Standards: **Bold indicates priority**

Reading

- 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.
- RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. **RL.9-10.10: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades**
- **RL.11-12.10** 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.
- **RI.11-12.10** 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.

Writing

- **W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- **W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking & Listening

- **SL.11-12.1** 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.
- **SL.11-12.4** 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.

Overview

In this culminating unit, teachers are encouraged to design units and lessons that conclude students' yearlong examination of American ideals (individualism, materialism, autonomy, etc.). These lessons should draw upon the knowledge and skills students have gained over the course of the year and push them to apply their learning to new content, historical contexts, and texts. Activities may include research projects, books circles, or additional whole class texts of the teachers choosing that are thematically or contextually related to others studied over the course of the year.

Essential Question(s):	
<ul style="list-style-type: none"> • How has our quest as a nation to realize our values benefited and harmed American society? • How have American ideals benefited and harmed you personally? • What obstacles do Americans face in their attempts to define their individuality? 	
Enduring Understanding(s):	
<ul style="list-style-type: none"> • American values often compete with one another, which makes it difficult to fully realize all that the nation promises and values. Nonetheless, our personal values and choices are ultimately the product of our cultural inheritance as Americans. Our struggle, therefore, is to find balance between our personal desires and our obligations to others (relationships, social order, etc.), which includes considering the consequences of our individual choices. 	
Demonstration of Learning:	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> • To be designed by teachers, based on the specific content of their capstone unit. 	
Connections to Prior Units:	Connections to Future Units:
<ul style="list-style-type: none"> • Students will have completed similar capstone units in grades 6-10, although the specific texts and experiences will have varied by teacher. • Texts and lessons should focus on drawing connections to prior texts throughout the unit. For example, all three prior units feature a protagonist who takes a personal journey to define their identity against the backdrop of American values. 	<ul style="list-style-type: none"> • Students will complete similar capstone units in grade 12, although the specific texts and experiences will vary by teacher.
Family Overview (link below)	Pacing for Unit
	<ul style="list-style-type: none"> • 4th Quarter
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Students may view the year's reading as a series of random, disconnected stories rather than a unified exploration of similar

themes. Teachers must actively guide students to synthesize how different authors across different time periods tackled the shared concepts of American values and their relevance to citizens' lives.

Differentiation through *Universal Design for Learning*

UDL Indicator

- Consideration 3.4 Maximize transfer and generalization

Teacher Actions

- Have students build a year-end concept map that explicitly traces how American Ideals, such as rugged individualism, materialism, and self-determination, evolve across the unit anchor texts before they begin their independent research or new anchor text. Use this visual pattern to help students evaluate whether these characters' journeys serve as a warning, celebration, or critique of the "American Dream".
- Require students to apply a specific analytical lens mastered earlier in the year to their independent Capstone texts or research topics. For example, students might use the Transcendentalist framework from Unit 1 to evaluate a modern environmental movement, or Langston Hughes's concept of the "Racial Mountain" from Unit 3 to analyze the work of a contemporary artist.
- Prompt students to take one of the course's overarching Essential Questions, such as "Where is the line between idealism and extremism?" and answer it by examining a contemporary real-world issue. This requires students to transfer their analysis of American characters like McCandless, Gatsby, or Janie to their own lived reality, connecting 11th-grade literary themes to the personal and social costs of realizing the American ideals today.

Supporting Multilingual/English Learners

Related *CELP standards:*

- 9-12.5: conduct research and evaluate and communicate findings to answer questions or solve problems.

Learning Targets:

- Level 1: I can gather information from a few provided sources and label key facts about an American idea, like rugged individualism, material success, or self determination..
- Level 2: I can gather information from provided sources and summarize what it says about an American ideal.
- Level 3: I can gather information from multiple sources and paraphrase key details to answer a research question about how an American ideal is reflected in multiple contexts.
- Level 4: I can gather and synthesize information from multiple sources into an organized report answering an essential question about how an

American ideal empowers or constrains individuals.

- Level 5: I can analyze and synthesize information from multiple credible sources into a clearly organized text that thoroughly analyzes the paradoxes of an American ideal, answering an essential question about the ultimate value of that ideal.

Standard Matrix	Unit 1: Into the Wild	Unit 2: The Great Gatsby	Unit 3: TEWWG	Unit 4: Capstone
Language				
L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	S	S	S	S
L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	S	S	S	S
L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	S	S	S	
L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.	S	S	S	
11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	S	P	P	
L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	P	P	P	
Reading Informational Text				
RI.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	S	S	S
RI.11-12.2 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	P	S	S	S

provide a complex analysis; provide an objective summary of the text.				
RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.	P		S	
RI.11-12.4 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).	P	S	S	S
RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	P	S	S	
RI.11-12.6 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.	P		P	
RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.				
RI.11-12.8 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).				
RI.11-12.9 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.	S		S	

RL.11-12.10 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.	P	S	S	S
Reading Literature				
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	P
RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.		P	P	P
RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).		P	P	S
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.)		S	P	S
RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.		P	P	S
RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).				
RL.11-12.7 Analyze multiple interpretations of a story,				

drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)				
RL.11-12.9 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.	P	S	S	
RL.11-12.10 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.	S	S	S	S
Speaking and Listening				
SL.11-12.1 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	P	S
SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	S	S	S	P
SL.9-10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	S	S	S	S
SL.11-12.4 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.	P	P	P	S
SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements)				

in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.				
SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)	S	S	S	S
Writing				
W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	P	P	P	S
W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	P	P	P	S
W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.				S
W.11-12.4 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	P	P	S
W.11-12.5 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 here.)	P	P	P	S
W.11-12.6 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.	S	S	S	S
W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject,				P

demonstrating understanding of the subject under investigation.				
W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.				P
W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.				S
W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.	P	P	P	P
W.11-12.10 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 audiences.	S	S	S	S