

Helena-West Helena School District
Curriculum Document
Grade 11 English

Unit 4: Seeking Romance

Enduring Understanding:

Students will understand how love can inspire both folly and wisdom.

Essential Questions(s):

How has technology influenced traditional courtship roles and rituals?
Are human beings brought together by chemistry?
How is our behavior affected by love?

Time Frame/Concepts & Content:

Day 1: Unit Preview

Blast: Looking for Love

Student Learning Expectations (Objectives):

- Explore background information about the theme of love and its expression over the centuries.
- Research using hyperlinks to learn about the various definitions and descriptions of love that have emerged throughout history.

Standards:

Sequence of Events

RI.11-12.1, RI.11-12.3, RI.11-12.4, RI.11-12.7

Introduce and Establish Claim

W.11-12.1.A, W.11-12.4, W.11-12.5, W.11-12.6

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2, SL.11-12.6

Understand Word Relationships

L.11-12.4.A, L.11-12.5

Key Terminology (Vocabulary):

Folly, notable, three dozen, sonnets, mythology, mischievous, elusive, a noble pursuit

Activities & Assessments:

1. As a class read aloud the title and driving question for this Blast: ***How can love inspire both folly and wisdom?***
2. Ask students what they know about love and its various definitions and types already. Do they have an explanation of why people view love in so many different ways?
3. Have students view a painting that depicts love, such as Edvard Munch's "The Kiss": <http://tinyurl.com/pbamhqz>. Discuss how the picture represents one aspect of love, prompting students with questions such as:

- *What is happening in this painting?*
 - *What relationship do you think these people have?*
 - *What kind of love does this painting show? Why?*
 - *What other kinds of love are there?*
4. Have students read the Blast background to provide context for the essential question. As they read, ask students to complete the fill-in-the-blank summary of the background provided on their Access 4 handout.
 5. Either in small groups or as a class, use these questions to spur discussion among your students about Background information.
 - *Why do you think the Blast begins with a discussion of Samuel Johnson?*
 - *Do you think it was wise of Samuel Johnson to include literary quotes in an informational text such as a dictionary? Why or why not?*
 - *Why do you think Shakespeare is quoted so often when talking about love?*
 - *How does the figurative language in the sentence about Cyrano de Bergerac help you to understand more about the characters and plot of that reading selection?*
 - *How might you expect "more recent insights" about love to differ from those discussed in early literature?*
 - *How does this Blast help you understand the meaning of the word "encompasses"?*
 6. Ask students to write their Blast response.

Materials/Resources:

Blast: Looking for Love
<http://tinyurl.com/pbamhqz>
 Access handout 1, 2, 4

Time Frame/Concepts & Content:

Day 2: First Read

"Sonnet 116" by William Shakespeare

Skill Lesson: Figurative Language

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Learn and practice strategies for identifying abstract and concrete nouns.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.
- Review and reinforce the definition of various kinds of figurative language, including metaphor, personification, and hyperbole.
- Practice using concrete strategies for identifying and determining the meaning of various kinds of figurative language in poetry.

Standards:

Figurative Language

RL.11-12.1, RL.11-12.2, RL.11-12.4, RL.11-12.10

Collaborative Conversations

SL.11-12.1, SL.11-12.1.A, SL.11-12.2, SL.11-12.6.B

Abstract and Concrete Nouns

L.11-12.3, L.11-12.4.A, L.11-12.4.B, L.11-12.4.C, L.11-12.4.D, L.11-12.5.A, L.11-12.5.B, L.11-12.6

Key Terminology (Vocabulary):

Literary genius, Western literature, extant, attributed to, immortality, admit, mark, sickle, doom, writ, interpretation, consciousness, navigated, exemplify, authority

Activities & Assessments:

1. Individually or as a class, read the introduction for "Sonnet 116." The introduction provides context for the poem.
2. To focus the research when building background, ask students to complete the Targeted Background Research Chart on the Shakespearean sonnet as they work in small groups. These charts are on the Access 1, 2, and 3 handouts.
3. Have students independently read and annotate the selection. Have students use the Annotation Guide on the Access 4 handout to support them as they highlight and annotate the text.
4. Review the concepts of concrete and abstract nouns with students. Help students identify and label examples of each in the poem. As a class or in small groups, discuss:
 - *Does the poem focus on a concrete or abstract concept?*
 - *Which concrete and abstract nouns in the poem are related to one another? How so?*
 - *How does the author use both abstract and concrete nouns within the poem to convey meaning?*
5. As students begin to read more on the topic of love, ask them what comes to mind when they hear the phrase "the book of love." Have students discuss what they might include in such a book: Poetry? Song lyrics? Recipes? Photographs? Drawings?
6. Encourage each student to begin a personal "book of love" in which to gather together related materials as the unit progresses. To get them started, have each student write down one sentence, line, or image from "Sonnet 116" that stayed with them after the first read. Encourage them to draw or find an image that corresponds to the quoted material.
7. Have students read the definition of figurative language. Make sure students understand the difference between the examples of figurative language.
8. Have students independently read the Model section.
9. Have students come up with their own restatements of the final two lines of the poem, either as a rhymed couplet or as a single prose sentence. Encourage them to be as hyperbolic as possible in their reinterpretations. Invite volunteers to share their efforts with the class and discuss instances where the figurative language adds strength and dimension to their expression.

Materials/Resources:

First Read lesson on Sonnet 116

Speaking & Listening Handbook

Access handout 1, 2, 3, 4

Skills lesson on Figurative Language in Sonnet 116

Time Frame/Concepts & Content:

Day 3: Close Read

"Sonnet 116" by William Shakespeare

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Practice and apply concrete strategies for identifying and interpreting figurative language.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:**Identify and Interpret Figurative Language**

RL.11-12.1, RL.11-12.2, RL.11-12.4

Respond to a Prompt

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Respond to Diverse Perspectives

SL.11-12.1.D

Interpret Figures of Speech

L.11-12.4.A, L.11-12.4.C, L.11-12.4D, L.11-12.5.A, L.11-12.6

Key Terminology (Vocabulary):

Impediments, alters, tempests, bark, compass, paradox

Activities & Assessments:

1. Project the vocabulary words onto the board or provide students with a handout, so they can copy the vocabulary into their notebooks.
2. Challenge students to rewrite "Sonnet 116" using synonyms in place of the vocabulary words. Encourage them to replace other words in the poems with synonyms as well if they wish. Allow pairs or small groups to share their efforts and discuss the results. Provide an opportunity for volunteers to read aloud their revised versions of the poem. Have students vote on whether they like the new or the original version(s) better and explain why.
3. Provide students with these questions to answer and discuss:
 - *How does the speaker contrast "love that is not love" and true love? Support your answer with textual evidence.*
 - *How does the author use figurative language to explain true love? Cite textual evidence to support your response*
 - *A paradox is a seemingly contradictory statement that reveals a truth. In what way are the final two lines of the poem a paradox? Cite textual evidence to support your response.*
4. Ask pairs of students to define love in their own words. Challenge them to come up with two definitions: one that is entirely literal and one that is completely figurative. Have students post their definitions and examples on a Padlet Wall (<http://padlet.com>) for consideration and discussion as a class.
5. Read the prompt as a class and ask students to brainstorm about the poet's use of figurative language as it might apply to the context of a wedding. Remind students to reread the poem and review their annotations to find textual evidence to support their ideas.
6. Have students complete the prewriting activity on the Access 4 handout to organize their thoughts before they write.

7. Have students complete the writing assignment. Remind them to incorporate textual evidence to support their arguments.

Materials/Resources:

Close Read lesson on Sonnet 116
"Sonnet 116" Vocabulary handout
Speaking & Listening Handbook
Access handout 1, 2, 3, 4
<http://padlet.com>

Time Frame/Concepts & Content:

Day 4: First Read

"Sonnet 18" by William Shakespeare

Skill Lesson: Tone

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Learn and practice strategies for summarizing a poem.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.
- Review and reinforce the definition of tone.
- Practice using concrete strategies for identifying, analyzing, and describing tone in a poem.

Standards:

Summarizing

RL.11-12.1, RL.11-12.2, RL.11-12.4, RL.11-12.10

Collaborative Conversations

SL.11-12.1.A, SL.11-12.2, SL.11-12.6

Identify, Analyze, and Describe Tone

L.11-12.4.A, L.11-12.4.B, L.11-12.4.C, L.11-12.4.D, L.11-12.5.A

Key Terminology (Vocabulary):

Recited, darling, hath, the eye of heaven, fair, eternal, possession, ow'st, lines, hypothetical question, lighthearted, whimsical, flattering, elaborates, shortcomings, matter-of-fact, rational, proverb

Activities & Assessments:

1. Find out what your students recall or already know about William Shakespeare. As a class or in small groups, generate a list (on the board or on paper) of the information and previous knowledge your students have about his plays and sonnets.
2. Before students begin reading, model the reading comprehension strategy of summarizing by using a Think Aloud that talks students through the first four lines of text.

3. Have students independently read and annotate the selection.
4. In small groups or pairs, have students answer and discuss the following questions. To help facilitate discussions, refer to Collaborative Discussions in the Speaking & Listening Handbook.
 - *Does Shakespeare answer all the questions you have about whom "thee" refers to in this poem? Why do you think he does or does not?*
 - *Why do you think Shakespeare chose to compare the beloved to summer and not another season?*
 - *What does this poem have to say about humans' relationship to nature?*
5. Have students create poems comparing the speaker's beloved to other seasons. Allow students to use Google Docs (www.docs.google.com) to write and share their work. Students can work in small groups and collaborate on a specific season, editing and revising the poem together.
6. Have students read the definition of tone. Have your students write down the definition of tone. Make sure they understand the different strategies for determining an author's tone.
7. Have students independently read the Model section.
8. After students read the Model text, use these questions to facilitate a whole-group discussion that helps students understand how to analyze and describe tone in poetry:
 - *Why does the Model consider the opening lines lighthearted?*
 - *What effect does the figurative language of the poem have?*
 - *Reread the last paragraph of the Model. How is the tone of the poem related to the speaker's reasons for writing it?*
9. Have students work in pairs or small groups to create a list of other adjectives that describe the tone(s) in the final six lines of "Sonnet 18."

Materials/Resources:

First Read lesson on Sonnet 18.
 Access handout 1, 2, 3, 4
 Skills lesson on Tone

Time Frame/Concepts & Content:

Day 5: Close Read

"Sonnet 18" by William Shakespeare

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Practice and apply concrete strategies for describing and analyzing a poet's use of tone.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Tone

RL.11-12.1, RL.11-12.4

Respond to a Prompt

W.11-12.2.A, W.11-12.2.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.D, SL.11-12.6

Interpret Figures of Speech

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D, L.11-12.5.A, L.11-12.6

Key Terminology (Vocabulary):

Untrimmed, temperate, complexion, lease, declines

Activities & Assessments:

1. Project the text onto the board and model a close reading of the opening lines of the poem.
2. Have students read and annotate the excerpt.
3. In small, heterogeneous groups or pairs, ask students to answer and discuss the following questions with a focus on the tone of the poem. You can provide students with these questions to guide their discussion:
 - *Where did you feel the tone of the poem was strongest? What words or phrases contributed to your evaluation?*
 - *How does the tone of the poem change from start to finish? Cite specific textual evidence to support your statements.*
 - *How would you feel on receiving a poem such as this? Would you agree with the speaker's claims? Cite specific textual evidence to support your response.*
4. Ask students to compare and contrast the language and tone of this poem with Shakespeare's "Sonnet 116."
5. Read the prompt as a class and ask students to brainstorm about how shifts in tone relate to the idea of comparing two things. Remind students to reread the poem and review their annotations to find thorough and relevant textual evidence that will support their ideas.
6. Have students complete the prewriting activity on the Access 4 handout to organize their thoughts before they write.
7. Ask students to complete the writing assignment using textual evidence to support their answers.

Materials/Resources:

Close Read lesson on "Sonnet 18"
"Sonnet 18" Vocabulary handout
Speaking & Listening Handbook
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:**Day 6: First Read***Metamorphoses* by Ovid**Student Learning Expectations (Objectives):**

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Learn and practice strategies for summarizing a story.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.

Standards:

Summarizing

RL.11-12.1, RL.11-12.2, RL.11-12.4, RL.11-12.10

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2, SL.11-12.3, SL.11-12.6

Academic Vocabulary

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D, L.11-12.6

Key Terminology (Vocabulary):

Prophecy, archer, slain, sneers, proficient, bow, prowess, exulting, quiver, transfixed, averse, wooed, endure, smacked of, oracular, flees, lyre, laurel, Phoebus (Apollo), Cupid (Amor), Venus, Diana, Jupiter

Activities & Assessments:

1. As a class, watch the video preview of *Metamorphoses*.
2. Individually or as a class, read the introduction for *Metamorphoses*. The introduction provides context for the reading selection.
3. After reading the introduction, facilitate a pre-reading discussion to get students thinking about the events and themes they will read about in this excerpt from Ovid's *Metamorphoses*. Ask:
 - *What emotions come into play when we cannot achieve our goals? How might these be influenced, for better or worse, by the actions of others?*
 - *What kinds of plots from literature do you most often associate with romance and love?*
 - *How can love—and the denial of love—transform a person? Can it have physical as well as emotional effects?*
4. Tell students that there are many similarities between Greek and Roman mythology because the Romans borrowed heavily from Greek mythology. Then have pairs work together to research the gods listed on their Access 1, 2, 3, and 4 handouts and complete the chart. Explain that these gods will play a key role in *Metamorphoses*.
5. As part of the discussion, ask students about the title of Ovid's work, *Metamorphoses*. Invite volunteers to relate this to the scientific term "metamorphosis" and explain its meaning (a change from one thing to another, a transformation). Then ask how this term relates to any of the Roman and Greek myths they may have mentioned previously.
6. Have students independently read and annotate the selection.
7. In small groups or pairs, have students discuss the questions and inferences they made while reading. To help facilitate discussions, refer to Collaborative Discussions in the Speaking & Listening Handbook.
 - *How might you summarize the second section of text in the reading selection?*
 - *Do you think that Phoebus or Daphne is aware of the spell cast by Cupid's arrows? Why or why not?*
 - *How does Phoebus try to impress Daphne? Is he successful? Why or why not?*

Materials/Resources:

First Read lesson on *Metamorphoses*

<http://tinyurl.com/ovs888m>

<http://w.studysync.com/?4445>

<http://tinyurl.com/6rgx252>
<http://tinyurl.com/ybuzb77>
<http://tinyurl.com/pr5aotp>
Speaking & Listening Handbook
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 7: Full Text Study

A Midsummer Night's Dream by William Shakespeare
(Act 1, Scene 1)

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.

Standards:

Story Elements

RL.11-12.1, RL.11-12.3, RL.11-12.4

Prewrite, Plan, and Produce Writing

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Discussions

SL.11-12.1

Context Clues

L.11-12.4.A, L.11-12.6

Key Terminology (Vocabulary):

Nuptial, wane, pert, mirth, melancholy, pomp, vexation, feign, conceit, trifle, cunning, filch, entreat, befall, abjure, livery, cloister, yoke, austerity, relent, render, idolatry, extenuate, confer, spleen, edict, bate

Activities & Assessments:

1. Ask students what they already know about the playwright, William Shakespeare. Compile a list of their answers.
2. Introduce the selection for their full text study, *A Midsummer Night's Dream* by William Shakespeare.
3. As a class, read and discuss Act 1, Scene 1. Make sure students take notes on the characters introduced and any possible themes that emerge.
4. Shakespeare's plays rely almost entirely on dialog to tell story, but they're also full of references that add both context and meaning. Ask students to re-read Act 1, Scene 1, and write down as many references—to classic myths, legends, and other dramatic works—as they can

find. How is *A Midsummer Night's Dream* influenced by Ovid's *Metamorphoses*? How is it influenced by other ancient myths and legends? Discuss as a class.

5. Have students read Act 1, Scene 2 for homework. Tell them they should be prepared to discuss it in class tomorrow.

Materials/Resources:

A Midsummer Night's Dream by William Shakespeare
Ovid's Metamorphoses

Time Frame/Concepts & Content:

Day 8: Skill Lesson

Story Elements

Full Text Study: *A Midsummer Night's Dream* by William Shakespeare
(Act 1, Scene 2)

Student Learning Expectations (Objectives):

- Review and reinforce the definitions of various story elements.
- Practice using concrete strategies for identifying and analyzing story elements.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Story Elements

RL.11-12.1, RL.11-12.3

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.2, SL.11-12.6

Key Terminology (Vocabulary):

Brandish, assert, belittling, prominent, humility, excessive, boasting, specialty, transpose, waggish, forswear, lamentable, gallant, condole, extempore, discretion, tawny

Activities & Assessments:

1. Have students read the definition of story elements. Make sure your students know all three elements of a story--plot, character, and setting--as well as how the three elements are interrelated.
2. Have students independently read the Model section.
3. After students read the Model text, use these questions to facilitate a whole-group discussion that helps students understand how to describe and analyze the interaction of story elements in a classical myth:
 - *According to the Model, how is Phoebus introduced to the reader?*
 - *According to the Model, what does the interaction between Phoebus and Cupid reveal about Phoebus?*
 - *The Model states that most readers will not have sympathetic feelings for Phoebus at this point in the story. Do you agree or disagree with this statement?*
 - *What does the Model consider to be the most important plot point in the story? Do you agree? Why or why not?*

4. Have students create a short dialogue that might take place between Phoebus and Daphne. Encourage them to improvise and/or act out such an encounter in order to brainstorm possible ideas and quotes. Remind them to look to the text for both inspiration and support. Following this, ask students to consider how each character might respond in a separate, private "confessional" setting similar to that used in reality television, in which an individual sits alone and discusses his or her actions and motives in front of the camera. Invite students to use video cameras or digital devices to record the individual segments and share them with the class for later discussion.
5. As a class, discuss the major events and themes from Act 1, Scene 2 of *A Midsummer Night's Dream* by William Shakespeare.
6. Pair or group students and ask them to compile a list of conflicts they see emerging in the play so far. Then, once they have compiled their list, have students choose one conflict and make a prediction about what will happen in the rest of the play. Predictions can be collected digitally on a Google Doc or on paper and displayed in the classroom.

Materials/Resources:

Skills lesson on Story Elements in *Metamorphoses*
 Access handout 1, 2, 3, 4
A Midsummer Night's Dream by William Shakespeare

Time Frame/Concepts & Content:

Day 9: Close Read
Metamorphoses by Ovid

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Practice and apply concrete strategies for identifying and analyzing story elements.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Story Elements

RL.11-12.1, RL.11-12.3, RL.11-12.4

Prewrite, Plan, and Produce Writing

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Discussions

SL.11-12.1

Context Clues

L.11-12.4.A, L.11-12.6

Key Terminology (Vocabulary):

Impudent, kindles, emulating, enhanced, blandishments

Activities & Assessments:

1. Provide students with the following questions to answer and discuss:
 - *Who do you think is prouder, Phoebus or Cupid? Cite specific textual evidence to support your statements.*

- *Why do you think Cupid has chosen Daphne as the target for his second arrow? Cite specific textual evidence to support your statements.*
 - *Do you think Daphne would have been naturally attracted to Phoebus if she hadn't been cursed by Cupid's arrow? Why or why not? Cite specific textual evidence to support your statements.*
2. Have pairs or small groups of students compare and contrast their previous thoughts about Cupid with the way he is depicted in this section of *Metamorphoses*. Encourage them to record their ideas in a Venn diagram.
 3. As a class, discuss how and why society's perceptions of this character may have changed over time. Invite students to engage in a short research project, either in the library or using online resources, to see how artists' interpretations of this character have changed throughout history as well.
 4. Read the prompt as a class and ask students to brainstorm about what Cupid expected to happen and what actually occurred in the story. Remind students to reread the excerpt and review their annotations to find textual evidence to support their ideas. If desired, students can use a Venn diagram to compare and contrast the story elements addressed in the prompt.
 5. Ask students to complete the writing assignment using textual evidence to support their answers.

Materials/Resources:

Close Read lesson on *Metamorphoses*
Metamorphoses Vocabulary handout
 Graphic Organizer - Venn Diagram
 Speaking & Listening Handbook
 Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 10: Blast

Cupid's Dark Side

Student Learning Expectations (Objectives):

- Explore background information about the history of Cupid as it relates to the contemporary issue of stalking or romantic obsession.
- Research using hyperlinks to learn how normal feelings of love can become abnormal feelings associated with undesirable behavior such as stalking.

Standards:

Summary/Central Idea

RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.6, RI.11-12.7

Introduce and Develop Claims

W.11-12.1.A, W.11-12.1.B, W.11-12.5, W.11-12.6

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Analyze Nuances

L.11-12.5.B

Key Terminology (Vocabulary):

Mischievous, lot, smitten, spite, scenarios, quickly lose all its luster, anguish, alleviate, predisposition, surefire

Activities & Assessments:

1. As a class read aloud the title and driving question for this Blast: ***How can love inspire both folly and wisdom?***
2. Ask students how love can be unhealthy. Ask them to think of examples from literature, modern movies, and real life. Students may bring up subjects such as obsession, harassment, and stalking as they relate to love. They also may bring up one-sided love and heartache. (Due to the sensitive nature of the topic, students should not be prompted to discuss personal connections at this time.)
3. Have students view this five-minute video about the science of attraction, love, and heartbreak, starting at 1:58, "Phase 2: Getting to Know You" available at: <http://tinyurl.com/ndg5sry>. Discuss what the video says about the brain's reaction to romantic interest and rejection, prompting students with questions such as:
 - *What happens in the brain when you like someone? What happens to your body?*
 - *How do hormones change when you're getting to know someone?*
 - *What does the video say that love is? How is this determined by chemicals in the brain?*
 - *What happens when someone is dumped?*
 - *What is romantic/social rejection similar to in its effect on the brain?*
4. Have students read the Blast background to provide context for the essential question. As they read, ask students to complete the fill-in-the-blank summary of the background provided on their Access 4 handout.
5. Either in small groups or as a class, use these questions to spur discussion among your students about the Background information.
 - *According to the text, what is the connection between Cupid and Dr. Jekyll and Mr. Hyde?*
 - *What role does figurative language play in the third paragraph of the Background information?*
 - *What possible feelings or emotions might replace love after a breakup or failed relationship?*
 - *What are some possible contributing factors to romantic obsession in today's society?*
 - *According to the Background information, how are love and heartache related?*
6. Look at the article "*Five Types of Stalkers.*" How does Robert Muller define "stalking"? According to Muller, what are the five basic types of stalkers? How does Muller organize his article around these types of stalkers? According to Muller, what is the most important step in dealing with stalkers?

Ask students to write their Blast response.

Materials/Resources:

Blast: Cupid's Dark Side

<http://tinyurl.com/ndg5sry>

Access handout 1, 2, 4

"*Five Types of Stalkers*" by Robert Muller

Time Frame/Concepts & Content:

Day 11: Full Text Study

A Midsummer Night's Dream by William Shakespeare

(Act 2, Scenes 1-2)

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Story Elements

RL.11-12.1, RL.11-12.3, RL.11-12.4

Prewrite, Plan, and Produce Writing

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Discussions

SL.11-12.1

Context Clues

L.11-12.4.A, L.11-12.6

Key Terminology (Vocabulary):

Dale, anon, wrath, changeling, shrewd, knave, beguile, tarry, ravish, progeny, dissension, gait, shun, chide, promontory, dulcet, chaste, leviathan, entice, surfeit, espy, vile

Activities & Assessments:

1. As a class, read and discuss Act 2, Scenes 1-2 of *A Midsummer Night's Dream* by William Shakespeare.
2. Stop and pause to allow students take notes.
3. In their respective texts, both Ovid and Shakespeare offer fantastical scenarios that seek to “explain” the nature and occurrence of love. Ask students to compare and contrast *Metamorphoses* with Act 2, Scene 1, of *A Midsummer Night's Dream*, focusing on what causes the characters in each respective text to fall in love. *Is Shakespeare's worldview different than Ovid's? What are our beliefs about love in the modern day? Do we still attribute falling in love to divine influence? Why or why not?*
4. Love lifts us up where we belong, but it also destroys lives and tears families apart. After reading about “unhealthy” love in the Unit Blast, ask students to consider how the events of Act 2, Scene 2, are indicative of the “darker side” of love. *In what different ways could this situation turn sour? What can happen when one person loves someone who doesn't love them in return?*
5. Have students read Act 3 Scene 1 of *A Midsummer Night's Dream* by William Shakespeare for homework.

Materials/Resources:

A Midsummer Night's Dream by William Shakespeare
Metamorphoses by Ovid

Time Frame/Concepts & Content:

Day 12: First Read

A Midsummer Night's Dream (excerpt)

Full Text Study: *A Midsummer Night's Dream* by William Shakespeare
(Act 3, Scene 1)

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Learn and practice strategies for making predictions while reading.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.

Standards:

Make Predictions

RL.11-12.1, RL.11-12.4, RL.11-12.7, RL.11-12.10

Prewrite, Plan, and Produce Writing

W.11-12.1.A, W.11-12.1.B, W.11-12.1.C, W.11-12.1.D, W.11-12.2, W.11-12.3, W.11-12.6

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2, SL.11-12.3, SL.11-12.6

Academic Vocabulary

L.11-12.4.A, L.11-12.4.B, L.11-12.4.C, L.11-12.4.D, L.11-12.6

Key Terminology (Vocabulary):

Athenian, mortals, fickleness, troupe, amateur, mischievous, affixes, thou art translated, glee, gambol, o'er, entreaties, suitors, derision, doth, recompense

Activities & Assessments:

1. Pair or group students, and instruct each group to create a list of Top Ten Rules for Romantic Comedies. Allow groups to post their lists, and ask students what similarities and differences they see. Allow students the opportunity to discuss which rules are the most important and to theorize where they think the rules came from. Remind them to keep these rules in mind and to look for any instances of them as they read the excerpt from *A Midsummer Night's Dream*.
2. Have students listen to the audio version of the excerpt from *A Midsummer Night's Dream*. As they listen to the audio, pause the recording after the character descriptions. Instruct them to write one prediction about one of the characters, following the model in the first row of the Make Predictions chart on their Access 1, 2, and 4 handouts.
3. Have students work in groups to listen to and view two different interpretations of Shakespeare's source text of the lines in which Titania wakes up and sees Bottom. First, they should listen to the audio reading of the selection from 2:34 (when Bottom starts to sing) to 3:35 (when Titania declares her love for Bottom). Next, they should view the videotaped performance of these same lines from Globe on Screen: <http://www.tubechop.com/watch/4383686>.
4. Have students form collaborative discussion groups to analyze and evaluate the different interpretations, using the following questions as a guide:
 - *What differences did you notice in the two versions in terms of vocal expression in the delivery of Bottom's lines? How did each actor (the voice actor and the stage actor) use vocal expression to interpret the character of Bottom?*

- *What physical movements did the stage actor add to his performance of Bottom that helped increase the humor of the situation*
 - *What differences did you notice in the two versions in terms of vocal expression in the delivery of Titania's lines? How did each performer use vocal expression to interpret the character of Titania?*
 - *What facial expressions and physical movements did the stage actress add to her performance of Titania that helped increase the humor of the situation?*
 - *How would you evaluate each interpretation--the audio recording and the stage performance? How well do you think each interpretation expresses the humor of the situation?*
5. Have each student write a brief response, comparing and contrasting the two interpretations and evaluating how well each version interpreted the source text. Remind students to support their evaluations with examples from the media.
 6. As a class, discuss the major events, characters, and themes from Act 3, Scene 1 of *A Midsummer Night's Dream* by William Shakespeare
 7. When characters in *A Midsummer Night's Dream* fall under the spell of the magical potion, it affects their behavior and their manner of speech. Ask students to analyze how Shakespeare employs figurative language and changes in tone when characters enter this "heightened" state. In pairs or groups, have them take a look at particular passages of dialogue, looking for any tonal shifts or figures of speech. What do these exaggerated elements tell us about the experience of falling in love?
 8. Have students read Act 3, Scene 2 of *A Midsummer Night's Dream* by William Shakespeare for homework.

Materials/Resources:

First Read lesson on *A Midsummer Night's Dream*
<http://www.tubechop.com/watch/4383686>
 StudySync Speaking & Listening Handbook
 StudySync Access 1 handout
A Midsummer Night's Dream by William Shakespeare

Time Frame/Concepts & Content:

Day 13: Skill Lesson
 Dramatic Elements
Full Text Study: *A Midsummer Night's Dream* by William Shakespeare
 (Act 3, Scene 2)

Student Learning Expectations (Objectives):

- Review and reinforce the definitions of various dramatic elements.
- Practice using concrete strategies for identifying and analyzing dramatic elements in a play by William Shakespeare.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Dramatic Elements
 RL.11-12.1, RL.11-12.3
Collaborative Conversations
 SL.11-12.1.A, SL.11-12.1.C, SL.11-12.2, SL.11-12.6

Key Terminology (Vocabulary):

Summer solstice, fantastical, misperception, upbraids, fallen prey to, parlous, loam, odious, enthrall, gambol, beseech, kindred, cur, troth, preposterously, bequeath, sojourn

Activities & Assessments:

1. Have students read the definition of dramatic elements. Make sure your students are familiar with the different elements, including italics, parentheses, setting, characters, etc.
2. Have students select a play they've read this year or in previous English classes. Have each student make a chart that shows how the play's setting influences its plot, how its setting influences its characters, how its characters influence its plot, and how its characters influence its theme. Allow time for students to share their charts with the class.
3. Have students independently read the Model section.
4. Have pairs or small groups discuss how the plot of the play would change if it were the women and not the men who were affected by Puck's potion. Ask them to consider how this might also influence the development of the play's themes. Encourage students to write and/or perform a short scene in which the women are affected by the love potion. Students might also choose to draw and/or animate a cartoon strip using online tools such as Google drawing. Provide opportunities for groups to share and discuss their work.
5. As a class, discuss the major events, characters, and themes from Act 3, Scene 2 of *A Midsummer Night's Dream* by William Shakespeare
6. The Unit's driving question asks students to consider, "How can love inspire both folly and wisdom?" So far, *A Midsummer Night's Dream* has given us plenty of examples of people acting foolishly in the name of love—but have we seen any examples of wisdom? Ask students to debate whether *A Midsummer Night's Dream* represents both sides of the coin, having them point to examples in the text to support their arguments. Is anyone in the play strengthened or empowered by love? How?
7. Have students read Act 4, Scenes 1-2 of *A Midsummer Night's Dream* by William Shakespeare for homework.

Materials/Resources:

Skills lesson on Dramatic Elements in *A Midsummer Night's Dream*
Access handout 1, 2, 3, 4
A Midsummer Night's Dream by William Shakespeare

Time Frame/Concepts & Content:

Day 14: Blast

Matchmaker, Matchmaker

Full Text Study: *A Midsummer Night's Dream* by William Shakespeare
(Act 4, Scenes 1-2)

Student Learning Expectations (Objectives):

- Explore background information about the many different ways that people seek out romantic or lifelong partners.
- Research using hyperlinks to learn about the history of courtship and marriage traditions.

Standards:

Summary/Sequence of Events

RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6

Use Technology to Produce/Publish Writing

W.11-12.1.A, W.11-12.5, W.11-12.6

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Use Context Clues

L.11-12.4.A, L.11-12.5.A

Key Terminology (Vocabulary):

Socializing, of noble heritage, alliances, courtship, crystal balls, honest to a fault, marriage material, amiable, loath, provender, hoard, dote, bewai, swain, enamor, amity, enmity, hither, mar, paramour, paragon

Activities & Assessments:

1. As a class read aloud the title and driving question for this Blast: ***How can love inspire both folly and wisdom?***
2. Ask students to share their own personal experiences and opinions, if they are willing and feel comfortable, about the best ways to begin romantic relationships.
3. Have students view a graph that shows the popularity of online dating, such as the one at: <http://tinyurl.com/pvjs6v5>. Discuss what the graph represents, prompting students with questions such as:
 - *What does this graph show?*
 - *Why do you think more people are using the Internet to meet people?*
 - *Do you know anyone who uses or has used online dating sites? What was their experience?*
 - *How might online dating be different from "traditional" dating?*
4. Have students read the Blast background to provide context for the essential question.
5. Either in small groups or as a class, use these questions to spur discussion among your students about Background information.
 - *Why does the author compare marriage to a "business merger" in the first paragraph?*
 - *How can you use context clues to determine the meaning of "dowry" in the second paragraph?*
 - *How would you describe the overall organizational structure of the Background information?*
 - *Where does the expression "meet cute" come from? What does it mean?*
 - *Based on contextual clues, do you think the author of the Background information trusts online dating services? How can you tell?*
6. Ask students to write their Blast responses.
7. As a class, discuss the major events, characters, and themes from Act 4, Scenes 1-2 of *A Midsummer Night's Dream* by William Shakespeare.
8. After students have completed the Matchmaker, Matchmaker Blast, pair or group students and ask them to create a dating site profile for one of the main characters in the play. Ask them to consider how that character would present him- or herself, and what qualities they would be looking for in a partner.
9. Have students read Act 5, Scene 1 of *A Midsummer Night's Dream* by William Shakespeare for homework.

Materials/Resources:

Blast: Matchmaker, Matchmaker

Access handout 1, 2, 4

<http://tinyurl.com/pvjs6v5>

A Midsummer Night's Dream by William Shakespeare

Time Frame/Concepts & Content:

Day 15: Full Text Study

A Midsummer Night's Dream by William Shakespeare
(Act 5, Scene 1)

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of dramatic literature.
- Practice and apply concrete strategies for identifying and analyzing dramatic elements .
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Analyze Dramatic Elements

RL.11-12.1, RL.11-12.3, RL.11-12.4, RL.11-12.10

Respond to a Prompt

W.11-12.2.A, W.11-12.2.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D

Determine Word Relationships

L.11-12.4.A, L.11-12.4.D, L.11-12.5, L.11-12.6

Key Terminology (Vocabulary):

Knavery, enthralled, scorn, disparage, apprehension, injurious, seething, transfigure, constancy, revel, eunuch, apt, audacious, impaired, mantle, twain, valor, dainty, quell

Activities & Assessments:

1. Provide students with these questions to answer and discuss:
 - *How does Shakespeare give the reader insight into Puck's character? Cite specific textual evidence to support your statements.*
 - *How does the setting add to Hermia's confusion in Act III, scene ii? Cite specific textual evidence to support your statements*
 - *Where in these scenes do we learn background information about Helena and Hermia's friendship? How do these details relate to the theme of the play? Cite specific textual evidence to support your statements.*
2. As a class, discuss the major events, characters, and themes from Act 5, Scene 1 of *A Midsummer Night's Dream* by William Shakespeare
3. How do the various dramatic elements of *A Midsummer Night's Dream* converge in the final act? In pairs or groups, ask students to identify these different elements—relating to plot, setting, and character—and explain how they are resolved (or not resolved) in the concluding section. Discuss, as a class, the conclusion of *A Midsummer Night's Dream*. Is this a conventional or unconventional resolution? Students should refer to specific examples from the text in their discussion.
4. Have students read the finale (Act 5, Scene 2) of *A Midsummer Night's Dream* by William Shakespeare for homework.

Materials/Resources:
Close Read lesson on <i>A Midsummer Night's Dream</i> <i>A Midsummer Night's Dream</i> by William Shakespeare
Time Frame/Concepts & Content:
Day 16: First Read "Love Is Not All" by Edna St. Vincent Millay
Student Learning Expectations (Objectives):
<ul style="list-style-type: none"> • Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence. • Practice defining vocabulary words using context. • Learn and practice strategies for visualizing images in a poem. • Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others. • Practice acquiring and using academic vocabulary correctly.
Standards:
<p>Imagery RL.11-12.1, RL.11-12.4, RL.11-12.10</p> <p>Collaborative Discussions SL.11-12.1.A, SL.11-12.1.C, SL.11-12.2 SL.11-12.6</p> <p>Academic Vocabulary L.11-12.4.A, L.11-12.4.B, L.11-12.4.C, L.11-12.4.D, L.11-12.5.B, L.11-12.6</p>
Key Terminology (Vocabulary):
Unconventional, bohemian, frank, taboo, set, lack, nagged, want, be driven to
Activities & Assessments:
<ol style="list-style-type: none"> 1. Individually or as a class, read the introduction for "Love Is Not All." The introduction provides context for the poem. 2. Find out what your students already know about the poetic form of the sonnet. As a class or in small groups, generate a list of other sonnets they have read, such as Shakespeare's Sonnets 18 and 116 from earlier in the unit. Review and discuss the features of this poetic form, such as the use of quatrains (four-line sections), rhyme schemes (typically ABAB, CDCD, EFEF, GG), and a shift in tone at some point in the poem. 3. Discuss why the sonnet form may be popular with so many poets who are writing on the topic of love. 4. Tell students that this poem was originally included in a book-length group of sonnets entitled <i>Fatal Interview</i>. Have pairs or small groups discuss the following questions: <ul style="list-style-type: none"> • How do you think a title such as "Fatal Interview" might relate to love? • What other themes would you expect to find in a collection of poems with this title? • How do you think the word "interview" might relate to the speaker of a poem and his or her subject? How might it relate to the poet and her readers?

5. Before students begin reading, model the reading comprehension strategy of visualizing by using a Think Aloud that talks students through the first paragraph of text.
6. In small groups, have students read the poem. After reading the poem through once, ask students to draw or sketch a picture that shows one scene or image from the poem. Have students label their drawings with words or lines from the poem that reflect what they've drawn. Students can use different colors to highlight words or phrases, draw simple illustrations of figurative language. The drawings can be concrete or abstract, and should aim to capture the mood of the words or lines chosen by the students. Call on students to describe what they drew and why
7. In small groups or pairs, have students answer and discuss the following questions:
 - Which lines from the poem are the easiest for a reader to visualize? How so?
 - What effect does the repetition of certain words have in the first six lines of the poem?
 - Why do you think the speaker mentions food in the next-to-last line of the poem?
8. Tell students that when this poem was originally published as part of the sonnet sequence *Fatal Interview* in 1931, Millay did not use the title "Love Is Not All." Many people still refer to the poem as "Sonnet XXX" or "Sonnet 30." Have pairs or small groups discuss why an author might choose not to provide a title for his or her work. Then have them brainstorm other possible titles for this poem and present their best suggestion(s) to the class. Remind them to be prepared to support and defend their choices with evidence from the text itself.

Materials/Resources:

First Read lesson on "Love Is Not All."
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 17: Skill Lesson

Figurative Language

Full Text Study: *A Midsummer Night's Dream* by William Shakespeare
(Act 5, Scene 2)

Student Learning Expectations (Objectives):

- Review and reinforce the concept of figurative language and the definitions of various types of figurative language, such as metaphor and simile.
- Practice using concrete strategies for identifying and interpreting various forms of figurative language.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Figurative Language

RL.11-12.1, RL.11-12.4

Collaborative Conversations

SL.11-12.1.A, SL.11-12.2, SL.11-12.6

Interpret Figures of Speech

L.11-12.5.A

Key Terminology (Vocabulary):

Rebuttal, doomed, deluded, angle, curative agent, resort to, valor, mote, palpable, wretch, woe, shroud, hallow, ditty, rote, warble

Activities & Assessments:

1. Read and discuss the definition of figurative language with students. Review the difference between literal and figurative language and ask students to recall examples of various kinds of figurative language that they've encountered so far in the unit.
2. Have students describe examples of figurative language that are used in everyday speech. Compile a list of examples. Have students discuss what meaning each example has and how it makes the listener/reader feel (its connotation).
3. Ask pairs of students to discuss how they might read Millay's poem aloud in order to convey the full effect of the poem's language, both literal and figurative. Have the students take turns recording one another as they read the poem aloud. Play and discuss several of their audio renditions as a class. Then, have students listen to Millay herself reading the poem aloud. Several versions of this recording exist online; you can access one version here: <https://www.youtube.com/watch?v=mvgDAOG8W6c>. Discuss any similarities and/or differences that students notice between the various oral interpretations.
4. Remind students that the beginning lines of "Love Is Not All" present the reader with a list of things that love is not. Have pairs or small groups discuss the various items that Millay includes on the list before suggesting several original metaphors that might be added to the poem. As they come up with ideas, encourage them to match the tone and themes of the first half of the sonnet. Allow groups to select their favorite metaphors and similes to share with the rest of the class. Advise them to be prepared to explain how their new figurative language matches the original content and syntax of the poem.
5. As a class, discuss the major events and themes from Act 5, Scene 2 of *A Midsummer Night's Dream* by William Shakespeare.
6. From the title to the very last lines of the play, dreams play an important role in Shakespeare's beloved comedy. Ask students to analyze how Shakespeare uses figurative language to create a dreamlike state in many of the play's scenes and passages, including here in the final scene. Similar to the convergence of dramatic elements in Act 5, Scene 1, what themes or ideas come together in the final scene?
7. Finally, ask students to consider what connection(s) dreams and poetry often share. Do they think dreams and poems are more often figurative or literal? Why is this so? Explain.

Materials/Resources:

Skills lesson on Figurative Language

Access handout 1, 2, 3, 4

<https://www.youtube.com/watch?v=mvgDAOG8W6c>.

Time Frame/Concepts & Content:

Day 18: Close Read

"Love Is Not All" by Edna St. Vincent Millay

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Practice and apply concrete strategies for identifying and analyzing figurative language in poetry.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Figurative Language

RL.11-12.1, RL.11-12.2, RL.11-12.4

Produce Clear Coherent Writing

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D

Academic Vocabulary

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D, L.11-12.5.A, L.11-12.5.B, L.11-12.6

Key Terminology (Vocabulary):

Slumber, spar, fractured, release, resolution

Activities & Assessments:

1. Project the vocabulary words and definitions onto the board or provide students with handouts so they can copy the vocabulary into their notebooks.
2. To support students in comparing their predictions with the correct meanings, have them complete the graphic organizer on the Access 4 handout to record the vocabulary words, their initial analysis, and the definitions.
3. Read the Skills Focus questions as a class so your students know what they should pay close attention to as they read. Then have students read and annotate the sonnet.
4. Have these students discuss and complete the text summary on the Access 4 handout and use their summary to help them analyze and annotate the text by completing the Skills Focus questions.
5. In small, heterogeneous groups or pairs, ask students to answer and discuss the following questions with a focus on the figurative language of the poem.
 - *Reread the poem with a focus on its punctuation, especially end marks. How many sentences are there? What effect does this have on the figurative language of the poem?*
 - *Poets will often place words at the ends of lines to highlight them, especially those that rhyme. How might such an analysis deepen your understanding and appreciation of this poem? Cite specific textual evidence to support your statements.*
 - *If you were asked to break this poem into two or more sections based on its language and imagery, which lines might you group together? Cite specific textual evidence to support your decisions.*
6. Ask students to analyze the speaker's attitude toward love.
7. Read the prompt as a class and ask students to brainstorm about the meaning of the figurative language in the poem and the connotations. Remind students to reread the excerpt and review their annotations to find textual evidence to support their ideas. Explain to students that they need to choose details, examples, or quotes from the text that support their ideas and then explain how those details support their statements.
8. Have students complete the prewriting activity on the Access 4 handout to organize their thoughts before they write.
9. Have students complete the writing assignment. Remind them to incorporate textual evidence to support their arguments.

Materials/Resources:

Close Read lesson for "Love Is Not All"
"Love Is Not All" Vocabulary handout
Speaking & Listening Handbook
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 19: First Read

"On Her Loving Two Equally" by Aphra Behn

Skill Lesson: Tone

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.
- Review and reinforce the definition of tone.
- Practice using concrete strategies for analyzing and describing tone in poetry.

Standards:

Tone

RL.11-12.1, RL.11-12.4

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2

Academic Vocabulary

L.11-12.4.A, L.11-12.4.C, , L.11-12.5, L.11-12.6

Key Terminology (Vocabulary):

Prolific, dramatist, subversive, conventions, Cupid, passion, 'twixt, ne'er, took his part, gains nothing, mighty winged God, wilt thou, internal, mirrors, obsolete, entangled, subtly, sustain, contempt

Activities & Assessments:

1. Individually or as a class, read the introduction for "On Her Loving Two Equally." The introduction provides additional context for the poem.
2. Tell students that Aphra Behn lived from approximately 1640 until 1689. Find out what your students already know about 17th-century English literature.
3. In pairs, have students complete the Seventeenth Century Writers chart on the Access 2 and 4 handouts.
4. Ask students to make predictions about the central ideas, language, and types of imagery they would expect to encounter in a poem with the title "On Her Loving Two Equally." Provide students with an opportunity to discuss and record their predictions so that they can confirm or revise them after their first read of the text.

5. Write or project the following quote from Virginia Woolf, the famous 20th-century English writer, on the board:
All women together ought to let flowers fall upon the grave of Aphra Behn, for it was she who earned them the right to speak their minds.
In small groups or as a class, discuss the following questions:
 - *How might you restate the phrase "let flowers fall upon the grave"?*
 - *How does this quote affect your expectations about the subject and style of the poem you are about to read?*
 - *Why do you think women writers prior to Behn might have felt that they could not "speak their minds"?*
6. Before students begin reading, model the reading comprehension strategy of rereading by using a Think Aloud that talks students through the first paragraph of text.
7. Have students independently read and annotate the selection.
8. Pair students and ask them to write a fourth stanza for "On Her Loving Two Equally" in Behn's style. The stanza may or may not resolve the speaker's dilemma.
9. With students, read and discuss the definition of tone. Also, review with them the different strategies for determining an author's tone.
10. Have students think about how this poem would be different if told from another point of view, such as that of either Alexis or Damon. How might this affect the tone?
11. Ask volunteers to describe two or more tones that might be challenging to include in a single love poem. Make a list of these on the board and have students write them down for use in a later activity.
12. Have students review their lists of possible tones for a love poem and select three or four to write down on separate slips of paper. Gather these into a paper bag and have each student select two at random. Challenge students to compose a short poem (or story or letter if poetry intimidates them) that expresses both tones in a distinct yet cohesive way. Provide an opportunity for students to share their work, either by reading aloud to the class or in a shared online folder. Ask listeners or readers to identify how the author's use of language and imagery helped to communicate the intended tone.

Materials/Resources:

First Read lesson on "On Her Loving Two Equally"
Speaking & Listening Handbook
Skills lesson on Tone in "On Her Loving Two Equally"
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 20: Extended Writing Project

Narrative Writing

Student Learning Expectations (Objectives):

- Demonstrate an understanding of the basic requirements of narrative writing.
- Practice and apply concrete strategies for identifying narrative writing.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Characterization, Plot, Setting

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5

Theme/Central Idea

RI.11-12.1, RI.11-12.2

Narrative Writing

W.11-12.3.A, W.11-12.3.B, W.11-12.3.C, W.11-12.3.D, W.11-12.3.E, W.11-12.9

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2

Capitalization

L.11-12.2.A

Key Terminology (Vocabulary):

Narrative writing, memoirs, imagined, narrators, techniques, convey, overlook, cliques, lure, memento, made a beeline, Arapaho, scampered, summit, panoramic view, set list, itinerary

Activities & Assessments:

1. Have students read the prompt for the Extended Writing Project on narrative writing. Ask them to look at the various parts of the prompt and respond to the following questions:
 - *What is the prompt asking you to do?*
 - *What specific requirements does the prompt set forth in terms of themes and story elements?*
 - *What audience does the prompt identify as your target?*
 - *How does the writing prompt relate to the reading you have done so far for this unit?*
 - *What other key words in the prompt will help you to clarify your ideas?*
2. Individually or as a class, read the Introduction to Narrative Writing. The introduction defines narrative writing as well as the six features of narrative writing. Encourage students to take Cornell notes defining narrative writing, identifying the purpose of narrative writing, and restating the six features of narrative writing in their own words.
3. Have students read the Student Model titled "The Overlook." Have students identify the six features of writing in the Model and label them
4. Review the Hyphenation Conventions handout. Tell students it will be important to understand and follow hyphenation conventions as they work on their own narrative writing.
5. Have students reread the model narrative and identify any details or ideas that relate back to reading selections from the unit so far. Students can record parallels and similarities in a two-column chart and discuss their findings in small groups or as a class. Encourage students to discuss how the writer of the model might have approached details such as character, plot, and theme differently based on some of the correlations they have observed in the story. This may help to spark their own brainstorming and prewriting in future lessons.

Materials/Resources:

First Read lesson on Narrative Writing
Grammar Handout: Hyphenation Conventions
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 21: Close Read

"On Her Loving Two Equally" by Aphra Behn

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Practice and apply concrete strategies for describing and analyzing tone in "On Her Loving Two Equally."
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:**Tone/Story Elements**

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4

Respond to a Prompt

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.B, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Identify Patterns of Word Forms

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D, L.11-12.5

Key Terminology (Vocabulary):

Subdue, mourn, languish, scorn, crossed

Activities & Assessments:

1. Project the text onto the board and model a close reading of the poem's first stanza.
2. Have students read and annotate the excerpt.
3. In small, heterogeneous groups or pairs, ask students to answer and discuss the following questions with a focus on the tones of individual words, lines, and sections within the poem.
 - *Why do you think the poet chose the names Damon and Alexis? Do you get a sense of these characters from their names alone? What do you expect further research might reveal about the origins of these names?*
 - *Where in the poem, if at all, do you find an expression of any positive feelings? Cite specific textual evidence to support your observations.*
 - *How does the speaker compare love to illness in this poem? Cite specific figurative language to support your statements.*
4. Read the prompt as a class and ask students to brainstorm about which words and/or phrases could best help them determine the tone in the poem. Remind students to reread the excerpt and review their annotations to find textual evidence to support their ideas.
5. Have students complete the prewriting activity on the Access 4 handout to organize their thoughts before they write.
6. Have students complete the writing assignment. Remind them to incorporate textual evidence to support their arguments.
7. Ask students to create a visual representation of the central struggle in the poem. This may take the form of a graphic organizer that identifies tone-related words and associates them with particular characters from the poem. Students might also utilize digital or online tools such as piktochart (<http://piktochart.com>) or Google drawing to conceptualize and present their findings. Provide an opportunity for

students to discuss how their graphics help them to demonstrate the overall mood of the poem and/or chart the feelings that are expressed throughout.

Materials/Resources:

Close Read lesson on "On Her Loving Two Equally"
Vocabulary Worksheet
Speaking & Listening Handbook
Access handout 1, 2, 3, 4
<http://piktochart.com>

Time Frame/Concepts & Content:

Day 22: First Read

Cyrano de Bergerac by Edmond Rostand

Blast: Fans of Fiction

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.
- Review and reinforce the importance of considering audience, purpose, and style in narrative writing.
- Determine the audience, purpose for writing, and appropriate style in response to a narrative writing prompt.

Standards:

Impact of Word Choice

RL.11-12.1, RL.11-12.3, RL.11-12.4, RL.11-12.10

Figurative, Connotative, Technical Meanings

RI.11-12.1, RI.11-12.4

Introduce a Narrative/Characters

W.11-12.3.A, W.11-12.4, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2, SL.11-12.3, SL.11-12.6

Syntax/Word Meaning

L.11-12.3.A, L.11-12.4.A, L.11-12.4.D, L.11-12.5.A, L.11-12.6

Key Terminology (Vocabulary):

Dramatist, prominent, masks, insecurity, visage, jest at, quips, page, inevitable, ennobling, futile, valor, presumptuous, allegory, mash-ups, preexisting, anecdotes, clarification, craft

Activities & Assessments:

1. As a class, watch the video preview of *Cyrano de Bergerac*.
2. Individually or as a class, have students read the introduction for *Cyrano de Bergerac*. The introduction provides context for the excerpts from the play.
3. Point out that the popular story of *The Three Musketeers* takes place in roughly the same time and place as *Cyrano de Bergerac*. Show students clips from the 2011 production of *The Three Musketeers* (there are several options on [YouTube](#)) and ask students what conclusions they can draw about life in 17th-century Europe from the clips.
4. Before students begin reading, model the reading comprehension strategy of visualizing by using a Think Aloud that talks students through the first paragraph of text.
5. Have students independently read and annotate the selection.
6. Have students create a journal entry from Cyrano's perspective after the balcony scene. Students should be sure to express Cyrano's conflicting feelings about expressing his love for Roxane. Encourage students to mimic the language used in the play.
7. As a class, read aloud the title and driving question for this Blast: ***Why are you writing, and for whom?***
8. Have students discuss a variety of groups that read fiction with specific purposes or expectations in mind, such as science fiction or fantasy readers. Do students prefer books that are written with their particular age group in mind? Do they look for books that are similar to those they have read before or completely different?
9. Have students view fan art that reimagines a famous literary character, such as the *Harry Potter* examples at: <http://tinyurl.com/pjgeced>. Discuss how the picture changes what most readers see in the story, prompting students with questions such as:
 - *Who are the characters in these images? What has changed in the way the artist has imagined them?*
 - *Why do you think the artists created these images?*
 - *Who would these images appeal to?*
 - *Why do people like to make art or write stories about their favorite characters from books or movies?*
10. Have students read the Blast background to provide context for the essential question.
11. Either in small groups or as a class, use these questions to spur discussion among your students about the Background information.
 - *Based on the Blast, how would you define the term "fan fiction"?*
 - *When should a writer consider the audience that he or she is writing for?*
 - *What are some of the main or primary purposes for writing narratives?*
 - *What purpose might narrative writing serve in an argumentative essay?*
 - *How and why might a writer establish an intended audience at the start of a story or novel?*
12. Ask students to write their Blast response.

Materials/Resources:

First Read lesson on *Cyrano de Bergerac*

Grammar Handout: Syntax

Speaking & Listening Handbook

Access handout 1, 2, 3, 4

Blast: Audience, Purpose, and Style

<http://tinyurl.com/pjgeced>

Time Frame/Concepts & Content:

Day 23: Skill Lessons

Irony

Story Structure

Student Learning Expectations (Objectives):

- Review and reinforce the definition of irony.
- Practice using concrete strategies for identifying and analyzing irony.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Review and reinforce the definition of story structure and its related components.
- Practice using concrete strategies for analyzing story structure in dramatic literature.

Standards:

Irony/Story Structure

RL.11-12.1, RL.11-12.5, RL.11-12.6

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.2, SL.11-12.6

Key Terminology (Vocabulary):

Parody, poignantly, unrequited, wit, ensues, wooed, intensifies, eloquence, to place on a pedestal, mesmerized, aesthetic, chronological, ridicule, resolute, subsequent, rival, predicament, tug at heart strings

Activities & Assessments:

1. Have students read the definition of irony. Make sure they understand the difference between the different types of irony.
2. Have students select and describe a text they've read that includes irony. (You may prompt students with examples such as "The Story of an Hour," *Romeo and Juliet*, or "The Gift of the Magi.") How does the author's use of irony affect the text? Does it make the text more humorous? Does it make it more suspenseful? Does it help develop a theme? How might you understand the text differently if the author had not used irony in the text?
3. Have students independently read the Model section.
4. As students read the Model, use these questions to facilitate a whole-group discussion that helps to guide their understanding of how to recognize and analyze irony in dramatic literature:
 - *Of the three characters mentioned in the Model, which one is most unaware of what is happening in the scene under discussion? How does this contribute to the irony in the scene?*
 - *As the scene progresses, how does Christian's perspective begin to factor into the dramatic irony of the situation?*
 - *Why does the Model consider the second excerpt to be "deeply sad"?*
5. Have students read the definition of story structure. Make sure students understand how specific moments, such as the trigger and climax, are related to more general sections of story structure such as beginning, middle, and end.
6. Have individuals or pairs of students use the Story Structure Map graphic organizer to record important details and information from the three scenes presented in the reading selection. They should look for textual evidence that supports their placement of various plot points

along the story line, such as identifying details related to the rising or falling action of the overall play. Students can then use this information to make predictions about what might have taken place in scenes that they have not yet read.

7. Invite students to envision how the final scene would have been different if it had been Christian and not Cyrano who revealed to Roxane what had happened years earlier beneath her balcony. Ask:
 - *What effect would such a difference in the plot have had on the mood or outcome of the final scene?*
 - *How might this change influence the reader's or audience's thoughts about the play's theme?*
 - *Would such an ending more or less effectively provide resolution to the central conflict of the play? Why?*
 - *Would this alternate ending be more comedic or more tragic than the original ending? How so?*
8. Encourage students to write a short scene (i.e., a few exchanges) between Christian and Roxane that captures the ideas and observations they have shared in their discussion.

Materials/Resources:

Skills lesson on Irony in *Cyrano de Bergerac*
Skills lesson on Story Structure in *Cyrano de Bergerac*
Graphic Organizer: Story Structure Map
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 24: Extended Writing Project

Prewrite

Student Learning Expectations (Objectives):

- Demonstrate understanding of narrative writing features.
- Analyze the prompt and generate ideas and details for their narrative writing.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Generate Ideas for Narrative

W.11-12.3.A, W.11-12.3.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B SL.11-12.1.C, SL.11-12.1.D

Key Terminology (Vocabulary):

Secondary characters, basic plot

Activities & Assessments:

1. Ask students to complete the prewriting list-making activity using one of the reading selections or the writing project Model, "The Overlook" as an example. As they work, encourage them to highlight those details and elements that might be useful in their own narrative writing.

2. Review the rubric with students before they begin the prewriting activity for their own narrative work. This practice will ensure that they know which features and elements will be evaluated by their peer reviewers. Also, tell students that they will need to complete three peer reviews once they have finished their prewriting activity.
3. Have students complete the prewriting assignment by creating an outline for their narrative with their own preliminary thoughts and ideas. Remind them that they are still in the introductory stages of writing and that they will have many opportunities to revise and refine these ideas later.
4. Once students complete their writing assignment, they should submit substantive feedback to three peers. Students will use the feedback to develop their writing in different stages of the writing process.
5. Project these instructions for the peer review onto the board and review them with your class, so they know what they are looking for when they begin to provide their classmates with feedback:
 - *How well did he or she answer the following questions presented in the prewriting activity?*
 - *Has the writer identified a clear and relevant theme for the narrative?*
 - *How will the main characters relate to the overall theme of the story? What role might supplemental or secondary characters play in the narrative?*
 - *Has the writer found a central problem or conflict that will drive the action forward?*
 - *What makes this plot idea compelling and thought-provoking for the reader?*
 - *What influence or impact will the setting have on the plot?*
 - *Has the writer considered how the point of view may affect the treatment of the theme?*
 - *Were there any questions from the list above that were not answered? If so, what suggestions can you provide to help your classmate answer these questions?*
 - *Does the prewriting activity demonstrate a consideration of the six features of narrative writing? Are there any elements that need further attention to create a stronger narrative?*

Materials/Resources:

Grade 11, Unit 4 Extended Writing Project: Prewrite lesson
Access handout 1, 2

Time Frame/Concepts & Content:

Day 25: Extended Writing Project

Organize Narrative Writing

Student Learning Expectations (Objectives):

- Demonstrate an understanding of how to organize narrative writing.
- Practice and apply concrete strategies for organizing story elements within narrative writing.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Organizing Story Elements

RL.11-12.1, RI.11-12.1, RL.11-12.3, RL.11-12.5

Organize Narrative Writing

W.11-12.3.A, W.11-12.3.B, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Key Terminology (Vocabulary):

Socializing, subsequent, perceptions, main character, point of view, character traits, conflict, static character, dynamic character

Activities & Assessments:

1. Have students read the definition of organizing narrative writing and then use their Access 2 handout to pause after each bullet point to rewrite the elements of organizing narrative writing in their own words.
2. In small groups or as a class, ask students to discuss how the various story elements in a narrative might interact. Give them time to discuss this question: *How does the organization of narrative writing affect the reader's understanding of the overall plot and theme?*
3. Ask students to read the model. Have pairs or small groups of students discuss the observations made in the model about narrative organization in "The Overlook":
 - *How does the Model determine that "The Overlook" is written in the third person?*
 - *What would have to occur in order for the Model to determine that "The Overlook" was written in the third-person omniscient point of view?*
 - *How does the Model relate Sam's character to plot events in "The Overlook"?*
 - *How might the plot of "The Overlook" been different if Sam had not reacted to his fellow students the way he did?*
4. Ask students to review the narrative prompt for the extended writing project. Have them refer to their prewriting resources to guide them with this practice activity. They will want to use some of these ideas as they write introductory paragraphs about their central characters.
5. Prior to having them write their character descriptions, ask students to complete the chart on the Access 4 handout.
6. Once they have completed the chart with the information they plan to write about, allow them to use the fill in the blank character description provided on the Access 4 handout to construct a third-person character description. Remind students to complete the missing parts of the fill in the blank paragraph with information from their chart. Encourage students to add information to the chart or paragraph as needed to create a vibrant, complex main character.
7. Have students write their character paragraphs.
8. When they have finished, ask them to exchange paragraphs and provide their peers with constructive feedback. Students should use their peers' feedback to improve their paragraphs and make their choices about which point of view would best suit their narrative writing.
9. Have students reread the excerpt from "The Overlook" or select another sizable paragraph from the original story. Ask them to consider how the excerpt would change if it were told from the first-person point of view or from the point of view of another character, such as the vendor or P.J. What information would be lost? What new details might be gained? Have students work alone or in pairs to rewrite one of the paragraphs from a different point of view. Students can then share their efforts and discuss how this change influences other story elements and the development of the central theme.

Materials/Resources:

Skills lesson on Organize Narrative Writing
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 26: Close Read

Cyrano de Bergerac by Edmond Rostand

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of literature.
- Practice and apply concrete strategies for analyzing text structure and irony in *Cyrano de Bergerac*.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Analyze Irony and Text Structure

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6

Respond to a Prompt

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.A, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Inferred Meaning in Context

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D

Key Terminology (Vocabulary):

Truculent, pedantic, cavalier, wanton, eloquent, slakes

Activities & Assessments:

1. Project the text onto the board and model a close reading of the first scene.
2. Read the Skills Focus questions as a class so your students know what they should pay close attention to as they read. Then have students read and annotate the excerpt.
3. In small, heterogeneous groups or pairs, ask students to answer and discuss the following questions with a focus on the story structure and instances of irony in the play.
 - *Why do you think the playwright provides Cyrano with such a long list of insults in the first scene from the selection?*
 - *Does Cyrano actually like Christian as a friend? Why or why not? Cite specific textual evidence that supports your position.*
 - *In the final scene, do you think Roxane forgives Cyrano for his earlier duplicity? Explain your response, and cite textual evidence to support your response.*
4. Have students note similarities and differences in Cyrano's behavior across each of the scenes.
5. The author describes Cyrano through the use of direct and indirect characterization. Have students use these descriptions to create a Character Sketch of Cyrano.

Materials/Resources:

Close Read lesson on *Cyrano de Bergerac*

Vocabulary Worksheet

Speaking & Listening Handbook

Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 27: Blast

The Lost Art of Love Letters

Extended Writing Project: Narrative Sequence

Student Learning Expectations (Objectives):

- Explore background information about the history of love letters and compare this to more contemporary forms of expression and communication.
- Research using the hyperlinks to learn about historical romantic relationships as well as current studies and opinions about how modern technology is influencing interpersonal relationships.
- Demonstrate an understanding of narrative sequencing in narrative writing.
- Practice and apply concrete strategies for developing a logical and meaningful narrative sequence.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Analyze Story Elements

RI.11-12.1, RL.11-12.1, RL.11-12.3

Narrative Sequencing

W.11-12.1.A, W.11-12.1.B, W.11-12.3.C, W.11-12.5, W.11-12.6

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D

Vary Syntax for Effect

L.11-12.3.A, L.11-12.5

Key Terminology (Vocabulary):

Eternity, reclusive, precedent, immortal beloved, bountiful, splendor, intellect, missives, technophobic, indulge in, trigger, swaps

Activities & Assessments:

1. As a class read aloud the title and driving question for this Blast: ***How can we try to define love when it encompasses so many different emotions and outcomes?***
2. Ask students to identify and describe some famous romantic relationships, both real and fictional. Create a list on the board and have students discuss the role expressive language played in each one.
3. Have students read the Blast background to provide context for the essential question. As they read, ask students to answer the questions in the chart on their Access 4 handouts.
4. Pair students and have them discuss the following questions:

- *Why do you think the author chose to write this piece as a letter?*
- *Explain how fact and fiction work together to provide Background information in this Blast.*
- *In addition to the piece being written as a letter, what other kind of text structure can you identify?*
- *How does the author's use of figurative language relate to the central theme of this letter?*
- *What effect does the varied syntax have throughout the letter? Provide examples to explain your response.*
- *How does the image of the jigsaw puzzle relate to the theme of love?*
- *Why do you think the author ends with a question instead of a conclusive statement?*
- *Based on what you have read, how do you think "R" might respond to this letter? Feel free to frame your own response in the form of a letter.*

5. Ask students to work in pairs or small groups to generate a list of the most important components in a love letter, such as beautiful imagery or simple declarations of emotions. They may wish to create a two-column "dos and don'ts" chart for added effect and comparison. When and where possible, have them identify examples from the Blast Background or reading selections for the unit.
6. Ask students to write their Blast response.
7. Have students read the definition of narrative sequencing. Ask students to take notes on the most important elements of narrative sequence.
8. In small groups or as a class, ask students to discuss the ways in which a writer or author can vary the narrative sequence to suit his or her needs. Give them time to discuss this question: What do you think is the most important part of the narrative sequence?
9. Distribute copies of the blank "Narrative Sequence Diagram" handout.
10. Prior to having them complete their plot diagrams, ask students to complete the sentence frames on the Access 4 handout. Once they have completed the statements with the information they plan to write about, have them complete the plot diagram. Encourage students to add more information as necessary to the plot diagram, and to continue to refine their ideas.
11. After they have completed their plot diagrams, have students share them with a partner. Students should explain their narratives to their partners to ensure that a reader or listener has all the information he or she would want in a narrative.

Materials/Resources:

Blast: The Lost Art of Love Letters
 Skills lesson on narrative sequence
 Access handout 1, 2, 3, 4
 Handout: Narrative Sequence Diagram

Time Frame/Concepts & Content:

Day 28: First Read

"Dumped!" by Helen Fisher

Extended Writing Project: Narrative Techniques

Student Learning Expectations (Objectives):

- Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.

- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.
- Demonstrate an understanding of narrative techniques in narrative writing.
- Practice and apply concrete strategies for utilizing narrative techniques when writing a story.

Standards:

Determine Central Idea

RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.10

Narrative Structure

RL.11-12.1, RL.11-12.3, RL.11-12.5

Narrative Techniques

W.11-12.3.B, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2

Vocabulary Acquisition and Use

L.11-12.1, L.11-12.3.A, L.11-12.4.A, L.11-12.4.B, L.11-12.4.C, L.11-12.4.D, L.11-12.5.A, L.11-12.6

Key Terminology (Vocabulary):

Anthropologist, evolution, interpersonal, attachment, addiction, neuroscientist, trauma, berate, adversity, phenomenon, neurons, extricate, hole up, resignation, counterproductive, establishes, mimics, internal dialogue, second-guessing, snappy

Activities & Assessments:

1. Individually or as a class, read the introduction for "Dumped!" The introduction provides students with additional context for the scientific article.
2. Find out how familiar your students are with human biology and chemistry.
3. Before reading the text, have students complete the Word Associations activity on the Access 4 handouts.
4. Either write or project the following quote from John Green's book *An Abundance of Katherines* on the board: *"You can love someone so much...But you can never love people as much as you can miss them."* Ask students if any of them are familiar with the book and its protagonist, a talented young boy who is "dumped" by a series of girls named Katherine. After establishing that brief context, discuss the following questions:
 - *Do you think loving and missing people are different emotions or part of the same emotion?*
 - *What kind of person do you think would say something like this? Do you agree with it? Why or why not?*
 - *Do you predict that the scientific article you are about to read will help you to better understand this quote? How so?*
5. Have students independently read and annotate the selection.
6. In small groups or pairs, have students answer and discuss the following questions. To help facilitate discussions, refer to Collaborative Discussions in the Speaking & Listening Handbook.
 - *Use the reading comprehension strategy described above to summarize how stress is related to the concept of "frustration attraction"*
 - *According to the author, how can people benefit from "abandonment rage"?*

- *What has to happen before rage turns to despair in a failed relationship? Explain your response in both scientific and nonscientific terms.*
7. Write the following quotes on a whiteboard: *"There's nothing in this world so sweet as love, / And next to love the sweetest thing is hate!"*
—from *The Spanish Student* by Henry Wadsworth Longfellow
"'I wish I could hold you,' she continued bitterly, 'till we were both dead!'" —from *Wuthering Heights* by Emily Brontë
Pair students and ask them to relate the quotes to ideas in Fisher's "Dumped!"
 8. Have students read the Define section and then use their Access 4 handouts to restate the most important points in their own words. Clarify questions to aid students' comprehension as needed. Then have students participate in mixed-level groups with the class to discuss the purpose of narrative techniques.
 9. In small groups or as a class, ask students to discuss which narrative techniques might be most useful in response to the narrative writing prompt. Give them time to discuss this question: *Why might a writer use multiple narrative techniques to tell his or her story?*
 10. Have students review the narrative writing prompt for the extended writing project and reflect on the prewriting activities they have completed so far.
Ask students to identify a meaningful scene that they intend to include in their narratives. Have them write a rough draft of this scene using either dialogue or reflection to describe the character(s) in relation to the setting and/or plot.
 11. Once students have completed the rough draft of their scenes, have them exchange their responses with their peers for constructive feedback. Students should use their peers' feedback to strengthen and develop their scenes.

Materials/Resources:

First Read lesson on "Dumped!"
Grammar Handout: Syntax
Speaking & Listening Handbook
Skills lesson on Narrative Techniques
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 29: Skill Lessons
Informational Text Elements
Greek and Latin Roots

Student Learning Expectations (Objectives):

- Review and reinforce an understanding of informational text elements.
- Practice using concrete strategies for identifying and analyzing informational text elements.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Learn the definition of Greek and Latin affixes and roots.
- Practice and apply concrete strategies for using Greek and Latin affixes and roots to make inferences about scientific and mathematical terminology.

Standards:

Informational Text Elements

RI.11-12.1, RI.11-12.3, RI.11-12.4

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.2

Pattern of Word Forms

L.11-12.4.B

Key Terminology (Vocabulary):

Anthropologist, continuum, startling, evolutionary, psychiatrists, elevated, root, affix, prefix, suffix, derived, composed, specialized dictionary

Activities & Assessments:

1. Have students read the definition of informational text elements.
2. Have students choose two of the types of informational texts listed in the definition. Then have them explain how the informational text elements would be different between those two text types. Allow time for students to share their ideas with the class.
3. Have students independently read the Model section.
4. After students read the Model text, use these questions to facilitate a whole-group discussion that helps students understand how to identify and analyze informational text elements in a scientific article:
 - *What kinds of informational text elements does Fisher rely on most to support her central argument?*
 - *How does knowing about Helen Fisher's professional experience help in an analysis of informational text elements?*
 - *What key idea or concept does the Model rely on to connect the selected excerpts and develop one of Fisher's central points?*
 - *Which one of Fisher's main claims does the Model describe as "startling"? Why?*
 - *According to the Model, what kind of relationship exists between stress and dopamine production in the brain? What textual evidence supports this?*
5. Ask students if they think that the ideas presented in "Dumped!" apply equally to men and women. Encourage them to discuss any differences they might predict or expect between the two. Prompt them to support their statements as much as possible.
6. Have students read the definition of Greek and Latin affixes and roots. Either in small groups or as a whole class, use the following questions to engage students in a discussion about Greek and Latin affixes and roots.
 - *How is the meaning of a word related to its root?*
 - *What are the purposes of prefixes and suffixes?*
 - *Even though Latin is a "dead" language, or a language not currently in use, why might studying it be just as useful as learning a foreign language?*
 - *How might you improve your knowledge of Greek and Latin roots and affixes?*
 - *In what way might English be considered a collection of borrowed words?*
 - *How might examining a word's etymology, or origin, be useful?*
7. Have students independently read the Model section of the Greek and Latin affixes and roots lesson.
8. After students read the Model text, use these questions to use and apply Greek and Latin affixes and roots to draw inferences about scientific and mathematical terminology:
 - *According to the Model what is the origin of many scientific and mathematical terms?*
 - *How does the Greek root "neuron" add to the meaning of "neurotransmitter"?*

- Does the Greek suffix "-logy" change the part of speech of "neurotransmitter"? Explain.
- How does the Greek suffix "-logy" change the meaning of "neurotransmitter"?

9. Have students answer the comprehension questions to test for understanding.

Materials/Resources:

Skills lesson on Informational Text Elements in "Dumped!"
 Skills lesson on Greek and Latin affixes and roots in "Dumped!"
 Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 30: Extended Writing Project

Plan

Student Learning Expectations (Objectives):

- Demonstrate an understanding of how to plan and organize narrative writing.
- Plan a narrative by ensuring that story elements are organized logically and develop an overall theme.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Plan Narrative Writing

W.11-12.3.A, W.11-12.3.C, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2

Key Terminology (Vocabulary):

Climax, rising action, conflict, resolution

Activities & Assessments:

1. As a class, review the techniques and sequence of events used in narrative writing. Remind students that to determine the best structure for their narrative writing, they will need to answer some questions about the ideas and elements they are developing. Read through the questions posed by the prompt:
 - Which details and events figure most prominently in the rising action of the story?
 - How are various plot elements related to one another? Do some events cause others to occur?
 - How does the story's climax relate to the central conflict?
 - How will you lead readers toward a resolution of a story?
 - Are there any details or ideas you want to withhold from the reader? What purpose would that serve?
 - What ideas about love do you hope readers will consider further after reading your story?
2. Remind students that as part of the planning process, they will use the narrative sequencing plot diagrams they completed during the writing skills lessons. Encourage students to consider other graphic organizers—such as time lines or cause-and-effect charts—that may be better suited to the characters, setting, or plots that they are developing.
3. Provide students with the following questions to help them complete and review their Narrative Road Map on the Access 4 handout:

- *Did I include all the essential information a reader would need in the exposition?*
 - *Does my narrative have a clear conflict? How will the character(s) work to solve it?*
 - *What is the climax of my story? Does it follow logically from what happened before? How will the conflict be resolved after the climax?*
 - *What do I want the reader to think after reading the resolution and the narrative as a whole?*
4. Have each student complete the planning assignment by creating a summary of his or her story idea. Remind students that they will have opportunities to respond to feedback and revise these ideas before creating the initial drafts of their stories.

Materials/Resources:

Grade 11, Unit 4 Extended Writing Project: Plan lesson
Access handout 1, 2, 4

Time Frame/Concepts & Content:

Day 31: Extended Writing Project

Introductions

Student Learning Expectations (Objectives):

- Demonstrate an understanding of the function of introductions in narrative writing.
- Practice and apply concrete strategies for drafting a strong introduction to a narrative writing prompt.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Narrative Elements

RL.11-12.1, RL.11-12.3, RL.11-12.5

Narrative Introductions

W.11-12.3.A, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D

Key Terminology (Vocabulary):

Exposition, set the course, arise

Activities & Assessments:

1. Either individually or as a class, have students read the Define section of the Introductions lesson. Ask students to take notes on the most important elements of an introduction.
2. Then, in small groups or as a class, ask students to discuss the function of an introduction in narrative writing. Give them time to discuss this question: *How can an effective introduction convince a reader to keep on reading?*
3. Ask students to read the Skills Model. Have pairs or small groups of students respond to the following questions to discuss the introductory paragraph of "The Overlook":
 - *What story element does the writer of "The Overlook" establish first in the introduction?*
 - *What inference does the Model make about the main character, Sam? How is this inference supported by details in the introduction?*
 - *What does the Model identify as the central problem or conflict of the story? Is this an external or an internal conflict?*

4. Have students review the narrative prompt for the extended writing project and reflect on the resources and materials they have gathered and created so far in the writing process.
Ask students to draft the introductory paragraph(s) for their narrative writing.
5. Once students have completed their drafts, have each student exchange his or her work with a classmate and provide constructive feedback. Encourage students to consider their peers' feedback as they look ahead toward strengthening their introductory paragraphs at the draft writing stage.

Materials/Resources:

Skills lesson on Introductions
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 32: Extended Writing Project
Conclusions

Student Learning Expectations (Objectives):

- Demonstrate an understanding of the function of a conclusion in narrative writing.
- Practice and apply concrete strategies for writing a strong conclusion in response to a narrative writing prompt.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Narrative Structure

RL.11-12.1, RL.11-12.5

Narrative Conclusions

W.11-12.3.E, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D

Key Terminology (Vocabulary):

Resolution, object of his affection, circumstances

Activities & Assessments:

1. Either individually or as a class, have students read the Define section of the lesson.
2. Ask students to take notes on the most important elements of the conclusion in narrative writing.
3. Then, in small groups or as a class, ask students to discuss the function of conclusions in narrative writing. Give them time to discuss this question: What kinds of endings leave you most satisfied as a reader of fiction? What books have you read that featured the best conclusions?
4. Have each student choose a book or a movie that had a particularly memorable conclusion, good or bad. Then put students in small groups and have them share their examples and discuss the following questions:
 - *Is there a shared element that all strong conclusions have? If so, what is it?*
 - *If not, what makes these different conclusions strong?*

- *What makes a conclusion bad? How does a bad conclusion leave a reader or viewer feeling?*
5. Allow each group time to share their findings with the class.
 6. Ask students to read the Skills Model.
 7. Encourage students to reread "The Overlook" and think of possible alternate endings. They can brainstorm their ideas in pairs or small groups, but make sure that they support their choices with evidence from earlier in the story. Following these group discussions, ask each student to write a new conclusion to the story that follows from and reflects on what has previously occurred.
 8. Have students review the narrative prompt for the extended writing project and reflect on the resources and materials they have developed so far in the writing process.
 9. Ask students to draft the concluding paragraph(s) for their narrative writing.
 10. Have students read their conclusion aloud to another student to check for language that needs to be clarified and to answer the following questions:
 - *Does the conclusion resolve the conflict and all events of the narrative?*
 - *Does what happens to the main character follow logically from the events of the story and his or her own character traits?*
 - *Which sentence or sentences provoke an emotional response in the reader?*
 - *Which sentence or sentences provide the reader with a sense of closure?*
 - *Have you used grammar such as pronouns, prepositions, and subject/verb agreement correctly?*
 11. Allow students time to make edits to their conclusions as necessary.

Materials/Resources:

Skills lesson on conclusions in narrative writing
 Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 33: Close Read

"Dumped!" by Helen Fisher

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of informational text.
- Practice and apply concrete strategies for identifying and analyzing informational text elements in "Dumped!"
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Prewrite, plan, and produce clear and coherent writing in response to a prompt.

Standards:

Informational Text Elements

RI.11-12.1, RI.11-12.3, RI.11-12.4, RI.11-12.5

Respond to a Prompt

W.11-12.1.A, W.11-12.1.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Use Context Clues

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D

Key Terminology (Vocabulary):

Metabolically, collaborators, stimulant, motivational, indifference, melancholy, lethargy, unpalatable

Activities & Assessments:

1. Read the Skills Focus questions as a class so your students know what they should pay close attention to as they read. Then have students read and annotate the excerpt.
2. Have students discuss and complete the text summary on the Access 4 handout and use their summary to help them analyze and annotate the text.
3. As they reread the text, remind students to use the comprehension strategy of summarizing that they learned in the First Read. Also remind them that the author has employed a writing strategy similar to "ask and answer questions" in order to help guide readers through the complex text.
4. In small, heterogeneous groups or pairs, ask students to answer and discuss these questions with a focus on the informational text elements in the article.
 - *Does the information that Fisher presents about her own background make her ideas more or less convincing to you? Cite specific textual evidence to support your statements.*
 - *The author notes that she "particularly" likes a theory that describes depression as "a coping mechanism." Do you agree with that description? Can you think of other theories or ideas about depression that might apply here? Cite specific textual evidence to support your statements.*
 - *Fisher presents a sequence of three "primary mating drives." Where does romantic love come in that sequence? How is it related to the other two drives? Cite specific textual evidence to support your statements*
5. Read the prompt as a class and ask students to brainstorm what might happen if scientists were to "rewire" the human brain as described in the prompt. Remind students to reread the excerpt and review their annotations to find textual evidence to support their claims and ideas.
6. Have students complete the prewriting activity on the Access 4 handout to organize their thoughts before they write.
7. Ask students to complete the writing assignment using textual evidence to support their answers.

Materials/Resources:

Close Read lesson on "Dumped!"
Vocabulary Worksheet
Speaking & Listening Handbook
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 34: Extended Writing Project

Draft

Student Learning Expectations (Objectives):

- Demonstrate an understanding of the features and elements of narrative writing, including effective narrative techniques, sequencing, introductions, and conclusions.
- Draft a narrative in response to a detailed, theme-related prompt.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Learn how to use and practice using quotation marks and dialogue in a narrative.

Standards:

Textual Evidence

RL.11-12.1

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.C

Narrative Draft

W.11-12.3.A, W.11-12.3.B, W.11-12.3.C, W.11-12.3.D, W.11-12.3.E, W.11-12.4, W.11-12.5, W.11-12.10

Quotation Marks for Dialogue

L.11-12.2, L.11-12.3.A

Key Terminology (Vocabulary):

Sequencing, quotation marks, dialogue, syntax

Activities & Assessments:

1. Before students begin to write, review with the class the writing prompt/directions. Have a volunteer read them aloud. Ask whether students have any questions about either the prompt or the directions. Respond to their questions and explain the importance of addressing the prompt fully and completely.
2. Remind students to refer to the plot diagram, summary, and any other graphic organizers they developed over the course of the writing process before they begin creating their initial drafts.
3. Distribute the grammar handout on quotation marks for direct quotations. Have students review the sample sentences on the handout before completing the practice exercise.
4. Have students think about how each of their characters might sound while speaking. What kinds of varied syntax might differentiate one character's personality from another? How could dialogue and syntax be useful in expressing emotion? Encourage students to use these insights and observations as they write their initial drafts.
5. Preview the Narrative Writing Draft Checklist on the Access 1 handout with students before they write. Then have students use their completed Narrative Road Map to complete their draft with teacher support as needed.
6. Ask students to complete the writing assignment by using prewriting materials and planning summaries to write a narrative draft that begins with an engaging opening, develops a central theme through the interaction of various story elements, and has a conclusion that offers some sense of closure or resolution to the central conflict of the story.
7. Have mixed-proficiency partners read their completed drafts aloud to one another and use the Narrative Writing Draft Checklist on the Access 2 and 3 handouts to check their writing. Remind them to check that they used sequence words appropriately and make suggestions for how plot points could be improved or clarified.

Materials/Resources:
Grade 11, Unit 4 Extended Writing Project: Draft lesson Grammar Handout: Quotation Marks for Direct Quotations Access handout 1, 2, 3, 4
Time Frame/ Concepts & Content:
Day 35: Blast Love Stinks
Student Learning Expectations (Objectives):
<ul style="list-style-type: none"> • Explore background information about what animal biology might tell us about human love. • Research using the hyperlinks to learn about the scientific terms and research associated with animal chemistry and attraction and how they may apply to people.
Standards:
<p><u>Reading: Science & Technical</u> RST.11-12.1, RST.11-12.2, RST.11-12.4, RST.11-12.6, RST.11-12.7</p> <p><u>Writing: Science & Technical</u> WHST.11-12.1.B, WHST.11-12.2.A, WHST.11-12.6</p> <p><u>Collaborative Discussions</u> SL.11-12.1.A, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.2, SL.11-12.6</p> <p><u>Academic and Domain-Specific Words</u> L.11-12.4.A, L.11-12.6</p>
Key Terminology (Vocabulary):
Euphemisms, molecule, beeline, spice up, snake oil, elixirs, keen, hawk, olfactory
Activities & Assessments:
<ol style="list-style-type: none"> 1. As a class, read aloud the title and driving question for this Blast: <i>How can we try to define love when it encompasses so many different emotions and outcomes?</i> 2. Ask students to share their experiences and opinions about products supposedly linked to romantic attraction, such as various perfumes and body sprays. What evidence exists to support their claims? 3. Have students view an ad for perfume or cologne. Discuss what the ad represents, prompting students with questions such as: <ul style="list-style-type: none"> • <i>What does the photo tell you about the product?</i> • <i>What elements do many perfume ads share?</i> • <i>Why do you think fragrance companies often use celebrities in their ads?</i> • <i>Have you ever been convinced to buy a fragrance based on an ad? What convinced you?</i> 4. Have students read the Blast background to provide context for the essential question. As they read, ask students to complete the fill-in-the-blank summary of the background provided on their Access 4 handout. 5. Either in small groups or as a class, use these questions to spur discussion among your students about the Background information.

- *How does the author of the background information try to hook the reader in the opening paragraphs?*
 - *What factual information does the Background use as the core support for its central claims?*
 - *According to the Background, how did science's response to this discovery differ from the sales world's response?*
 - *If you were writing a dictionary entry, how would you define the word "pheromone"?*
 - *Based on what you have read, how might you explain the continuing confusion around pheromone research?*
6. Ask pairs or small groups to choose one of the pheromone-based products described in the Background (such as perfume or deodorant). How might they advertise the possible benefits of this product to potential buyers? What information from the Background would be most effective or convincing in such a campaign? What additional information might be helpful?
 7. Challenge students to apply some creative thinking and determine what kind of animal might best represent the product in an advertising campaign.
 8. Ask students to write their Blast response.

Materials/Resources:

Blast: Love Stinks
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 36: Extended Writing Project

Descriptive Details

Student Learning Expectations (Objectives):

- Demonstrate an understanding of descriptive details in narrative writing.
- Practice and apply concrete strategies for including relevant and telling descriptive details within narrative writing.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Narrative Elements

RL.11-12.1, RL.11-12.3, RL.11-12.4

Descriptive Details

W.11-12.3.D, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.10

Collaborative Discussions

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.5

Word Relationships and Nuances

L.11-12.5

Key Terminology (Vocabulary):

Flea market, tourist-trap, hawking their wares, indirect characterization

Activities & Assessments:

1. Either individually or as a class, read the Define section of the lesson.
2. Ask students to take notes on the most important aspects of descriptive details.

3. Then, in small groups or as a class, ask students to discuss the functions of descriptive details in narrative writing. Give them time to discuss this question: How can descriptive details tell us important information about various story elements?
4. Ask students to read the Skills Model. Have pairs or small groups of students respond to the following questions to discuss the descriptive details identified in the text:
 - *Does the Model suggest that adding more sensory details to the sales area description would have been a good idea? Why or why not? Do you agree?*
 - *Why does the Model consider the fact that Sam wears hiking boots to be an example of "indirect characterization*
 - *Previously in the story, Sam had thought to himself that P.J. "never noticed that they took all the same science classes." How does this detail relate to P.J.'s specific mention of "ecology class" in the dialogue from the Model?*
5. Have students work alone or in pairs to explore the details in one of the two scenes excerpted in the Model. Ask them to add three or four descriptive sentences that build upon the setting, the characters, or the plot events. Challenge them to include at least one example of figurative language. Allow them to be as creative as they'd like, but remind them that any new or additional details should fit in with the overall theme, tone, and style of the story.
6. Have students review the narrative prompt to remind themselves of the overall requirements of the extended writing project.
7. Ask students to revise their chosen paragraph(s) from the draft of their narrative writing.
8. Have students refer to their Plan Worksheet and the writing prompt as they revise their draft to add descriptive details. Have them read their paragraph aloud to another student to check for language that needs to be clarified and to answer the following questions:
 - *Which senses do the details appeal to?*
 - *Do the descriptive details help the reader visualize the scene?*
 - *Are there more effective ways to describe a character's actions or setting?*
 - *Have you used grammar such as commas and modifiers correctly?*
9. Allow students time to make edits to their paragraphs as necessary.

Materials/Resources:

Access handout 1, 2, 3, 4
Skills lesson on Descriptive Details

Time Frame/Concepts & Content:

Day 37: First Read

"What Is Love: Five Theories on the Greatest Emotion of All" from The Guardian

Student Learning Expectations (Objectives):

- Perform an initial reading of a newspaper article and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
- Practice defining vocabulary words using context.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Practice acquiring and using academic vocabulary correctly.

Standards:

Objective Summary/Text Analysis

RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.10

Collaborative Conversations

SL.11-12.1.B, SL.11-12.1.C, SL.11-12.2

Define Vocabulary in Context

L.11-12.1, L.11-12.3.A, L.11-12.4.A, L.11-12.4.B, L.11-12.4.C, L.11-12.4.D, L.11-12.5.B, L.11-12.6

Key Terminology (Vocabulary):

Intuitively, philosophers, seekers, passionate commitment, get to the bottom of, psychotherapy, much-pondered, evolutionary, mutual, theoretical physicist, guises, elusive, unbidden, deprived, theological, paradox, parallelism, antithesis

Activities & Assessments:

1. Individually or as a class, read the introduction for "*What Is Love: Five Theories on the Greatest Emotion of All.*" The introduction provides additional context for the news article.
2. Have students consider whom they might turn to if they wanted to know more about the subject of love. Where might they research the subject? Who would offer the most valuable or trustworthy advice? How might they evaluate the accuracy of what they discovered? What kinds of questions and/or contexts might necessitate a different approach? Guide students to appreciate the wide range of possible responses and perspectives as they explore and discuss these and related questions. Relate this back to the reading selection by asking which points of view might be most representative of the general public.
3. Have students independently read and annotate the selection.
4. Direct students to Penzu (www.penzu.com) to create journal entries explaining their own thoughts in response to the question, "What is love?" This platform allows students to reflect privately on their own feelings as well as the strengths and weaknesses of the writers' responses.
5. Use the polling feature of an online program such as Socrative (<http://socrative.com>) or Poll Everywhere (<http://www.polleverywhere.com>) to determine which of the five authors included in the article has the most and least amount of support from the class. Use the results to engage the class in a discussion of why certain writers were more compelling or convincing than others. You can use the following model to set up and conduct the poll:
Do you most agree with: The physicist, the psychotherapist, the philosopher, the romantic novelist, the nun
6. Ask students to write a short paragraph that explains why they preferred one of the writers over the other four. Remind them to include textual evidence that supports their selections and exemplifies their reasons.
7. Distribute the grammar handout on parallelism and antithesis. Review with students the instruction on the handout. Then have students respond to the questions. Point out to students that they can make use of these techniques to vary syntax in their own writing.

Materials/Resources:

First Read lesson on "What Is Love: Five Theories on the Greatest Emotion of All"
Grammar Handout: Parallelism and Antithesis
Speaking & Listening Handbook
Access handout 1, 2, 3, 4

www.penzu.com

Time Frame/Concepts & Content:

Day 38: Skill Lesson

Informational Text Structure

Blast: Precise Language

Student Learning Expectations (Objectives):

- Review and reinforce the definition of informational text structure.
- Practice using concrete strategies for identifying and analyzing informational text structure.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Review and reinforce the importance of precise language in narrative writing.
- Analyze examples of precise language and apply strategies to a narrative writing prompt.

Standards:

Language and Structure

RI.11-12.1, RI.11-12.4, RI.11-12.5, RI.11-12.6

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.5, SL.11-12.6

Word Relationships and Nuances

L.11-12.4.B, L.11-12.5, L.11-12.6

Key Terminology (Vocabulary):

Diagnosis, stakes, grants, root, nondescript, diverse, underlying, employed, overarching, exclusivity, light flirtation, mature, universal, nature

Activities & Assessments:

1. Have your students review the three kinds of informational texts and discuss familiar examples of each.
2. Have students read the definition of informational text structure. Either in small groups or as a whole class, use these questions to engage students in a discussion about informational text structure:
 - *What are some of the benefits of utilizing the most common text structures in writing?*
 - *Which of the text structures do you think is most objective? Most subjective? Explain*
 - *Which two text structures do you think might work well together in an informational article? Why?*
3. Have students independently read the Model section. Have students complete the guided reading questions on the Access 4 handout as they read.
4. After students read the Model text, use these questions to facilitate a whole-group discussion that helps students understand how to identify and analyze informational text structure:
 - *What kind of structure does the Model suggest is at work throughout the entire article?*
 - *What types of informational text structure does the Model identify within the psychotherapist's section?*
 - *How does the Model evaluate the use of text structure in the psychotherapist's section to make points clear, convincing, and engaging?*

5. Have pairs or small groups suggest an alternate sequence of paragraphs for the reading selection as a whole. Encourage them to use one of the structures listed in the definition as an overarching guide to the new sequence. If desired, students can use an outline or some related graphic organizer to help them explore and record their ideas. Have groups report back to the class with their ideas and prompt them to cite textual evidence that supports their decisions.
6. As a class, read aloud the title and driving question for this Blast. Have students discuss examples from their own lives in which there was a pressing need for them to use precise language.
7. Have students view an image of a confusing or contradictory road sign, such as the one at: <http://tinyurl.com/pjakpqy>. Discuss how the picture represents a lack of precise language, prompting students with questions such as:
 - *What is this sign telling people to do?*
 - *Is it clear? If not, how could it be clarified?*
 - *Why is it important for a road sign to be clear?*
 - *What are some other examples of times when precision is important?*
8. Have students read the Blast background to provide context for the essential question.
9. Either in small groups or as a class, use these questions to spur discussion among your students about the Background information.
 - *Explain how the short narrative introduction to the Background supports the central argument of the Blast.*
 - *What connection does the Background make between the words "author" and "authority" in the context of precise language?*
 - *Why do writers need to understand both the denotations and connotations of words?*
 - *What do you think is the most telling detail in the third sample sentence? Why?*
10. Ask students to write their Blast response.

Materials/Resources:

Skills lesson on informational text structure in "What Is Love: Five Theories on the Greatest Emotion of All"
 Access handout 1, 2, 3, 4
 Blast: Precise Language
<http://tinyurl.com/pjakpqy>

Time Frame/Concepts & Content:

Day 39: Extended Writing Project

Revise

Student Learning Expectations (Objectives):

- Develop and strengthen narrative writing by revising.
- Identify and/or improve upon details and precise language in a narrative context.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.
- Learn what makes a sentence fragment, practice finding solutions to problematic sentences, and identify situations where sentence fragments may be effective in narrative writing.

Standards:

Textual Evidence

RL.11-12.1

Revise Narrative Writing

W.11-12.3.A, W.11-12.3.B, W.11-12.3.C, W.11-12.3.D, W.11-12.3.E, W.11-12.4, W.11-12.5, W.11-12.6

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D

Conventions of Standard English

L.11-12.1, L.11-12.3.A

Key Terminology (Vocabulary):

Sentence fragment, syntax

Activities & Assessments:

1. Read aloud the Narrative Writing Revision Checklist with students. As the teacher reads each item on the checklist, students should read along on their Access 1, 2, and 4 handouts.
2. Project a writing sample on the board and ask students to respond to these three questions:
 - *How effectively does the narrative express a theme?*
 - *How vivid are the images in the story?*
 - *How clear and precise are the details in the story?*
3. Using PollEverywhere (www.poll Everywhere.com), have students respond to each question on a scale of one to five. Then, discuss the poll results for each question, creating a list of possible revisions for the writing sample.
4. Distribute the grammar handout on sentence fragments. Have students review and suggest solutions for the examples of problematic sentences on the handout before completing the practice exercise.
5. Ask students to reread their narratives and look for any sentence fragments that should be corrected.
6. Each student should start this activity with a copy of his or her draft either printed on paper or open in a word-processing program. Students will conduct three rereads of their own narrative, each with a different focus.
 - *First, have students read through their draft to be sure they have included previous peer suggestions.*
 - *Next, ask students to look for underdeveloped aspects of their descriptive passages and dialogue. Students should look for vague descriptions and other sentences that may be improved by adding sensory details. They should also look for lines of dialogue whose tone, sentence structure, and vocabulary do not match the character. Ask students to highlight in blue any sentences that need alteration.*
 - *On their third rereading, students should evaluate the sequencing of their stories. They should verify that the story introduces its characters and conflict in a way that will intrigue readers, has a sequence of events that will keep readers interested, and leads to a strong conclusion that resolves the conflict and leaves the reader with something to think about. Challenge students to find at least two places where they can improve the introductions of characters and conflicts, increase reader interest, or strengthen their conclusion and highlight them in yellow.*
7. Ask students to complete their revisions. Remind them to look for parts of their story that can be improved by descriptive details or more precise language.
8. Have partners use the Narrative Writing Revision Checklist on the Access 4 handout to make sure their completed revisions include all the necessary elements.

Materials/Resources:

Grade 11, Unit 4 Extended Writing Project: Revise lesson
Grammar Handout on Sentence Fragments
www.polleverywhere.com
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 40: Close Read

"What Is Love: Five Theories on the Greatest Emotion of All" from The Guardian

Student Learning Expectations (Objectives):

- Complete a close reading of a passage of informational text.
- Practice and apply concrete strategies for identifying and analyzing informational text structure in "What Is Love?"

Standards:

Informational Text Structure

RI.11-12.1, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6

Introduce and Develop a Topic

W.11-12.2.A, W.11-12.2.B, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9.B, W.11-12.10

Collaborative Conversations

SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.6

Context Clues/Word Meaning

L.11-12.4.A, L.11-12.4.C, L.11-12.4.D

Key Terminology (Vocabulary):

Neurological, exclusivity, reciprocated, infatuation, mundane, consummation

Activities & Assessments:

1. Project the vocabulary words onto the board or provide students with a handout, so they can copy the vocabulary into their notebooks.
2. Have pairs or small groups of students create crossword puzzles using all six vocabulary words as the answers. Students should compose clues that include synonyms, definitions, or fill-in-the-blank sentences. If students wish, they can add other theme-related words from the selection in order to make the puzzle more challenging. When they have finished, allow them to make photocopies of their finished puzzles and distribute them to other groups for completion.
3. Model a close reading of the first two paragraphs.
4. Have students read and annotate the excerpt.
5. In small, heterogeneous groups or pairs, ask students to share and discuss their annotations with a focus on the informational text structure.
 - *After defining various kinds of love, the psychotherapist says, "This is why family and community are important." What does she mean by that? Has she developed this point in her paragraph? Why or why not? Cite specific textual evidence to support your statements.*
 - *Why do you think the newspaper chose a romantic novelist to comment on this topic and not another kind of writer? Do you agree with this choice? Why or why not? Cite specific textual evidence to support your statements.*

- Which of the responses contain(s) examples of hyperbole as the writers seek to define love? Cite specific textual evidence to support your statements.

6. Read the prompt as a class and ask students to brainstorm writing ideas. Students can brainstorm together either as a class or in small groups to begin planning their responses. Remind students to reread the excerpt and review their annotations to find textual evidence to support their ideas.
7. Have students complete the writing assignment using textual evidence to support their answers.

Materials/Resources:

Close Read lesson on "What Is Love?" Vocabulary Worksheet
 Speaking & Listening Handbook
 Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 41: Extended Writing Project

Edit, Proofread, Publish

Student Learning Expectations (Objectives):

- Edit and proofread narrative text to finalize details, style, and organization and to resolve problems with grammar, usage, punctuation, spelling, and syntax.
- Publish a narrative using technology.
- Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

Standards:

Edit, Proofread, Publish Writing

W.11-12.3.A, W.11-12.3.B, W.11-12.3.C, W.11-12.3.D, W.11-12.3.E, W.11-12.4, W.11-12.5, W.11-12.6

Collaborative Conversations

SL.11-12.1.A, SL.11-12.C

Fragments

L.11-12.1, L.11-12.3.A

Key Terminology (Vocabulary):

Commas, nonessential elements

Activities & Assessments:

1. Before students begin to edit, review with the class the writing prompt and directions. Have a volunteer read them aloud. Ask whether students have any questions either about the prompt or the process of editing and proofreading. Respond to their questions, and then review criteria that can help students make final adjustments and corrections in their texts.
2. Walk students through each item on the Proofreading Checklist on the Access 4 handout. If you have identified individual students' challenges, circle those items on the checklist that they need to pay special attention to and provide individual support.

3. Distribute the grammar handout on commas and nonessential elements with interjections, parenthetical expressions, and conjunctive adverbs. Have students review the sample sentences on the handout before completing the practice exercises.
4. Have students review their own work in order to insert or delete commas and resolve any usage problems where needed.
5. Ask students to complete the proofreading and editing assignment.
6. Explain to students that reading their work aloud is a great way to check for errors they might have otherwise missed. After students have completed their proofreading using the Proofreading Checklist, have them read their narrative aloud to a partner. Tell them that if they stumble in their reading it may indicate a place where they need to adjust punctuation or sentence structure. Have their partner listen for correct use of grammar and suggest corrections if needed.

Materials/Resources:

Grade 11, Unit 4 Extended Writing Project: Edit, Proofread, and Publish lesson
Grammar Handout: Commas and Nonessential Elements
Access handout 1, 2, 3, 4

Time Frame/Concepts & Content:

Day 42: Blast

The Language of Love

Student Learning Expectations (Objectives):

- Explore background information about possible factors that influence how people express their feelings of love.
- Research using the hyperlinks to learn about the roles that gender and culture play in thinking and speaking about love.

Standards:

Strong Thorough Text Evidence

RI.11-12.1, RI.11-12.3, RI.11-12.5

Use Technology in Writing

W.11-12.1.A, W.11-12.1.B, W.11-12.5, W.11-12.6

Pose and Respond to Questions

SL.11-12.1.A, SL.11-12.1.C, SL.11-12.1.D

Key Terminology (Vocabulary):

Telltale, Klingon, doltish, emblem, cryptic, exert

Activities & Assessments:

1. As a class read aloud the title and driving question for this Blast: ***How can we try to define love when it encompasses so many different emotions and outcomes?***
2. Ask students what they know about the difference in gender roles across cultures, especially as they relate to romance. Encourage them to consider the topic from a number of perspectives, including biological, psychological, and anthropological.

3. Have students view a scene from a movie in which someone makes a grand romantic gesture, such as the one from *Love Actually* at: <https://youtu.be/B7u6bMBICXw>. Discuss how the scene represents one way a person can express love, prompting students with questions such as:
 - *What is the man's purpose in this scene?*
 - *How do you think the woman feels after this gesture? Why?*
 - *How would you feel if someone did this for you?*
 - *What are some other ways that people might express love?*
4. Have students read the Blast background to provide context for the essential question. As they read, ask students to complete the fill-in-the-blank summary of the background provided on their Access 4 handout.
5. Pair students and have them discuss the following questions:
 - *How does the dramatic irony in the story of Cyrano de Bergerac relate to the main idea of the second paragraph?*
 - *From a structural point of view, how does the background information break up the discussion of romantic symbols? Is this effective? Why or why not?*
 - *Why does the author include a reference to the survey done at Bowling Green University?*
 - *Why do you think the author asks so many questions at the start and end of the background information? What effect does this rhetorical device have on the reader?*
6. Ask students to make a two-column chart in their notebooks. Have them list symbols of love in the left-hand column and a description of their origins and meanings in the right-hand column. Start with an example from the Background and have them add three additional rows for entries of their own choosing. Encourage them to include at least one example that is not identified in the Background.
7. Ask students to write their Blast response.

Materials/Resources:

Blast: The Language of Love
Access handout 1, 2, 4
<https://youtu.be/B7u6bMBICXw>

Time Frame/Concepts & Content:

Days 43-44: Assessment
Grade 11 Unit 4 Assessment