



Advanced: advanced students may get through all 5 units – depending upon scheduling. Other classes may not get past the 4th unit.

Writing Continuum: all embedded assessments must be completed; pieces to be collected for the Kenton County Writing Continuum are noted in teal.

ELA SpringBoard Curriculum Map Duration: 27 ¼ Days/ 18 Days Senior English, Unit 1: Perception Is Everything			
Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>Unit 1 serves as an introduction to the idea that our perception of reality is often filtered through various perspectives, values, prejudices, and attitudes. In this level you will be introduced to multiple literary theories as filters through which to interpret literature. Literary theories are presented to examine the idea that the world is full of ideologies, theories, and biases through which we construct our understanding of our own and others' experiences. Studying theory is a way to make us aware of competing visions of truth. Unit 1 begins by showing how point of view presents the reader with a filter or perspective from which to view incidents. This study of point of view anticipates the idea that perspective is reality. This unit introduces the literary theories of Reader Response Criticism and Cultural Criticism as the first two lenses through which we interpret literature and the world. You will have the opportunity to apply these literary theories to your own and others' writing.</p>	<p>1. How do writers and artists organize or construct text to convey meaning?</p> <p>2. What does it mean to be a stranger in the village?</p>	<p>Reader Response Criticism Cultural Criticism</p>	<ul style="list-style-type: none"> Analyze and interpret samples of good writing, identify and explain an author's use or rhetorical strategies and techniques so that they may employ them in their writing Create and sustain arguments, interpretations, and reflection based on readings, research, and/or personal experience Move effectively through the stages of the writing process with careful attention to inquiry, drafting, revising, editing and review
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: Perspective and the Individual 1.1 Previewing the Unit Duration: ½ class period</p>	<ul style="list-style-type: none"> contextualize prior knowledge about key ideas and concepts 		<p>Extra focus for 1.1, but less successive units. Unpacking embedded assessment always</p>

	<ul style="list-style-type: none"> analyze the skills and knowledge necessary for success in the unit 		critical.
1.2 Perception is Everything Duration: ½ class period	<ul style="list-style-type: none"> examine the concept of perception analyze and create aphorisms about perception 		Self-explanatory.
1.3 Importance of Perspective Duration: 1 class period	<ul style="list-style-type: none"> connect the idea of critical perspectives to individual perspectives write a response to a single incident based on multiple perspectives generate a thematic discussion about the influence of perspective 		Self-explanatory.
1.4 Different Ways of Seeing the World Duration: 1 class period	<ul style="list-style-type: none"> review Reader Response Criticism with nonprint text understand and apply the rhetoric of photography examine how one's perspective changes based on close reading 		Select photograph/magazine in advance to represent a complex scene – be prepared to explain it as an example of what you want your students to do.
1.5 Different Ways of Seeing the Text Poetry: “My Papa’s Waltz,” by Theodore Roethke Duration: ½ class period	<ul style="list-style-type: none"> preview Reader Response Criticism with print text explore the influence of personal experiences on interpretations of texts examine a literary text from different perspectives 		Consider using a timer on this one to keep students on talk.
1.6 Introducing Reader Response Critical Theory Duration: ½ class period	<ul style="list-style-type: none"> apply the basic principles of Reader Response Critical Theory reflect on the factors that influence reader’s responses 		Self-explanatory.

<p>1.7 Applying Reader Response Criticism Poetry: "in Just-," by E.E. Cummings Poetry: "The Last Word," by Peter Davison Poetry: "Mushrooms," by Sylvia Plath Duration: 1 class period</p>	<ul style="list-style-type: none"> • examine Reader Response Theory in context • apply Reader Response Criticism to a short text 		<p>Consider selecting groups ahead of time.</p>
<p>1.8 Seeing the World from My Perspective Poetry: "I Remember," by Edward Montez Duration: 1 class period</p>	<ul style="list-style-type: none"> • consider how one's perception of the world affects perspective • analyze and critique the style and craft of published authors • analyze a poem for imagery, detail, and diction 		<p>Consider providing students with a list of adjectives to describe imagery and diction, etc.</p>
<p>1.9 Another Perspective on the World Novel: Prologue from <i>Invisible Man</i>, by Ralph Ellison Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • infer a speaker's self-perception from a short passage • analyze a narrative text for syntax • generate and revise a personal prologue 		<p>Self-explanatory</p>
<p>1.10 A Symbolic Perception of Self Novel: "Four Skinny Trees," vignette from <i>The House on Mango Street</i>, by Sandra Cisneros Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze a literary passage for diction and imagery • generate captions and a symbolic title for a photograph • create a vignette accompanied with a symbolic visual 		<p>Consider assigning the writing prompt for a homework assignment.</p>
<p>1.11 Exploring Perspectives in Visual Art Duration: ¾ class period</p>	<ul style="list-style-type: none"> • analyze a text for cinematic techniques in preparation for creating a photo essay • examine perspective and symbolic images in print ads • analyze rhetorical choices in print ads 		<p>Get your commercial print ads before you teach the lesson. Select enough for all of your groups.</p>

<p>1.12 Exploring a Photo Essay Duration: 1 class period</p>	<ul style="list-style-type: none"> • explore how photo journalists construct text to convey meaning • examine how collections of images are assembled to convey meaning and point of view 		<p>Locate your photo-essay before-hand and have answers in mind for the questions on page 34.</p>
<p>1.13 Digging for Deeper Meaning Essay: Excerpt from “On Seeing England for the First Time,” by Jamaica Kincaid Duration: 2 class periods</p>	<ul style="list-style-type: none"> • analyze the tone and rhetorical strategies in an essay • create a written text and then use that text as the basis for a visual text • construct a mock photo essay that presents a thesis through visuals 		<p>Self-explanatory.</p>
<p><u>Embedded Assessment 1:</u> Creating a Photo Essay Duration: 2 class periods</p>	<ul style="list-style-type: none"> • create and present a photo essay revealing a perspective (position) about an issue or topic • write a reflection after presentation on reactions of classmates • take the photo essay through all the stages of the writing process 		<p>Self-explanatory.</p>
<p><i>Learning Focus:</i> Perspective and Culture 1.14 What is Cultural Criticism? Poetry: “Speaking with Hands,” by Luis Rodriguez Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • examine a text through the lens of Cultural Criticism • understand and apply the theory of Cultural Criticism 		<p>Help students understand allusion by being prepared with the Old Testament verses to which the poetry refers.</p>
<p>1.15 Poetic Conversations Poetry: “The White Man’s Burden,” by Rudyard Kipling Poetry: “The Brown Man’s Burden,” by Henry Labouchere</p>	<ul style="list-style-type: none"> • apply the concept of Cultural Criticism to related texts • compare and contrast two poems • define the concept of 		<p>Advanced: have students read poems for homework in preparation for the Socratic Seminar.</p>

Duration: 1 ½ class periods	imperialism and apply that understanding to a text		
1.16 A Deeper Understanding of Imperialism Song: “Rule Britannia!” by James Thomson and Thomas Augustine Arne Duration: 1 class period	<ul style="list-style-type: none"> • examine social and political context using Britain’s attitudes toward itself and the rest of the world in the 1920s • consider how the rest of the world viewed Britain 		<p>Obtain the recording to allow students to hear the melody (check out step 2).</p> <p>For Steps 5-6, you might need lab/library time, unless you pull sources on your own.</p>
1.17 Reading with a Cultural Criticism Lens Reflective Essay: “Shooting an Elephant,” by George Orwell Duration: 1 ½ class periods	<ul style="list-style-type: none"> • examine the organizational structure of a reflective essay • analyze an essay by applying the lens of Cultural Criticism 		This activity requires research from 1.16.
1.18 Being a Stranger *Film: Clips from <i>Edward Scissorhands</i> , directed by Tim Burton Duration: ¾ class period	<ul style="list-style-type: none"> • introduce the thematic concept of “stranger in the village” • generate a working definition of the concept 		Prep your film clips before class.
1.19 Two Different Worlds Novel: “Lindo Jong: Double Face,” excerpt from <i>The Joy Luck Club</i> , by Amy Tan Duration: 1 ¼ class periods	<ul style="list-style-type: none"> • analyze a text by applying a thematic concept • analyze the dialogue in a text 		Consider grouping beforehand.
1.20 Understanding the Stranger’s Perception of a Village Reflective Essay: “Stranger in the Village,” by James Baldwin Duration: 2 class periods	<ul style="list-style-type: none"> • generate potential topics for writing a reflective essay • analyze a reflective essay for content, style, and craft 		<p>Advanced: allow students to read the piece on their own.</p> <p>With IEP students, consider inviting a collaborative teacher to assist with reading.</p>
Embedded Assessment 2: Writing a Reflective Essay Duration: 2 class periods	<ul style="list-style-type: none"> • write a reflective essay that illustrates an event in which you or someone you know felt like a “stranger in the village” or was perceived as “strange” by some group • take the essay through all 		Writing Continuum: Post-secondary Application Essay for Collection

	the stages of the writing process		
Unit Reflection Duration: ½ class period	<ul style="list-style-type: none"> • monitor comprehension and growth through a reflective process • synthesize understanding of individual reading and writing processes and strategies • self-assess mastery of key concepts and terms 		
SpringBoard Online Unit One Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources	Teacher Reflection	
SpringBoard Online Writing Workshop 4: Reflective Writing SpringBoard Portfolio	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: Works of fiction that present multiple perspectives		



ELA SpringBoard Curriculum Map
Duration: 45 ¼ Days/ 30 Days
Senior English, Unit 2: The Collective Perspective

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
Unit 2 provides an opportunity to continue your focus on critical perspectives, giving attention to Marxist, Feminist, and Archetypal literary theory. You will focus your attention on characters, characterizations, and the relationships between and among individuals and groups in a variety of texts including drama, film, and nonfiction. You will deepen your interpretation and discussion of text by considering the social and cultural implications of presenting a text from a particular perspective. By studying texts this way, you will start to understand various textual readings and reflect on whether or not the understanding of these perspectives enhances or limits your enjoyment of them.	1. How does applying a critical perspective affect an understanding of text? 2. How does a new understanding of a text gained through interpretation help or hinder your enjoyment of it?	Archetypal Criticism Marxist Criticism Feminist Criticism	<ul style="list-style-type: none"> • Analyze a variety of texts to deepen knowledge of the ways writers use language to convey meaning and provide pleasure for the reader • Analyze structure, style, and theme for figurative language, imagery, symbolism, tone, and characterization in literature • Analyze representative literary works from various genres, periods, perspectives, and cultures • Write to interpret, evaluate, and negotiate differing critical perspectives in literature • Apply the writing process effectively with careful attention to revising and evaluating stylistic techniques that illustrate sophisticated writing skills
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
Learning Focus: How Is My Perspective Shaped? 2.1 Previewing the Unit Duration: ½ class period	<ul style="list-style-type: none"> • contextualize prior knowledge about key ideas and concepts • analyze the skills and knowledge necessary for success in the unit 		Unpacking embedded assessment always critical. As you help your students through this unit, be prepared to explain different types of literary criticism: http://www.kristisiegel.com/theory.htm .
2.2 A Close Reading of Film	<ul style="list-style-type: none"> • identify characters, issues, 		Preview DVD's – be ready to set up

<p>*Films: Clips from <i>The Manchurian Candidate</i>, directed by John Frankenheimer; <i>Nine to Five</i>, directed by Colin Higgins; <i>The Legend of Bagger Vance</i>, directed by Robert Redford Duration: 1 class period</p>	<p>and ideas associated with Archetypal, Feminist, and Marxist critical perspectives</p> <ul style="list-style-type: none"> • examine character relationships, actions, and dialogue 		<p>clips.</p>
<p>2.3 From an Archetypal Perspective Duration: 1 class period</p>	<ul style="list-style-type: none"> • define and apply the definition of archetype • categorize cultural symbols and archetypal characters • articulate and discuss common themes and connections across cultures 		<p>Groups/Posters/Jigsaw – Prep ahead of time.</p>
<p>2.4 Viewing the Subjects *Film: Clips from <i>My Fair Lady</i>, directed by George Cukor Duration: ½ class period</p>	<ul style="list-style-type: none"> • interpret scene composition (costume, facial expression, body language) in a visual medium • anticipate plot and characters and infer thematic concepts in the drama • present findings and evaluate the presentations of peers to enhance one’s own understanding 		<p>Check your materials – collect the publicity stills – use IMDB.</p>
<p>2.5 Introducing <i>Pygmalion</i> *Drama: <i>Pygmalion</i>, by George Bernard Shaw Myth: “Orpheus Sings: Pygmalion and the Statue,” from <i>Metamorphoses</i>, by Ovid Duration: 3 ½ class periods</p>	<ul style="list-style-type: none"> • compare and analyze similarities and differences in two texts • examine how an archetypal pattern is conveyed in different texts • make predictions based on 		<p>Check out <i>Pygmalion</i> texts today.</p>

	knowledge of an archetype		
2.6 Ladies and Gentlemen Duration: 3 ½ class periods	<ul style="list-style-type: none"> analyze characters based on dialogue, actions, and internal monologue collect textual support in order to justify claims about characters and motives compare characters and situations with previously encountered texts 		Self-explanatory.
2.7 Rules of Etiquette Duration: 3 ½ class periods	<ul style="list-style-type: none"> use a variety of reading strategies to identify written and unwritten social codes analyze and critique a text for archetypal patterns and humorous elements evaluate and revise a draft for satire and genre conventions 		This would be a good time to show a film clip – ready Step 1 closely and find an appropriate clip of <i>Pretty Woman</i> .
2.8 Reading Between the Lines Duration: 2 class periods	<ul style="list-style-type: none"> infer subtext by analyzing oral and written expressions plan and present an oral interpretation of a dialogue 		Preview/Practice the think-aloud activity.
2.9 Examining Eliza’s Options Duration: 3 class periods	<ul style="list-style-type: none"> generate an original dialogue based on a close reading of the text situate text by examining a character’s choices within the historical context write a position piece suggesting the 		Consider assigning some reading for homework.

	appropriate choice for a character to make		
2.10 Transformations Duration: 2 class periods	<ul style="list-style-type: none"> • compare and contrast changes in dynamic characters • analyze character and conflict through dialogue • create a play script that reflects a particular critical theory 		Consider how you want to organizer groups for Step 4.
2.11 I Feel a Song Coming On *Film: Clips from <i>My Fair Lady</i> , directed by George Cukor Duration: 1 class period	<ul style="list-style-type: none"> • analyze lyrics to identify tone • apply characteristics of archetypal theory to the resolution of a drama • identify tone and compare how it is created in two versions of the same scene of a play 		Get technology ready for film viewing.
2.12 What Does Eliza Do? Duration: 1 class period	<ul style="list-style-type: none"> • visualize the action of a scene • transform an existing prose summary into a dramatic play script 		Grammar extension – awesome!
2.13 Examining the Archetypes Duration: 2 class periods	<ul style="list-style-type: none"> • identify textual support for how a specific archetype is addressed in a drama • write an analysis of <i>Pygmalion</i> through the perspective of Archetypal Criticism 		Grammar extension – awesome!
2.14 From a Marxist Perspective *Song: “Talkin’ Bout a Revolution,” by Tracy Chapman Duration: 1 class period	<ul style="list-style-type: none"> • define and apply Marxist Criticism to texts • analyze the relationships 		Prepare lyrics for two additional songs.

	<p>among speaker, subject, occasion, audience, and purpose in creating the tone in a text</p> <ul style="list-style-type: none"> analyze the difference between stereotype and archetype 		
<p>2.15 Money, Power, and Class in <i>Pygmalion</i> Duration: 1 class period</p>	<ul style="list-style-type: none"> prepare and deliver informational presentations on money, power, and social class in <i>Pygmalion</i> reflect on how a Marxist Critical Perspective affects understanding of the text 		<p>Consider dividing students into small groups.</p>
<p>Embedded Assessment 1: Illuminating <i>Pygmalion</i> Duration: 2 class periods</p>	<ul style="list-style-type: none"> write a script with a partner that transforms a scene from <i>Pygmalion</i> so that it reflects a critical perspective write a reflection analyzing and evaluating your process and product take the script and reflection through all the stages of the writing process 		<p>Pay close attention to Step 1.</p>
<p>Learning Focus: Can I Still Enjoy a Movie? 2.16 A Reversal of Fortune Nonfiction: Excerpt from “Cinderella, the Legend,” from <i>Kiss Sleeping Beauty Goodbye</i>, by Madonna Kolbenschlag Duration: 2 class periods</p>	<ul style="list-style-type: none"> analyze a model literary essay written from a critical perspective analyze organization, audience, purpose, and tone in an essay compose an argumentative text in the form of a letter 		<p>Review SOAPStone. Advanced: Step 8.</p>

<p>2.17 Battle of the Sexes Folk Tale: "Why Women Always Take Advantage of Men," from <i>Men and Mules</i>, by Zora Neale Hurston Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • define the essential features of a folk tale • compare and contrast similar issues presented in different genres • draw on prior knowledge to form an understanding of Feminist Criticism 		<p>Talk about dialect – review it with students and alert them to the uses and purposes of it. Reading can be homework.</p>
<p>2.18 From a Feminist Perspective Duration: ½ class period</p>	<ul style="list-style-type: none"> • define Feminist Criticism and apply that knowledge • analyze texts and make inferences regarding an author's intention 		<p>Remind students to check out page 120 – review feminist criticism.</p>
<p>2.19 Feminist Critique: The Tree of Life *Children's Story: <i>The Giving Tree</i>, by Shel Silverstein Duration: ¾ class period</p>	<ul style="list-style-type: none"> • analyze a text from a Feminist Critical Perspective • find and use textual examples to support a claim 		<p>Be prepared with your materials – <i>The Giving Tree</i>.</p>
<p>2.20 View from a Lens: A Review of Film Terms *Film: Clips from <i>Rear Window</i>, directed by Alfred Hitchcock Duration: 1 class period</p>	<ul style="list-style-type: none"> • review film terminology and the relationship between action and intended effect • deliver a creative and informative presentation 		<p>Self-explanatory.</p>
<p>2.21 Applying Film Terms to <i>Rear Window</i> Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze cinematic techniques for effect • synthesize multiple images and create meaning • apply context clues and predict characterization 		<p>Self-explanatory.</p>
<p>2.22 <i>Rear Window</i>: Screening Day 1 Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • apply Feminist Criticism to a film text • write a feminist critique of 		<p>Be prepared with technology to show film.</p>

<p>2.23 <i>Rear Window</i>: Screening Day 2 Duration: 1 ½ class periods</p>	<p>a scene(s) in a film</p> <ul style="list-style-type: none"> • apply Feminist Criticism to a text and use textual examples as support • analyze the power relationships between men and women 		<p>Be prepared with technology to show film.</p>
<p>2.24 <i>Rear Window</i>: Screening Day 3 Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • formulate a response to film using the assumptions of Feminist Criticism • compare and contrast the role of men and women in film • revise a piece of writing, improving its coherence 		<p>Be prepared with technology to show film.</p>
<p>2.25 Looking Back Through <i>Rear Window</i> Duration: 2 class periods</p>	<ul style="list-style-type: none"> • apply additional perspectives to a text previously encountered • self-select appropriate critical perspectives 		<p>Focus students, here, as this prepares them to write a collected piece.</p>
<p>Embedded Assessment 2: Applying a Critical Perspective Short Story: “The Story of an Hour,” by Kate Chopin Short Story: “A Rose for Emily,” by William Faulkner Duration: 2 class periods</p>	<ul style="list-style-type: none"> • write an analytical essay applying the Feminist Critical Perspective to a short story • include a brief synopsis of the text • take the essay through all the stages of the writing process 		<p>Writing Continuum: Argumentative Literary Analysis for Collection</p>
<p>Unit Reflection Duration: ½ class period</p>	<ul style="list-style-type: none"> • monitor comprehension and growth through a reflective process • synthesize understanding of individual reading and writing processes and 		

	strategies <ul style="list-style-type: none"> • self-assess mastery of key concepts and terms 		
SpringBoard Online Unit Two Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources	Teacher Reflection	
SpringBoard Online Writing Workshop 5: Script Writing SpringBoard Online Writing Workshop 9: Response to Literary and Expository Text SpringBoard Portfolio	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: Novels whose reading can be enhanced by an understanding of Marxist, Archetypal, or Feminist theory		

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ELA SpringBoard Curriculum Map
Duration: 34 Days/ 23 Days
Senior English, Unit 3: Evolving Perspectives

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
In Units 1 and 2, you explored how your perception of a text could change when you examined it using a particular critical perspective. In this unit, you will deepen your understanding of critical perspectives as you apply Reader Response, Feminist, Marxist, Cultural, and Archetypal Criticism to scenes from a drama. William Shakespeare’s <i>The Tragedy of Othello, the Moor of Venice</i> has inspired various critical interpretations over the centuries. The many interpretations are, in some ways, as compelling as the drama itself; thus, <i>Othello</i> offers the ideal opportunity for introducing Historical Critical Perspective.	1. How can a dramatic performance reflect a critical perspective? 2. What role does literature play in the examination of recurring societal issues?	Historical Criticism	<ul style="list-style-type: none"> • Ground interpretations of a text in its historical and social setting • Compare and evaluate artistic interpretations of text • Write analytical and argumentative pieces based on print and visual texts • Write a well-organized, cohesive piece under time constraints
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
Learning Focus: A Tragedy for All Time 3.1 Previewing the Unit Duration: ½ class period	<ul style="list-style-type: none"> • contextualize prior knowledge about key ideas and concepts • analyze the skills and knowledge necessary for success in the unit 		Unpack embedded assessment.
3.2 Creating Acting Companies *Drama: <i>The Tragedy of Othello, The Moor of Venice</i> , by William Shakespeare Duration: ½ class period	<ul style="list-style-type: none"> • form an acting company and choose scenes and roles for a Shakespearean performance 		Have students form acting companies before they read.
3.3 Guess Who’s in Love *Song: “The Right to Love,” by Gene Lees and Lalo	<ul style="list-style-type: none"> • apply Reader Response and Cultural Criticism to 		Prepare the songs on your materials list.

Schifrin Duration: ½ class period	interpretations of a text		
3.4 Bringing the Plot to Life Duration: 1 class period	<ul style="list-style-type: none"> • write and act out a dialogue based on the plot of <i>Othello</i> • predict the basic plot of <i>Othello</i> • rehearse speaking lines and using props 		Ask students to bring in school-appropriate props in preparation for this lesson.
3.5 Cast of Characters: A Close Reading Duration: ½ class period	<ul style="list-style-type: none"> • perform a close reading of text using a Marxist Critical Perspective • compose an informative essay 		Self-explanatory.
3.6 A Father's Reaction Drama: Excerpt from <i>The Tragedy of Othello</i> Duration: 2 class periods	<ul style="list-style-type: none"> • annotate text with the purpose of helping an actor convey a particular emotion in a scene • deliver lines in an informal setting for a small audience 		Consider using a SMARTboard.
3.7 The Moor Duration: 1 ½ class periods	<ul style="list-style-type: none"> • analyze characters and methods of characterization • apply Cultural Criticism to character analysis • write a character sketch 		Self-explanatory.
3.8 A Husband's Response Drama: Excerpt from <i>The Tragedy of Othello</i> *Film: Selected film clips from two film versions of <i>Othello</i> Duration: 1 ½ class periods	<ul style="list-style-type: none"> • analyze a speech and its function in the play • plan an interpretation of a speech • analyze multiple interpretations of a scene 		Prep filmed versions.
3.9 Knavery's Plain Face Duration: ¾ class period	<ul style="list-style-type: none"> • read, interpret, and analyze a monologue • revise prior work 		Use a timer for think-pair-share to control timing.
3.10 A Historical Look at the Moor Literary Criticism: Excerpt from <i>The Moor in English</i>	<ul style="list-style-type: none"> • understand Historical Criticism as a means of 		Advanced: Turn grammar extension into a mini-lesson.

<i>Renaissance Drama</i> , by Jack D'Amico Duration: 1 class period	<ul style="list-style-type: none"> making meaning of <i>Othello</i> examine a text that presents a historical perspective on the cultural significance of the Moor in literature 		Assign non-fiction reading for homework.
3.11 Friendly Banter or Pointed Comments? Duration: 1 ¼ class periods	<ul style="list-style-type: none"> analyze a drama using a Feminist Critical Perspective 		Advanced: make sure you get to Step 5.
3.12 Honest Iago Duration: 2 class periods	<ul style="list-style-type: none"> analyze a speech for its own meaning and for its significance in the play present a speech in an informal situation 		Self-explanatory.
3.13 Emilia's Secret Duration: 2 ½ class periods	<ul style="list-style-type: none"> analyze a character's motives in various interpretations of the same scene examine how a character's motives are conveyed with theatrical and cinematic techniques 		Prep videos again. Have sticky-notes.
3.14 Who's That Girl? Duration: 1 class period	<ul style="list-style-type: none"> synthesize multiple critical perspectives in the examination of a character apply a critical perspective in prewriting for an argumentative essay 		Self-explanatory.
3.15 Staging Iago's Lies Duration: 2 class periods	<ul style="list-style-type: none"> practice blocking a scene analyze options for stage and film versions of a scene 		Use filmed versions again – prep classroom for blocking.
3.16 Shifting Perspectives Duration: 1 class period	<ul style="list-style-type: none"> apply various critical perspectives to a scene 		Self-explanatory.
3.17 Revisiting the Cast of Characters Duration: 1 class period	<ul style="list-style-type: none"> analyze relationships between characters using a Marxist Critical Perspective evaluate and refine earlier 		Self-explanatory.

	impressions of setting		
3.18 "Talk You of Killing?" Duration: 1 ½ class periods	<ul style="list-style-type: none"> analyze a production of a scene interpret a scene using a critical perspective 		Use filmed versions again.
3.19 Historical <i>Othello</i> Essay: "Othello on Stage and Screen," by Sylvan Barnet Duration: 2 class periods	<ul style="list-style-type: none"> analyze the content of an essay using multiple critical perspectives 		Assign reading as homework for best utilization of class time.
Embedded Assessment 1: Writing an Analysis Duration: 2 class periods	<ul style="list-style-type: none"> choose one critical perspective and compose an argumentative essay in response to a prompt write under time constraints use the same prewriting and drafting strategies normally used in writing situations with unlimited time 		Writing Continuum: Argumentative Literary Analysis for Collection
Learning Focus: Drama Is Performance 3.20 The Hero's Adversary Duration: 1 class period	<ul style="list-style-type: none"> analyze characterization in drama by examining the archetype of the villain interpret the dramatic structure of <i>Othello</i> 		
Embedded Assessment 2: Staging an Interpretation Duration: 5 class periods	<ul style="list-style-type: none"> interpret a scene from <i>Othello</i> using one of the critical perspectives studied plan, rehearse, and perform the scene integrate theatrical elements create a staging notebook 		
Unit Reflection Duration: ½ class period	<ul style="list-style-type: none"> monitor comprehension and growth through a reflective process synthesize understanding of individual reading and writing processes and 		

	strategies <ul style="list-style-type: none"> • self-assess mastery of key concepts and terms 		
SpringBoard Online Unit Three Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources	Teacher Reflection	
SpringBoard Online Writing Workshop 6: Expository Writing SpringBoard Portfolio	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading – Focus: Contemporary critical reviews of a film version of <i>Othello</i>		

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ELA SpringBoard Curriculum Map
Duration: 22 ¾ Days/ 16 Days
Senior English, Unit 4: Multiple Perspectives

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>In Units 1 through 3, you explored the concept “Perception Is Everything” by learning to apply various critical perspectives to the texts you encountered. Unit 4 expands this understanding by guiding you to apply all of the critical perspectives to a single text; first, you and your class will read and interpret <i>The Arrival</i> by Shaun Tan, applying Reader Response, Historical, Feminist, Marxist, and Archetypal Criticism at different points during your study, just as you have practiced in previous units. At the same time, however, you will begin engaging in an ongoing process to help you keep track of how Cultural Criticism enhances your understanding of the entire graphic novel, <i>The Arrival</i>. This work will prepare you to explore a novel or play with a small group, choosing which critical perspectives to apply and evaluating how each one helped you make meaning. By the end of the unit, you and your small group should be well prepared to demonstrate how multiple critical perspectives enriched your understanding of the novel or play you chose.</p>	<p>1. How can an examination of texts through multiple perspectives affect understanding?</p> <p>2. How do media production elements shape a message?</p>	<p>Archetypal Criticism Cultural Criticism Feminist Criticism Historical Criticism Marxist Criticism Reader Response Criticism</p>	<ul style="list-style-type: none"> • Develop 21st century literacies, both in texts studied and in texts created • Emphasize close textual reading and analysis through a variety of critical perspectives • Expect students to collaborate on student-led teams for an extended amount of time • Expect students to develop independence in terms of text and product selection
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: New Literacies 4.1 Previewing the Unit Duration: ½ class period</p>	<ul style="list-style-type: none"> • contextualize prior knowledge about key ideas and concepts 		

	<ul style="list-style-type: none"> analyze the skills and knowledge necessary for success in the unit 		
<p>4.2 Understanding the Genre Duration: ¾ class period</p>	<ul style="list-style-type: none"> define textual features of a graphic novel create questions that extend prior knowledge 		
<p>4.3 Beginning the Graphic Novel *Graphic Novel: <i>The Arrival</i>, by Shaun Tan Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> assess effectiveness of summaries listen responsively and communicate ideas in small group discussions evaluate how internal and contextual variables affect interpretation 		
<p>4.4 Framing the Narrative Duration: 1 ¼ class periods</p>	<ul style="list-style-type: none"> analyze the author/illustrator's use of media production elements (framing and composition) apply Historical and Cultural Critical Perspectives to a text use elements of the writing process to compose meaningful text 		
<p>4.5 Transitioning to a New Land Nonfiction: Excerpt from <i>Making Comics</i>, by Scott McCloud Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> analyze the author/illustrator's use of media production elements (transitions, flow, and establishing shots) apply the Cultural Critical Perspective to a text organize ideas into focused, coherent drafts of a literary text 		

	<ul style="list-style-type: none"> • interpret literary elements, including setting, characterization, and plot • listen responsively and communicate ideas in small group discussion 		
<p>4.6 Angles and Perspectives Duration: 1 ¼ class periods</p>	<ul style="list-style-type: none"> • analyze the effects of shifting narrative point of view • analyze the author/illustrator's use of media production elements • listen responsively and communicate ideas in small group discussion • compare and evaluate interpretations through Feminist and Marxist Critical Perspectives 		
<p>4.7 Marginalized Peoples Duration: 1 class period</p>	<ul style="list-style-type: none"> • analyze the author/illustrator's use of media production elements • apply Archetypal and Cultural Critical Perspectives to a text • analyze multiple themes within the text 		
<p>4.8 Choosing a Perspective Duration: 1 ¼ class periods</p>	<ul style="list-style-type: none"> • select and apply a critical perspective to a text • plan for use of media production elements • listen responsively and communicate ideas in group discussion • create focused, coherent drafts of persuasive text 		

<p>4.9 Adapting for an Audience Song: Lyrics from “The Immigrant Song,” by Led Zeppelin Poetry: “The New Colossus,” by Emma Lazarus Duration: 2 class periods</p>	<ul style="list-style-type: none"> • evaluate use of production elements in the text • practice monitoring audience and adjusting speaking 		
<p>4.10 Designing a Media Communication Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • organize ideas into focused, coherent drafts • apply Cultural Criticism to a text • plan for use of media production elements • listen responsively and communicate ideas in groups 		
<p>4.11 The Author’s Perspective Essay: Excerpt from “Comments on <i>The Arrival</i>,” by Shaun Tan Duration: 1 class period</p>	<ul style="list-style-type: none"> • listen responsively and communicate ideas in small group discussion • organize ideas into focused, coherent drafts 		
<p>4.12 Multiple Perspectives on the Graphic Novel Duration: 2 class periods</p>	<ul style="list-style-type: none"> • apply multiple critical perspectives to a text • listen responsively and communicate ideas in small group discussion • write a well-developed analytical essay 		
<p>4.13 Independent Reading and Discussion *Novels or plays of literary merit Duration: 1 class period</p>	<ul style="list-style-type: none"> • work productively with a group to organize discussion • read independently for sustained periods of time • set goals and manage self-preparation for assessment 		
<p>4.14 Exploring Critical Perspectives *Novels or plays of literary merit Duration: ¾ class period</p>	<ul style="list-style-type: none"> • read independently for sustained periods of time • listen responsively and 		

	<p>communicate ideas in small group discussion</p> <ul style="list-style-type: none"> • apply multiple critical perspectives to a text 		
<p>4.15 Assessing Perspectives *Novels or plays of literary merit Duration: 1 class period</p>	<ul style="list-style-type: none"> • organize ideas into focused, coherent drafts • listen responsively and communicate ideas in small group discussion • evaluate application of multiple critical perspectives to a text 		
<p>Embedded Assessment: Presenting a Literary Work Through Multiple Critical Perspectives Duration: 3 class periods</p>	<ul style="list-style-type: none"> • work collaboratively • present a novel or play to peers • prepare an analysis of the literary work through multiple critical perspectives presented in performance-based or visual medium of choice • include a summary of the text in the format of a graphic novel 		
<p>Unit Reflection Duration: ½ class period</p>	<ul style="list-style-type: none"> • monitor comprehension and growth through a reflective process • synthesize understanding of individual reading and writing processes and strategies • self-assess mastery of key concepts and terms 		
<p>SpringBoard Online Unit 4 Assessment Duration: 1 class period</p>			
Assessment and Performance Opportunities	Additional Resources	Teacher Reflection	

SpringBoard Portfolio

SpringBoard Grammar and Usage Handbook
SpringBoard Literature Circles: Independent Reading

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ELA SpringBoard Curriculum Map
Duration: 23 ¾ Days/ 16 Days
Senior English, Unit 5: Creating Perspectives

Unit Overview	Essential Question	Academic Vocabulary	AP College/Readiness
<p>During this year, you have explored the idea of perspective by learning about and applying various critical lenses to literary texts. All of these perspectives allow you to view texts through a particular set of ideas or assumptions, in effect reading the texts differently depending on the perspective being explored. Looking at real events, rather than literary texts, poses the different but related challenge of discerning which version of reality is closest to the objective truth. This challenge is particularly significant in the context of how the media relate events. From reporting a war in a foreign country to covering a local city council meeting, the media have an obligation to report news events in a manner that is balanced, representing the facts of the story in an objective manner. In this unit, though, you will explore how the meaning of something is seldom limited to its facts. You will be asked to analyze the reporting of events, looking at all aspects of the reports. This unit asks you to become an active rather than passive viewer of journalistic texts, recognizing that journalistic reporting, like a literary text, needs to be read or “decoded” carefully.</p>	<p>1. How do media sources impact our understanding of the truth and significance of an issue?</p> <p>2. How can media texts be constructed to support an agenda or interpretation?</p>	<p>Media channel</p>	<ul style="list-style-type: none"> • Develop 21st century literacies, both in texts studied and in texts created • Conduct analyses based on close reading through a variety of critical perspectives • Collaborate on student-led teams for an extended amount of time • Independently select texts and products demonstrating growth and performance
SpringBoard Activities	Content Focus (Learning Objective)	Focus Standard	Comments
<p>Learning Focus: Exposing Perspectives 5.1 Previewing the Unit</p>	<ul style="list-style-type: none"> • contextualize prior knowledge about key ideas 		

<p>Duration: ½ class period</p>	<p>and concepts</p> <ul style="list-style-type: none"> analyze the skills and knowledge necessary for success in the unit 		
<p>5.2 How Do You Get Information? *Documentary: Film clip from Frontline, <i>News War, Part III: What's Happening to the News (Chapter 16-18: A New Definition of News)</i> Duration: 1 class period</p>	<ul style="list-style-type: none"> explore sources through which news is delivered consider how media information is processed by media consumers activate and extend prior knowledge of media channels and terms 		
<p>5.3 Constructing Public Opinion Essay: "How the Media Twist the News," by Sheila Gribben Liaugminas Essay: "Media Bias Comes from Viewers Like You," by Tyler Cohen Duration: 2 class periods</p>	<ul style="list-style-type: none"> review criteria for identifying bias in nonfiction texts evaluate competing explanations for the nature of media bias evaluate the effectiveness of two competing arguments 		
<p>5.4 Reporting Live Duration: 1 class period</p>	<ul style="list-style-type: none"> analyze a news media text for evidence of bias analyze how writers use biased language to influence reader's perspectives of the subject compare points of view in contrasting news texts 		
<p>5.5 Framing the Investigation Article: "The Dixie Chicks," by Betty Clarke *Theatrical Trailer: <i>Shut Up and Sing</i>, directed by Barbara Kopple and Cecilia Peck Duration: 1 class period</p>	<ul style="list-style-type: none"> establish central questions for the investigation of a news event examine how critical lenses can be used to interpret the significance of news events analyze a nonfiction text 		

<p>5.6 Throwing Light on the Situation Article: "The Dixie Chicks Keep the Heat on Nashville," by Bill Friskics-Warren Article: "Chicks reap whirlwind," by Mike Rosen Online Article: "No More Whistlin' Dixie," by Jim Lewis Article: "Is Dixie Chicks protest a conspiracy?" by John Kiesewetter Article: "The Dixie Chicks: America Catches Up with Them," by Jon Pareles Online Column: "Speaking Up and Speaking Out," by Melissa Silverstein Article: "Dixie Chicks Among Esteemed Outlaws," by Ashley Sayeau Article: "A Tired Old Song," by Jonah Goldberg Duration: 2 class periods</p>	<p>using critical lenses</p> <ul style="list-style-type: none"> investigate how critical lenses shape and reflect perspectives on news events analyze how reporting on the same event can differ synthesize connections between texts in support of an overall interpretation of the issue 		
<p>5.7 Considering the Medium *Documentary: Clip from Frontline, <i>News War, Part III: What's Happening to the News (Chapter 19: A New Universe of Online Media)</i> *TV News: Clip from "The Dixie Chicks: Not Ready to Make Nice," CBS News *Documentary: Clip from <i>Shut Up and Sing</i> or other, Kopple and Peck Duration: 1 class period</p>	<ul style="list-style-type: none"> review techniques for close reading visual texts analyze stylistic conventions of nonfiction films interpret the relationship between narrative mode and audience engagement 		
<p>5.8 Looking for Trouble Duration: 1 class period</p>	<ul style="list-style-type: none"> generate criteria for evaluating topics and issues brainstorm topic and issues ideas conduct preliminary research to evaluate a potential topic choice 		
<p>5.9 Evaluating Sources Duration: ¾ class period</p>	<ul style="list-style-type: none"> analyze print and nonprint texts for evidence of critical perspectives 		

	<ul style="list-style-type: none"> • evaluate the impact of bias/an inferred agenda on the credibility of a text • analyze an author’s use of rhetoric for evidence of bias 		
<p>Embedded Assessment 1: Examining How an Issue Is Presented in Media Texts Duration: 2 class periods</p>	<ul style="list-style-type: none"> • write an argumentative essay asserting a particular critical interpretation of an “event” • use evidence from at least five of the texts gathered and group members to support argument • take the essay through all the stages of the writing process 		
<p>Learning Focus: Creating Perspectives 5.10 That Sounds Just Right *Film: Clip from <i>Edward Scissorhands</i> or teacher-selected clip Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • evaluate how music and visual rhetoric contribute to tone in a media text • close read a visual text to interpret the effect of cinematic techniques • develop a plan for establishing tone in an original visual text 		
<p>5.11 Turning Facts into Narrative *Documentary: Clip from <i>Shut Up and Sing</i> (Kopple and Peck) or teacher-selected clip Duration: 1 ½ class periods</p>	<ul style="list-style-type: none"> • revise a guiding question into a working thesis • synthesize various critical perspectives into a coherent overall text • select and organize elements of a media text for rhetorical effect 		
<p>5.12 Voir Dire: Facing a Jury of Your Peers *Documentary: Clip from <i>Shut Up and Sing</i> (Kopple and Peck) or teacher-selected clip</p>	<ul style="list-style-type: none"> • establish criteria for critiquing the presentation of a news event 		

<p>Duration: 1 class period</p>	<ul style="list-style-type: none"> • practice active listening skills • analyze a nonfiction text using critical lenses 		
<p>Embedded Assessment 2: Creating a Media Text Duration: 5 class periods</p>	<ul style="list-style-type: none"> • create a documentary text in a media channel of choice • transform the information gathered from research into an argument concerning the topic or issue • presentation should last 10-15 minutes and may be recorded or presented live • each group member researches a role in order to write his or her portion of the presentation • create an annotated bibliography as a group • write a reflective text demonstrating an analysis of the process and commentary based on the audience's evaluation of the performance 		
<p>5.13 Timed Writing Duration: 1 class period</p>	<ul style="list-style-type: none"> • demonstrate mastery in timed writing skills • apply critical lenses to a popular text • explore how experience with critical lenses has influenced personal perspective 		
<p>Unit Reflection Duration: ½ class period</p>	<ul style="list-style-type: none"> • monitor comprehension and growth through a reflective process 		

	<ul style="list-style-type: none"> • synthesize understanding of individual reading and writing processes and strategies • self-assess mastery of key concepts and terms 		
SpringBoard Online Unit Five Assessment Duration: 1 class period			
Assessment and Performance Opportunities	Additional Resources		Teacher Reflection
SpringBoard Online Writing Workshop 10: Research SpringBoard Online Writing Workshop 8: Argumentative Writing SpringBoard Portfolio	<i>SpringBoard Grammar and Usage Handbook</i> SpringBoard Literature Circles: Independent Reading		

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