



**POMPERAUG REGIONAL SCHOOL DISTRICT 15**  
Serving the Communities of Middlebury and Southbury, Connecticut

## K – 12 Language Arts Curriculum

### Pomperaug High School – English I Curriculum

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**English I Unit Overview**  
**Unit 1.1: Identity: Reading with Freedom**  
*Perspectives*

**Description:** In this first unit of English I, students will self-select novels that they will read both in and out of class, throughout the whole unit. Students will read approximately four novels, depending on length and difficulty. The class structure will be a reading workshop in which class begins daily with a mini-lesson that reflects an element of the curriculum, transitions into reading time and closes with a written reflection in which students apply the mini-lesson to the day's reading. The purpose of this unit is to immerse students in their literacy, light or re-light their passion for reading and help students recognize how looking at one thing through the lens of another alters and expands one's view. The suggested time frame for this unit is one marking period.

**Texts:**

Student selected novels

Touchstone short texts: profiles such as magazine profiles, interviews  
Fractured fairytale or altered POV story  
"The Wolf Who Cried Boy"?

**Critical Content:**

Profile writing through anecdote, illustration, voice and tone

Critical lenses: historical, biographical, feminist et al.

Traits to focus on: ideas, organization, voice

Connections

How to develop an interpretation

**Assured Tasks:**

**Literary Personal Profile:** This Portfolio piece will include anecdotal evidence and voice to create a profile of the student as a literate person with a history as a reader and a writer.

**Perspectives Paper:** Students will select a point of view to re-tell an element of something that they read e.g. a re-seen chapter, a new chapter, a new POV

**Position Paper:** Students will select and apply a critical lens to a self-selected text and use that lens to defend their interpretation of the text.

(both Perspectives and Position pieces will be accompanied by a craft report)

**Review Paper:** Students will read model book and/or movie reviews and then craft their own review of a selected work.

**English I: Unit 1.1: Identity: Reading with Freedom**  
 Concept: Perspectives

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
1. Time, beliefs, knowledge and experiences make reading and writing text individual and changeable.	1a. What are critical lenses? (f) 1b. How does the use of a critical lens affect a reading? (c) 1c. How many different types of critical lenses might there be?(c) 1d. If you read the same text during two different times of your life, should you have the same reaction? (p)	<b>Students will know:</b> 1. What a critical lens is and does 2. Examples of specific critical lenses relevant to each text	<b>Students will be able to:</b> 1. Choose and apply a critical lens to a text 2. Locate examples using textual support
2. Readers construct an understanding of self and others by recognizing and connecting common human experiences across texts.	2a. What is intrapersonal knowledge versus interpersonal knowledge? (f) 2b. How do you make a valid connection? (f) 2c. What makes an experience common? (c) 2d. Can an experience be truly universal? (p)	1. Definition of intrapersonal and interpersonal knowledge	1. Recognize timeless human experiences 2. Make valid text-to-self, text-to-text, and text-to-world connections
3. Recalling, reflecting and evaluating prior experiences and past work may spark new perspectives.	3a. What is reflection? What is evaluation? (f) 3b. What is the purpose of reflection? (f) 3c. When and how often should one reflect? (c) 3d. Is there a connection between reflection and change? How? (c) 3e. Does reflection guarantee a new perspective? (p)	1. Various definitions of reflection 2. Definition of evaluation	1. Analyze the connections and distinctions between past and present views 2. Compare one experience to a previous experience. *8 <sup>th</sup> Grade Portfolio review
4. Awareness of potential audiences guides writers in decision making about content, tone, voice and purpose.	4a. What is tone? How is it different from mood? (f) 4b. What is voice and what is it made of? (f) 4c. What is the relationship between audience and writer's purpose? (c) 4d. Would a piece of writing be ineffective if given to someone outside of the target audience? (p)	1. Definition of tone and mood 2. Definition of voice 3. How tone is different from mood	1. Identify and explain examples of tone and/or mood 2. Select an appropriate audience and utilize audience awareness in order to shape their writing 3. Brainstorm around a topic based on a given audience
5. Seeing how other people grow and change allows a reader to imagine and prepare for future actions and situations.	5a. What are static or dynamic characters? (f) 5b. How does reading and writing help you personally grow? (c) 5c. Does everybody evolve over time? (p)	1. Define static and dynamic characters	1. Trace progression in character or individual 2. Distinguish between static and dynamic characters 3. Draw analogies between personal experience and character's experience

<p>6. A writer's use of point of view and characterization offer the reader an opportunity to form connections with characters to better learn about themselves.</p>	<p>6a. What is characterization? (f)          6b. What are different points of view? (f)          6c. How and why do writers build characters? (c)          6d. Are common experiences the only way to connect with a character? (p)</p>	<p>1. Definitions of various forms of points of view           2. Definition of characterization</p>	<p>1. Differentiate between first, third, limited or omniscient points of view           2. Recognize examples and implications of characterization</p>
<p><b>PBLA: Perspectives Paper</b></p>			

**English I Unit Overview**  
**Unit 1.2: Identity: Writing Freely**  
*Intent*

**Description:**

In this second unit of English I, students will read some teacher selected texts that are accompanied by author reflections and participate in literature circles around student-selected, book-length memoirs. Students will come to see that readers and writers are intentional and purposeful. They will examine how authors purposefully use their experiences and their tools to capture moments and emotions and convey their understandings, questions and emotions that link them to others. Readers will read as writers and write to be read. The writing element of this unit will be a writing workshop in which students seek to express themselves in a series of personal pieces of writing that might take

**Texts:**

*The House on Mango Street*, Sandra Cisneros  
*Flowers for Algernon*, Daniel Keyes – short story version  
*A Separate Peace*, John Knowles  
“The Allegory of the Cave”, Plato  
“Straw into Gold”, Sandra Cisneros  
”Memoir of a Bilingual Childhood”, Richard Rodriguez  
*Charlie, Algernon and I*, Daniel Keyes – excerpts  
*Of Mice and Men*, John Steinbeck  
Essay Excerpts from *The Writing Life* and *Writers on Writing*  
Possible Lit Circle Memoirs:  
The Glass Castle, Jeanette Walls  
Please Stop Laughing at Me  
Three Cups of Tea  
A Long Way Gone: Memoirs of a Boy Soldier  
Look Me in the Eye: My Life with Aspergers  
I Know Why the Caged Bird Sings, Maya Angleou  
The Color of Water: A Black Man’s Tribute to His White Mother, James McBride  
Persepolis, (graphic novel) Marjane Satrapi

teacher selects from these

**Critical Content:**

Traits to focus on: voice, word choice, fluency  
Connections – text to text and text to self  
Symbols/motifs  
Allusions  
Theme  
Imagery  
Figurative language  
Personal writing  
Epigraph  
Allegory

**Assured Tasks:** Various personal writings with craft reports to detail author’s intent.

**Class Publication:** Student selections would include: Memoir essays, Short stories,  
Poetry, Graphic Novels, Vignettes, Children’s Literature.

**English I: Unit 1.2: Identity: Writing Freely**  
Concept: Intent

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
1. Readers variably interpret text based on personal experiences, backgrounds, purposes and perceptions.	1a. What are perceptions? (f) 1b. What influences your understanding and appreciation of a text? (c) 1c. Why do readers feel differently from one another about the same texts? (c) 1d. Why do readers' feelings about a text sometimes change upon re-exposure? ( <i>ring around the rosy</i> ) (c) 1e. Are some critical readings and interpretations more valid than others? (p)	<b>Students will know that:</b>  1. Definition of perception	<b>Students will be able to:</b>  1. Recognize the factors that affect their reading experience  2. Analyze own perceptions.  3. Assess the validity of a critical reading.
2. Authors use personal experiences and beliefs to create fiction that resonates with readers.	2a. What is a biographical context? (f) 2b. From where do authors draw their material, characters and settings? (c) 2c. Why are we as readers attracted to some texts more than to others? (c) 2d. Should a work stand independent of its author and his/her experiences? (p)	1. Definition of biographical lens	1. Apply relevant research about a writer's background to reading.  2. Make connections and draw distinctions between factual information about the author and the fictional text.
3. Readers may more deeply understand and appreciate a text by bringing background knowledge about the author to the reading experience.	3a. What is historical context? (f) 3b.. What information would improve your understanding of a text? (f) 3c. How can and why might readers access and assess information about authors? (c) 3d. How does biographical information about an author encourage a deeper interaction with the text? (c) 3e. Does having prior knowledge about the author's experiences change your interpretation of a text? Should it? (p)	1. Definition of historical context	1. Interpret a text through a historical or biographical lens.
4. Recognizing overt and subtle distinctions among authors/poets and narrators/characters/speakers supports better understanding of text.	4a. What are the possible narrative voices in fiction and poetry? (f) 4b. How can you identify the narrator/speaker in a work? (c) 4c. Are authors the voice in their texts? (c) 4d. Can a text accurately snapshot or encapsulate an author's experience? (p)	1. definition of 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> person narrative voices	1. Identify and effectively use narrative voice  2. Differentiate between the writer and his/her characters.

**English I: Unit 1.2: Writing Freely (continued)**

Concept: Intent

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
1. Writers intentionally use literary devices (such as symbols, imagery, and motifs) as subtle suggestions to point a reader to discover embedded themes.	1a. What are, symbol, imagery, and motif? (f) 1b. How do literary devices affect your understanding of theme? (c) 1c. Do authors consciously utilize literary devices to create theme or do readers arbitrarily create meaning out of the devices present? (c)	1. Definition of, symbol, imagery, and motif.	1. Define and analyze the effects of imagery, symbol, motif, etc.  2. Trace motifs and the themes they suggest.
2. Writers link new work to existing, well-known works through allusions and epigraphs, in order to activate readers' prior knowledge and provide context.	2a. What are epigraphs and allusions? (f) 2b. How does awareness of allusions enhance a reading? (c) 2c. Do epigraphs prejudice a reader? (c) 2d. Is it important to understand all allusions to have full comprehension? (c)	1. Definition of allusions and epigraphs.	1. Predict the potential meanings of a text based on its epigraph.  2. Research allusions in order to create a deeper understanding of text.  3. Evaluate or reevaluate original predictions.
3. Discussion is prewriting through which writers can sample an audience's reaction in order to make informed decisions about their own writing.	3a. What is prewriting? (f) 3b. Does prewriting have to be written? (c) 3c. Should an audience always be targeted in the prewriting stage or does that limit the writing? (p)	1. Various prewriting techniques- brainstorming, webs, graphic organizers, etc.	1. Preview ideas in an informal manner.  2. Connect with an audience.  3. Individualize their product based on audience response.
4. Understand one's own learning styles and strengths and weaknesses leads to individual empowerment.	4a. What are the types of learning styles? (f) 4b. What is empowerment? (f) 4c. How can you find your dominant learning style and use it to your benefit? (c) 4d. Is one learning style more advantageous than another? Or is it situational? (c/p) 4e. Could a lack of education over time lead to an intelligence gap? (c) 5f. Is intelligence innate and fixed at birth? (c)	1. Gardner's theory of multiple intelligence  2. Definition of empowerment	1. Assess how they learn best.  2. Differentiate between multiple types of intelligence.  3. Recognize empowerment in and out of text.

**English I: Unit 1.2: Writing Freely (continued)**

Concept: Intent

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
5. Writers who reevaluate use of word choice and arrangement produce more thoughtful and sophisticated products aimed at an intended audience.	5a. What is syntax? (f) 5b. What is diction? (f) 5c. What are the purposes of revision? (c) 5d. What is more important- the words that we use or the way that we arrange them? (p)	1. Definition of syntax 2. Definition of diction	1. Revise their pieces for fragments, run-ons, parallel structure, vague and repetitive words.
<b>PBLA:</b> Multiple Genre Class Publication			

**English I Unit Overview**  
**Unit 1.3: Identity: Choices within Text**  
*Patterns*

**Description:** This unit will cause students to see the patterns that exist in a variety of text. They will learn how these structures support and enhance meaning. They will read epic, drama, poetry and essays. They will examine choices that authors have made in using and ignoring conventional patterns in text. They will make conscious, purposeful choices about using aspects of patterns in their own writing. The suggested time frame for this unit is one marking period.

**Texts:**

*The Odyssey*, Homer  
Excerpts from *The Color of Water*

**Critical Content:**

Traits to Focus on: Organization, Word Choice, Voice, Ideas  
Conventions of epic  
Poetry forms: sonnet, ode...  
Freytag's pyramid  
The Heroic Pattern

**Assured Tasks:**

**Short Story with Epic Flare:** Students will creatively apply the heroic pattern to their own fiction piece. This will be submitted along with a Craft Report.

**Poetry:** Students will write two complimentary poems that address the same theme but use different poetic techniques. The craft report will focus on the writer's conscious use of patterning.

**English I: Unit 1.3: Identity: Choices within Text**  
 Concept: Patterns

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
1. A writer may choose to repeat a phrase, event, image, or type of character to reinforce a key idea and to lead the reader to infer an intended message.	1a. What is a motif? (f) 1b. What is an archetype? (f) 1c. How does repetition enhance writing?(c) 1d. Does repetition guarantee the audience pay closer attention to you and understands a common message? (c) 1e. Is repetition just laziness? (p)	1. Definition of motif 2. Definition of archetype 3. Stages of Hero's Journey	1. identify and interpret the use of motifs within a text 2. differentiate between motifs and archetypes 3. apply hero's journey to a variety of texts
2. Often a writer manipulates textual information through literary techniques that motivate the reader to anticipate, predict, and interpret plot and character development and keep the place interesting.	2a. What is a flashback? (f) 2b. What is media res? (f) 2c. How is an omen a type of foreshadowing? (f) 2d. How does sequencing shape the reader's understanding? (c) 2e. Do authors intentionally withhold information to trick readers and build suspense? (p)	1. Definition of flashback 2. Definition of omens 3. Definition of media res 4. Definition of foreshadowing	1. recognize sequencing within a text 2. use omens and foreshadowing to predict future plot events 3. reassess previous predictions
3. Readers who make comparisons using both implicit and explicit cues within a text create a more rich understanding of theme and character.	3a. What is an analogy? (f) 3b. What is a character foil or parallel? (f) 3c. What is an epic simile? (f) 3d. How is an epic simile different from other types of figurative language? (c) 3e. Are comparisons the best/only way to learn? (c) 3f. Are implicit or explicit cues equal in value? (p)	1. Definition of analogy 2. Definition of character foil and parallel. 3. Definition of epic simile	1. distinguish and differentiate between implicit and explicit cues
4. Rhythmic patterns in a text ensure that the text itself and the text's messages are influential, sustainable, and transferrable.	4a. What is oral tradition? (f) 4b. How does the method of delivery change a text? (c) 4c. Is memorization valuable? (p)	1. Definition of oral tradition	1. read aloud/listen fluently to hear patterns of language 2. identify and analyze the use of repeated information
Readers who observe characters and their patterns of behavior within and across texts unlock truths about human nature.	1. What is human nature? (f) 2. What is characterization? (f) 3. How do readers gain from observing realistic and dynamic characters? (c) 4. Do all patterns ultimately point to one truth? (p)	1. Definition of human nature. 2. Definition of characterization	1. analyze human behavior 2. make (text to text) connections
<b>PBLA: Short Story with Epic Flare</b>			

**English I Unit Overview**  
**Unit 1.4: Identity: Listening and Speaking**  
*Influence*

**Description:**

This unit is about the powerful tool that language is and how speakers, directors and writers use specific tools and devices to influence others. Students will learn to read, listen and view with a critical ear and eye, noticing authors'/directors' use of rhetorical devices, propaganda techniques, casting, lighting, camera angles, scene selection and interpretation. Students will use their knowledge, skills and understanding to exert their influence on the appropriate audience on a topic of their choosing. The suggested time frame for this unit is one marking period.

**Texts:**

*Romeo and Juliet*

*Fahrenheit 451*, Ray Bradbury

*Animal Farm*, George Orwell – optional

*The Best of Ray Bradbury* (graphic novel)

*A Picture Book of Frederick Douglass*, David Adler/Samuel Byrd

*Martin's Big Words: The Life of Dr. Martin Luther King, Jr.*, Doreen Rappaport/Bryan Collier

Selected Speeches: possible source – <http://www.americanrhetoric.com/newtop100speeches.htm>

“Politics and the English Language”, George Orwell

Art

Selected paired scenes from a modern and classic film version of *Romeo and Juliet*

**Critical Content:**

Traits to focus on: ideas, organization, word choice, conventions

Propaganda techniques

Rhetorical devices

Film viewing: aspects of film ie lighting, angles, casting, scene interpretations

Persuasive writing

Developing an Interpretation

Critical Stance – evaluating the speeches

Theme

Genre – Narrative vs. non-fiction

**Assured Tasks:**

**Critical Stance Writing:** Comparing and contrasting a modern and classic interpretation of *Romeo and Juliet* with each other and the text, as well as comparing and contrasting a prose version of a story with a graphic novel version.

**Influence Project:** Students will exert their influence on the appropriate audience on a topic of their choosing making use of rhetorical devices and other techniques.  
(Both pieces will be accompanied by a craft report)

**English I: Unit 1.4: Identity: Listening and Speaking**  
 Concept: Influence

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
<p>1. Writers select genre and form to best achieve their purpose and communicate their message to their audience.</p>	<p>1a. What are genres and how are they classified? (f)            1b. What is a theme? What is a main idea?            1c. What makes different genres suitable for different purposes? (c)            1d. How does a reader use form of the genre to discover the author’s message? (c)            1e. What are the qualities of a form that influence an audience? (c)            1f. Are all forms persuasive? (p)</p>	<p><b>Students will know:</b>            1. Definitions of various genres            2. Definitions of theme and main idea</p>	<p><b>Students will be able to:</b>            1. Select genres for varying purposes            2. Use narrative elements to identify theme            3. Make connections and articulate how those connections engage and inform.</p>
<p>2. Understanding an audience enables writers to anticipate and address concerns and counter-arguments, in order to strengthen their argument.</p>	<p>2a. What is a counter-argument? (f)            2b. What is a rebuttal? (f)            2c. What must writers consider when selecting support for an argument? (c)            2d. What are the elements of an effective counter-argument? (f)            2e. How do you determine audience? (c)            2f. Is it the author’s intention to manipulate the audience? (p)</p>	<p>1. Definition of a counter-argument            2. Definition of rebuttal</p>	<p>1. Anticipate and address concerns and counter-arguments.            2. Identify and target an appropriate audience.            3. Research potential counter-arguments and audiences.            4. Look at their own argument from other perspectives.</p>
<p>3. Rhetorical devices enrich text and can sway the opinions and actions of others.</p>	<p>3a. What are rhetorical devices? (f)            3b. What are voice, word choice, syntax, point of view, tone, and structure? (f)            3c. How do writers use voice, word choice, syntax, point of view, tone, and structure to influence readers? (c)            3d. What constitutes valid evidence? (c)            3e. How do readers identify point of view and bias in text? (f)            3f. Can rhetorical devices detract from the author’s message? (p)</p>	<p>1. Definitions of literary and rhetorical devices (see glossary) and syntax.            2. Characteristics of valid evidence            3. Definitions of point of view and bias.</p>	<p>1. Evaluate how voice, word choice, syntax, point of view, mood and structure influence a reader            2. Evaluate the validity of evidence            3. Identify point of view and bias in a text and evaluate their impact            4. Incorporate rhetorical devices in their own writing.</p>
<p>4. Anecdotes can emotionally engage the audience and strengthen an argument by illustrating a point.</p>	<p>4a. What is an anecdote? (f)            4b. How and why do writers use evidence to compose a persuasive argument? (c)            4c. How do writers use anecdotal evidence in an argument? (c)            4d. Do writers use anecdotes to manipulate the reader by creating a false sense of belonging? (p)</p>	<p>1. Definition of an anecdote            2. well selected evidence is critical to an author’s effectiveness.            3. the uses and benefits of anecdotal evidence.</p>	<p>1. Evaluate evidence and its persuasive use.            2. Find and develop evidence to support a persuasive argument            3. Implement persuasive techniques in their own writing.            4. Incorporate anecdotes in their own writing.</p>

**English I: Unit 1.4: Identity: Listening and Speaking**  
 Concept: Influence

<b>Enduring Understandings</b>	<b>Focus Questions</b>	<b>Knowledge</b>	<b>Skills</b>
1. When not consciously observed, or understood, propaganda can exert powerful control on the actions and opinions of others without their consent.	1a. What are the tools and effects of propaganda? (f) 1b. How does technology affect our ways of thinking, learning and knowing? (c) 1c. How does media impact us and our understanding of the world? (c) 1d. How is the physical and emotional stimulation of the five senses used as a tool to create a reaction and achieve a purpose? (c) 1e. Can propaganda be used for good? (p) 1f. Are you the victim of propaganda? (p)	2. identify the tools of propaganda	1. Evaluate propaganda tools in text, media and technology 2. Analyze the author’s motivation and their intended effect 3. Identify and evaluate authors’ use of sensory stimulation to create a reaction.
2. Readers must question, challenge, verify and evaluate text in order to avoid being misinformed or misled.	2a. What is active reading? (f) 2b. What is reliability? (f) 2c. What questions should readers ask while reading? (c) 2d. How does one determine the reliability of a narrator or source? (c) 2e. Can readers believe everything they read? (p)	1. Techniques of active reading.  2. Definition of reliability	1. Engage in dialogue with the text 2. Ask questions while reading 3. Make connections while reading 4. Evaluate the reliability of a narrator.
3. Writers and speakers engineer acceptance through the use of collective institutional voice in order to gain or challenge authority.	3a. What is a social institution? (f) 3b. How do writers manipulate their characters using an institutional voice? (c) 3c. Is the institutional voice always guilty of mind control? (p)	1. Definition of social institution	
<b>PBLA: Influence Project – Choice topic, two different genres with same audience and purpose</b>			

**English I Unit Overview**  
**Mini-unit: Portfolio**

**Description:** The students will begin by unpacking the concepts from the Communication Rubric by applying them as lens to another writer’s work. Students will create an assertion about themselves as readers, writers, thinkers, listener/speakers, and learners based on their experiences in English I/II. They will use evidence from their reading and writing tasks from the year while embedding the language of the Communication Rubric into their reflection. Students should evaluate their strengths and weaknesses according to each area of the rubric and articulate their hopes and goals for the future.

**Texts:**

Communication Rubric

“The Hero’s Journey” –Campbell

“Allegory of the Cave”- Plato

Excerpts from King

Excerpts from Cisneros

Excerpts from Nabokov

Excerpts from Dirda

*Writers on Writing*

Current texts from Eng I & II

**Critical Content:**

Gathering Evidence

Integrating supporting evidence

Using a critical lens

Building an assertion

Selecting an appropriate audience

Synthesizing information from multiple sources

Producing an innovative and authentic product

**Connecticut Standards** (per 2011 CCSS 9/10 ELA Crosswalk Draft): CC.9/10.r.i.6, , CC.9/10.w.1.a, CC.9/10.w.1.e, CC.9/10.w.2.b, CC.9/10.w.1, CC.9/10.r.l.1, CC.9/10.w.10, CC.9/10.l.1