

Abbott Lawrence Academy 2019-2020 Curriculum Map: Year-at-a-Glance

Subject: Pre-AP English III **Grade:** 11

Unit Title	Time Allocation (# of weeks based on 38 weeks in school year)	Essential Questions (for unit)	Core Texts & Supplemental Learnings (include major references)	Performance Tasks (How will you know that students have mastered the taught concepts?)	Cross-Content Connections
<i>The Things They Carried</i> Tim O'Brien	2 weeks (4 classes—mini-unit)	<ol style="list-style-type: none"> 1. What defines courage? 2. How does emotional trauma impact the way we remember events? 3. What makes a story “real”? Does fiction have to be true in order for it to be “real”? 	<p>Anchor Text</p> <ul style="list-style-type: none"> • <i>The Things They Carried</i> (Tim O'Brien) <p>Supplemental Media Materials:</p> <ul style="list-style-type: none"> • “The Vietnam War” (dir. Ken Burns & Lynn Novick, 2017) 	<ul style="list-style-type: none"> • reading notes • portfolio quiz • weight simulation • draft simulation • Socratic seminar 	<p>World History & U.S. History:</p> <ul style="list-style-type: none"> • Vietnam War <p>Government & Politics:</p> <ul style="list-style-type: none"> • Vietnam War • President Nixon • draft policies
<i>The Brief Wondrous Life of Oscar Wao</i> Junot Díaz	8 weeks (12 classes)	<ol style="list-style-type: none"> 1. How do shifts in point of view affect our understanding of a story? 2. What is the relationship between family history and personal truth? 3. How does culture influence our consensual understanding of magical realism? 4. What impact does an inconsistent timeline have on the narrative structure of a text? 5. What literary techniques and/or conventions can an author convey through magical realism that may be constricted in other genres? 	<p>Anchor Text</p> <ul style="list-style-type: none"> • <i>The Brief Wondrous Life of Oscar Wao</i> (Junot Díaz) <p>Supplemental Textual Materials: In order to study POV and narration, we will examine excerpts from:</p> <ul style="list-style-type: none"> • <i>The Catcher in the Rye</i> (J.D. Salinger) • <i>Beloved</i> (Toni Morrison) • <i>The Alchemist</i> (Paulo Coelho) 	<ul style="list-style-type: none"> • reading notes • reading quizzes • formal small-group discussions • close readings • Socratic seminar • narrative/POV case study & presentations • literary critique (chosen from a selection of AP Literature prompts) 	<p>Pre-AP English II:</p> <ul style="list-style-type: none"> • magical realism (<i>Beloved</i>) <p>Pre-AP & AP Spanish:</p> <ul style="list-style-type: none"> • Dominican history (Trujillo, etc.) • magical realism • Dominican writers (Julia Alvarez texts, i.e. <i>In the Time of the Butterflies</i>)

		<ol style="list-style-type: none"> 6. In what ways can an author’s identity, place of birth, and personal experiences influence his or her writing? 7. What does it mean to be Dominican? How did this become the definition? 	<ul style="list-style-type: none"> • <i>The Book Thief</i> (Markus Zusak) • <i>Mrs. Dalloway</i> (Virginia Woolf) <p>Supplemental Media Materials:</p> <ul style="list-style-type: none"> • “Portrait of a Dictator” (YouTube) • “Interview with General Rafael Trujillo” (YouTube) • “Radical Hope Is Our Best Weapon” (interview with Junot Díaz on the podcast “On Being with Krista Tippett”) 		<p>Spanish I & II:</p> <ul style="list-style-type: none"> • unit on family <p>Psychology:</p> <ul style="list-style-type: none"> • social psychology (impact of culture on social interactions) <p>Biology:</p> <ul style="list-style-type: none"> • magical realism (Salem Witch Trials)
<p style="text-align: center;"><i>1984</i> George Orwell</p>	<p style="text-align: center;">6 weeks (13 classes)</p>	<ol style="list-style-type: none"> 1. How do dystopic novels serve as warnings for contemporary society? 2. How do we navigate a text whose narrator is intentionally vague and whose language is dense and atticistic? 3. What does the word “freedom” really mean? 4. Is “fact” the same thing as “truth?” As “reality?” 5. In what ways can an author’s identity, place of birth, and personal experiences influence his or her writing? 6. How does this text both reflect the seminal ideas of its time and transcend temporal boundaries with its themes? 	<p>Anchor Text</p> <ul style="list-style-type: none"> • <i>1984</i> (George Orwell) <p>Supplemental Textual Materials:</p> <ul style="list-style-type: none"> • “The Children’s Story” (James Clavell, 1964) • “A Day in the Life of Big Brother” (Erik Sherman, 2013) • “Little Brother Is Watching” (Walter Kirn, 2010) • “Believe Me, It’s Torture” (Christopher Hitchens, 2008) • “Teaching <i>1984</i> in 2016” (Andrew Simmons, 2016) 	<ul style="list-style-type: none"> • reading notes • reading quizzes • formal small-group discussions • close reading passage analyses • Newspeak translation and analysis • Socratic seminar • “The Game” participation & reflection (in-class simulation of a totalitarian government) 	<p>Biology:</p> <ul style="list-style-type: none"> • facts vs. truth (biases) <p>Pre-AP Government & Politics:</p> <ul style="list-style-type: none"> • government structure (democracy/why government matters/ types of government) • civil rights & public policies • civil liberties & public policies • right to privacy • mass media <p>Psychology:</p>

			<p>Supplemental Media Materials:</p> <ul style="list-style-type: none"> • “1984” (dir. Michael Radford, 1985) • “1984 60 Years Later” (NPR podcast) • “Secrets of War: Nazi Propaganda” (YouTube) • photos from totalitarian governments (Stalin, Hitler, Mussolini, Trujillo, etc.) 		<ul style="list-style-type: none"> • sleep & its impact on psychological health • hypnosis • social psychology (conformity, compliance, obedience)
<p><i>Twelfth Night, Or, What You Will</i> William Shakespeare</p>	<p>5 weeks (11 classes)</p>	<ol style="list-style-type: none"> 1. How do social expectations affect the development of our identity? 2. What role does gender play in the performance of our everyday selves? 3. How can dramatic literature reflect the realities of our lived experiences? 4. What can literary adaptation look like? How does text move from page to stage? 5. What makes Shakespearean language particularly beautiful? 6. In what ways can an author’s identity, place of birth, and personal experiences influence his or her writing? 7. How does this text both reflect the seminal ideas of its time and transcend temporal boundaries with its themes? 	<p>Anchor Text</p> <ul style="list-style-type: none"> • <i>Twelfth Night, Or, What You Will</i> (William Shakespeare) <p>Supplemental Textual Materials</p> <ul style="list-style-type: none"> • “Sonnet 18” (William Shakespeare) • “Sonnet 130” (William Shakespeare) • “The Complete Works of William Shakespeare, Abridged” (Reduced Shakespeare Company, 1987) <p>Supplemental Media Materials:</p> <ul style="list-style-type: none"> • “Twelfth Night” (Globe Theatre, 2012) • “RSC Presents: The Complete Works of 	<ul style="list-style-type: none"> • reading notes • reading quizzes • formal discussions • scene presentations • Socratic seminar • TN boardgame project 	<p>Advanced Honors English I & Pre-AP English II:</p> <ul style="list-style-type: none"> • Shakespeare studies (<i>Othello</i>, <i>Julius Caesar</i>, making meaning of Elizabethan language)

			<p>William Shakespeare, Abridged” (YouTube)</p> <ul style="list-style-type: none"> • “Twelfth Night: Antonio & Gender” (University of Oxford, podcast) 		
<p>Poetry Unit & Research Paper</p>	<p>7 weeks (15 classes)</p>	<p><i>Poetry Unit:</i></p> <ol style="list-style-type: none"> 1. How do we analyze a poem for understanding and meaning? 2. How can diction shape the tone of a poem? 3. What, exactly, constitutes poetry? 4. How can we use poetry to express our identities and our experiences? 5. How does poetry create a conversation between poet and reader? Between poet and poet? Between poet and self? <p><i>Research Paper:</i></p> <ol style="list-style-type: none"> 1. How have “isms” shaped the development of human society? 2. How do we develop focused, meaningful research questions? 3. How do we use sources to enhance our arguments? 	<p>Anchor Texts:</p> <ul style="list-style-type: none"> • <i>The Complete Poems, 1904-1962</i> (e.e. cummings) • <i>The Wild Iris</i> (Louise Glück) • <i>milk and honey</i> (rupi kaur) • <i>Selected Poems of Langston Hughes</i> (Langston Hughes) <p>Potential Topics for Research Paper:</p> <ul style="list-style-type: none"> • Racism: the neo-Nazi movement; Black Lives Matter; undocumented citizens; school-to-prison pipeline; police brutality; equal representation in STEM; micro-aggressions; the anti-racist movement; white privilege; casual racism; race in Hollywood; Native American reparations; Jim Crow; Boston busing desegregation; Yellow Peril; etc. • Sexism/Gender: Equal Rights Amendment; equal pay; maternity/paternity leave globally; impacts of 	<p><i>Poetry Unit:</i></p> <ul style="list-style-type: none"> • poem presentations • image poetry • poetic analyses • altered book poetry <p><i>Research Paper:</i></p> <ul style="list-style-type: none"> • annotated bibliography • detailed outline • draft 1 • final draft 	<p>Pre-AP English II:</p> <ul style="list-style-type: none"> • poetry <p>Psychology:</p> <ul style="list-style-type: none"> • abnormal psychology (mental illness, healthcare in prison, crime) <p>Merrimack Politics:</p> <ul style="list-style-type: none"> • Supreme Court decisions • elections <p>Speech & Composition:</p> <ul style="list-style-type: none"> • local elections & politics <p>Biology:</p> <ul style="list-style-type: none"> • <i>The Immortal Life of Henrietta Lacks</i> • “How do cultural, financial, social, racial, and historical factors impact medicine?” <p>Government & Politics:</p>

			<p>the patriarchy; equal representation of women in STEM; stereotype threat in STEM; imposter syndrome in STEM; school dress codes; double standards in the workplace; gender roles & stereotypes; gender-neutral bathrooms; sex and gender in the media; etc.</p> <ul style="list-style-type: none"> • <u>Ableism</u>: Americans with Disabilities Act; invisible disabilities; disability in the justice system; non-ADA compliance; autism; depiction of mental illness in media; etc. • <u>Homophobia</u>: LGBTQIA+ rights; gay marriage; trans* rights; femme invisibility; bisexual erasure; QPOC; Stonewall Riots; allyship; religion & sexuality; etc. • <u>Religious Intolerance</u>: Islamophobia; anti-Semitism/neo-Nazi movement; religious extremism; cults; • religion in the media; separation of church and state; etc. • <u>Ageism</u>: physical aging vs. maturity; “Millennials”; stigma against the elderly or young; ageism in the workplace; etc. 	<ul style="list-style-type: none"> • civil rights & public policies • civil liberties & public policies • unequal treatment of marginalized groups • mass media (what <i>actually</i> makes the news, bias in the news, etc.) • public protest • political participation • political party politics • electoral college • policy makers in the U.S. (how bills become laws) • U.S. government policies (economic, social welfare, healthcare, environment) <p>U.S. History:</p> <ul style="list-style-type: none"> • revolution • US response to global & domestic conflicts • Civil Rights Movement • media impact on citizens’ relationship with politics
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			<ul style="list-style-type: none"> • Classism: pay gap; the 99%; class privilege; poverty in America; capitalism; first-world vs. developing countries; etc. • Feminism: 1st Wave; 2nd Wave; 3rd Wave; 4th Wave (developing); “white feminists”; stigma against feminism; “Meninists”; feminism in the media; etc. • Other “Isms”: sizeism, communism, fascism, etc. 		<ul style="list-style-type: none"> • work with primary sources
<p><i>Collected Short Stories</i> William Faulkner</p>	<p>5 weeks (12 classes)</p>	<ol style="list-style-type: none"> 1. How can multiple storylines converge to create larger meaning? 2. Are innocence and crime mutually exclusive? 3. How can literary devices transform a reader’s ability to understand a story? 4. In what ways can an author’s identity, place of birth, and personal experiences influence his or her writing? 5. How does this text both reflect the seminal ideas of its time and transcend temporal boundaries with its themes? 	<p>Anchor Text</p> <ul style="list-style-type: none"> • <i>Collected Stories</i> (William Faulkner) <p>Supplemental Textual Materials</p> <ul style="list-style-type: none"> • <i>Light in August</i> (William Faulkner) • “<i>Light in August</i> Is Faulkner’s Great American Novel” (C.E. Morgan) <p>Supplemental Media Materials:</p> <ul style="list-style-type: none"> • “Nobel Prize Speech” (William Faulkner) • “William Faulkner: Mini Bio” (Biography) <p>Historical Materials:</p>	<ul style="list-style-type: none"> • reading notes • reading quizzes • formal discussions • primary sources case study of segregation & Jim Crow • short story analysis group presentations • close readings & passage analyses • William Faulkner exam 	<p>Psychology:</p> <ul style="list-style-type: none"> • abnormal psychology (criminals & psychological state) <p>U.S. History:</p> <ul style="list-style-type: none"> • racial segregation & the era of Jim Crow • primary document analysis <p>Spanish:</p> <ul style="list-style-type: none"> • comparing & contrasting different cultures

			<ul style="list-style-type: none"> • “Jim Crow and Segregation” (primary sources from the Library of Congress) • “William Faulkner” (extensive textual biography from A&E) 		
<p><i>The Handmaid’s Tale</i> Margaret Atwood</p>	<p>5-6 weeks (13 classes)</p>	<ol style="list-style-type: none"> 1. Whose right is it to decide how an individual lives his or her life? 2. How do we make understanding when a narrator becomes unreliable? 3. How does the use of flashbacks to structure a novel affect our understanding of the text? 4. What weight does an author’s identity hold when determining the veracity of his/her claims? 5. In what ways can an author’s identity, place of birth, and personal experiences influence his or her writing? 6. How does this text both reflect the seminal ideas of its time and transcend temporal boundaries with its themes? 	<p>Anchor Text</p> <ul style="list-style-type: none"> • <i>The Handmaid’s Tale</i> (Margaret Atwood) <p>Supplemental Textual Materials</p> <ul style="list-style-type: none"> • “The Lottery” (Shirley Jackson, 1948) • “Margaret Atwood on What ‘The Handmaid’s Tale’ Means in the Age of Trump” (Margaret Atwood, 2017) <p>Supplemental Media Materials:</p> <ul style="list-style-type: none"> • “The Handmaid’s Tale” (Hulu, 2017) • “The Lottery” (dir. Larry Yust, 1969) 	<ul style="list-style-type: none"> • reading notes • reading quizzes • formal discussions • chapter presentations • Socratic seminar • Utopia Research Project • close readings & passage analyses 	<p>Government & Politics:</p> <ul style="list-style-type: none"> • construction of U.S. government (incl. exclusion of women & minorities) • civil rights & public policies • civil liberties & public policies • unequal treatment of women <p>Psychology:</p> <ul style="list-style-type: none"> • social psychology (conformity, compliance, obedience)