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Brendan Reape

ED 511

February 18, 2015

Dr. Akura

**Finding Meaning and Enjoyment by Interpreting Literature**

 **Seeing the Flow of the Self in High Quality Works**

**12th Grade English Language Arts**

**II. STANDARDS:**

[CCSS.ELA-LITERACY.RL.11-12.10](http://www.corestandards.org/ELA-Literacy/RL/11-12/10/)

**1.** By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

[CCSS.ELA-LITERACY.RL.11-12.1](http://www.corestandards.org/ELA-Literacy/RL/11-12/1/)

**2.** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

[CCSS.ELA-LITERACY.RL.11-12.2](http://www.corestandards.org/ELA-Literacy/RL/11-12/2/)

**3.** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

[CCSS.ELA-LITERACY.RL.11-12.3](http://www.corestandards.org/ELA-Literacy/RL/11-12/3/)

**4.** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

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**III.** **LEARNING OBJECTIVES:**

**By the end of this unit, students will be able to…**

*KNOWLEDGE & REASONING*

**1**. Analyze the impact of the author’s choices in regards to use of literary elements and devices.

**2.** Explain how the context of a literary work is paramount to understanding its meaning.

**3.** Recall the elements of a strong critical analysis and explain their importance.

*SKILLS*

**4.** Read and comprehend 12th grade level literature independently and proficiently.

**5.** Employ strong textual evidence to support their inferences in writing and discussion.

**6.** Discover, discuss, and write about the central themes of the literary works we cover.

**7.** Ask essential questions about a text that aid in analysis.

**8.** Perform a close reading of a text.

**9.** Annotate a text in a complete and organized manner.

**10.** Discover, discuss, and write the connections between a text and: its corresponding historical period, the student’s own life, the student’s knowledge of the Self.

*VALUES*

**11.** Report finding joy and value in the processes of reading and critical analysis.

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**IV.** **UNIT EVALUATION PLAN**

**Grade Distribution**

Disposition Assessments: 0%

Presentation on Context/Essential Idea: 5%

Reflections: 5%

Quizzes: 10%

Class Discussion/Participation: 10%

Short Story: 10%

Group Poster: 10%

Exam: 20%

Essay: 30%

Extra Credit: 5% possible boost

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**A** (90% - 100%) Excellent, exceptional

**B** (80% - 89.9%) Good - basic comprehension of course concepts and proficiency in course …………………….competencies

**C** (70-79.9%) Fair - meets minimal expectations for passing

**NC** (below 70%) No Credit - did not obtain course objectives at a minimal level

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**V. ASSESSMENTS BY OBJECTIVES TABLE**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Assessment/ Objectives --->** | **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** | **11** |
| Disposition Assessments |  |  |  |  |  |  |  |  |  |  | **✔** |
| Presentation on Context/Essential Idea |  | **✔** |  |  |  |  |  |  |  | **✔** |  |
| Reflections |  |  |  |  |  | **✔** |  |  |  | **✔** | **✔** |
| Quizzes | **✔** | **✔** |  | **✔** |  |  |  | **✔** |  |  |  |
| Class Discussion/Participation | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** |
| Short Story | **✔** |  |  |  |  |  |  |  |  |  |  |
| Group Poster | **✔** | **✔** |  | **✔** |  | **✔** | **✔** | **✔** |  | **✔** |  |
| Exam | **✔** |  | **✔** | **✔** | **✔** | **✔** |  | **✔** | **✔** |  |  |
| Essay | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** | **✔** |  |

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**VI. ASSESSMENTS**

**Assessment 1: Selected Response** *\*\*\*Taken from the first section of the unit exam*

**Part A:** Select the appropriate answer for each of the following questions. Each question is worth one point.

(1) Which of the following best describes a literary symbol?

 A: It has a specific meaning.

  **B**: It has multiple meanings.

 C: It is any symbol used in literature.

 D: It has no meaning.

(2) In *To Build a Fire,* fire building would be an example of what?

 A: Setting

 B: Theme

 **C**: Topic

 D: Narration

(3) Which of the following are instances of imagery? Circle all that apply.

 **A**: The stinging of cold air.

 **B**: The dancing of the light upon ocean waves.

 **C**: The sweet fragrance of spring flowers.

 **D**: The shrill howl of the neighbor’s dog.

(4) If the denouement of a story is especially long, which of these would you most expect?

A: That there is no real sense of closure to the story.

B: That it would take much longer for the climax of the story to occur.

C: That there might be a lot of suspense.

**D**: That the reader would become bored and lose interest.

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(5) Which of the following are part of the *beginning* steps to successful critical analysis?

 **A**: Annotation

  **B**: Close-Reading

 C: Searching for a story’s theme

 **D**: Identifying the literary elements and devices

(6) Which of the following is not a type of narrator?

 A: Unreliable

 **B**: Stream of Consciousness

 C: Detached Observer

 D: Naive

(7) Which of the following best describes a third person omniscient narrator?

 A: The narrator is generally the protagonist of the story.

 B: The narrator is all knowing, but can’t get inside more than one character’s ………….head.

 **C**: The narrator can access all character's thoughts.

 D: The narrator is usually biased.

(8) The bird hunter in *A White Heron* is an example of a \_\_\_\_\_ character.

 A: Stock

 B: Dynamic

 C: Foil

 **D**: Flat

(9) What type of point of view was used in *On Seeing The 100% Perfect Girl*?

 **A**: First-person and third-person

 B: Third-person limited

 C: Third-person omniscient

 D: First-person

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(10) Which of the following best describes the makings of meaningful connections?

 **A**: They are supported by textual evidence.

 B: They assume what the intent of the author is.

 **C**: They are logical.

 D: They are opinion-based.

**Assessment 2: Written Response** *\*\*\*Taken from the second part of the unit exam*

**Part B:** You must answer four of the five possible short answer questions. Your answer should be two to five sentences long. Each question is worth two points, and you may answer a fifth question for two possible extra credit points. Use examples from your text when appropriate.

(1) What effect might an author want to achieve by leaving out the denouement from a story? How would this impact the overall theme of the story?

(2) What advantages and disadvantages might there be to telling a story from first-person point of view?

(3) Quickly outline the plot structure of *The Secret Sharer*, and explain in a sentence where each of the plot elements occur in the story.

(4) What steps in the process of analysis can you take if a story isn’t making any sense to you?

(5) Why might the author of a story choose to not reveal the name of the protagonist, or describe any of their distinguishing features?

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**Part B Rubric:** Please refer to the model answers for this section. If students fully answer each part of the posed question correctly, give them two points. If the students answer only part of the question, but their answer is correct, award them one point. For every incorrect statement students include, deduct one point.

(1) Answer: This would give the story an ending that feels abrupt and unresolved, as the denouement is the resolution of a story which ties off the falling action. This is commonly seen in postmodern works of fiction that convey themes of incompleteness, unfulfillment, and open-endedness, because it makes the story itself feel incomplete, unfulfilled, and open-ended.

(2) Answer: Some of the advantages of first-person narration include that the reader become more emotionally attached to the narrator. The narrator having a limited perspective on the events of the story leaves room for surprise in that there may be a later discovery of an event from a different perspective. It also tends to leave more of the story’s events to the imagination of the reader. Some of these strengths could also be disadvantages if the limitation of the narrator’s perception seriously inhibits the understanding of the events in the story.

(3) Answer: The exposition takes place at the start of the story as the narrator relays a bit about his life to the audience while he takes over as captain for a new ship. The rising action begins when the captain pulls a drowning man on board the ship who looks exactly like him. The climax happens as the doppelganger jumps overboard in an attempt to swim to a nearby island. The falling action includes the doppelganger making it safely to the island. The resolution includes the captain steering the ship a new direction and wishing the doppelganger farewell.

(4) Answer: There are several steps you can take if you are feeling lost while reading a story. First, it may be essential that you know something about the era in which the text was written in order to understand it, so researching the context of the story may prove helpful. Also, knowing something about the author and his or her style may give you clues of what to look for in your reading. Taking note in your readings of recurring symbols, situations, and ideas will also help you see a pattern within the text. Also, the regular asking of essential questions may be especially revealing.

(5) Answer: Leaving the protagonist unnamed makes the story more universal. This means that the experience of the protagonist, and themes of the story, can be more easily related to the lives of the readers. Making characters very distinct in appearance and demeanor usually makes them contrast with the reader.

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**Part C:** You must answer two of the five presented essay questions. Each question is worth a total of 5 points possible. Use of annotated texts for this portion of the exam is encouraged. Your answer for each question should be about one page in length. Be sure to be thorough as possible, be analytic rather than descriptive, support your argument with the strongest textual evidence, and organize your essay in an effective manner.

(1) How does Poe build a powerful feeling of suspense in *The Cask of Amontillado*?

(2) What do you feel is the most predominant theme in *On Seeing the 100% Perfect Girl*?

(3) Analyze the use of symbolism in *Araby* and explain how it supports the story’s theme(s).

(4) What symbolic connection does the protagonist in *A White Heron* have with the heron? How does this support the theme(s) of the story?

(5) In *The Secret Sharer, w*as the mysterious passenger real or imaginary? If you think you can’t know, explain why.

**Part C Rubric:** Please refer to the model answers below while scoring these questions. They contain all the elements required to score maximum of 5 points for these essay responses.

Score of 5:

* Answer has a strong thesis that addresses the heart of the question.
* Thesis is effectively and thoroughly argued for throughout the response.
* Answer is much more analytical than descriptive.
* Answer uses the most powerful textual evidence to support all claims.
* Organization of the argument is logical and effective.

Score of 4:

* Answer has a strong thesis that addresses the heart of the question.
* Thesis is effectively argued for throughout the response, but could be more thorough.
* Answer is more analytical than descriptive.
* Answer uses powerful textual evidence to support all claims.
* Organization of the argument is logical, but perhaps could be improved.

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Score of 3:

* Answer has a clearly stated thesis that addresses the heart of the question.
* Thesis is argued for throughout the response, and is decently convincing, and decently to marginally throuough.
* Answer is analytical, but includes several lines of description.
* Answer uses relevant textual evidence to support all or most of its claims.
* Organization of the argument is logical, but could be improved.

Score of 2:

* Answer has a thesis that directly answers the question, though it might be somewhat vague or weak.
* Thesis is supported many times throughout the response, but also includes extraneous information.
* Answer displays reasoning abilities at several points, but it ultimately more descriptive and filler.
* Organization of the argument could be more logical.

Score of 1:

* Answer has thesis statement that directly answers the question, but is unfocused and weak.
* Thesis is barely supported throughout the response.
* Answer displays very little analysis or reasoning abilities.
* Organization is largely absent.

Score of 0:

This applies if the answer is left blank, or if the answer makes no serious attempt to directly answer the question. If an attempt is made to answer the question, but no thesis is found, and no reasoning or use of textual evidence is included, then the score is a zero.

(1) Answer: There are several techniques Poe uses to build the suspense of this story, with the most effective of these being his masterful use of foreshadowing. From the beginning of the tale, the narrator tells us that he will extract revenge on Fortunato. He also tells us his plan to lure Fortunato with an irresistible wine. This is kept in mind of the reader as Montresor takes Fortunato into his catacombs. There is also plenty of double-entendre use that further foreshadows the murder. The trowel Montresor draws in response to Fortunato’s comment about the masons is actually to wall him up with. Fortunato mentions that he will not die of a cough, to which Montresor replies, “True,” as

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he knows it is he that will kill him. Irony is also used to foreshadow the murder, such as when Montresor claims to drink to the “long life” of Fortunato. Symbolism also signals the events of the story. The luring of Fortunato into an underground, increasingly isolated catacomb is somewhat like luring him into his own grave, or a spider luring an insect into its web. The murder taking place at night, underground, and in darkness is symbolic of the evil and death about to take place. Montresor's family crest is also revealing of his intent, as it features a snake biting a heel in retaliation for being trampled on. Suspense is also created by how long Poe drags out the rising action before the climactic murder. The suspense is maintained during the murder as it is a slow and terrifying processes, leaving the reader hoping for some kind of quick resolution.

(2) Answer: The most prominent theme in this story would have to be that reality is layered and complex, rather than fixed and clear. This is demonstrated by numerous conflicting accounts of reality found all throughout the story. First, there is the conflict between the narrator’s life in the present moment, and the anticipation for the future moment when he will pass the girl. For most of the beginning of the story, the narrator is jumping back and forth between his perception of the girl getting closer to him, and what he imagines he might say to her when the moment arrives. There is also a conflict between fate and freewill. The story mentions that it is fate that brought the narrator into this situation where he’d pass by the 100% perfect girl. However, the narrator (and presumably the reader as well) operate as if the narrator has the freewill ability to choose to say something to this girl. There is also a conflict about the nature of love and the idea of a soul-mate. The story presents both sides of the soul-mate issue; that on one hand they may exist and be a “cosmic miracle,” and be known through intuition in a moment’s glance. However, the reliability of the narrator, who has just claimed to have spotted his soul-mate from blocks away, without having any rationale for why he feels this is his soul-mate, is highly questionable. So, on the other hand, soul-mates may just be an idea existing in the mind of this immature and out-of-touch narrator. There is also the conflict between the reality of the physical world that includes engaging with other people, and the inner world of imagination the narrator is caught up in. The narrator reflects that his “ideas are never very practical,” which further demonstrates the disconnect between these inner and outer worlds. This conflict is more obvious when the story switches from first-person to third-person and the narrator tells a story within the story. By the end of this story, the reader is left uncertain as to whether this story actually happened (in the context of the first-person story), or if it was just a creation of the narrator’s imagination. If it did happen, then it completely bridges the two stories, and changes the meaning of the first-person story.

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**Assessment 3: Disposition Assessment (Personal Communication)**

**Procedure:** On the first day of this unit I will lead a class discussion in which I will aim to gage my students’ dispositions in regards to reading and analyzing literature. I will be retesting my students in a similar way on the final day of this unit’s completion; one that expressly deals with the students’ dispositions towards literature (see objective 11). Assessing their dispositions both at the beginning and end of this unit will confirm the construct-related-validity of my assessments, as the amount of enjoyment and value students find in the process of reading and interpreting literature fall in the realm of constructs. Though the class discussion will be structured, I would like to leave some wiggle-room for the talk to flow in any direction that seems both natural and useful for the purposes of this assessment. For this reason, the list of questions I have prepared for both the beginning of the unit and end of the unit disposition assessments are only there as a kind of guide, and do not need to necessarily be asked in this order, or with this phrasing, or at all, as long as the the topics that are at the heart of these questions are thoroughly addressed by the students.

 During the first of these two assessments, I will begin by asking students to take out a sheet of paper and begin writing an answer to these questions; “Do you enjoy reading literature? Do you find value in reading literature? Please explain your answers.” I will give students about 5 minutes to brainstorm and begin their answers. This will be a means to prepare them for the class discussion. Then, students will be asked to discuss their answers with their neighbor (this would be a great way for students to meet one another if this unit happened to fall on the first day of instruction). After having a couple minutes to share their answers, I will open up the floor for the class to share their answers and insights with each other. I will begin by calling on students who willingly want to share their insights with the class. After a few minutes of this, I may begin asking students who have not raised their hand to share an answer with the class. I will follow the proper steps to the class discussion style of assessment, and make sure to pose the question before calling on a particular student to ensure that each student is listening and prepared if they are called on. Some of the questions I will reference for this discussion include the following:

* Do you read literature for your own enjoyment?
* What kind of literature do you read? What about it do you enjoy?
* Do you enjoy digging for meaning in literature? If so, how do you do it?
* Do you read literature outside of your comfort zone for enjoyment? If so, how regularly? What motivates you to do so?
* Do you generally enjoy the literature you encounter in your classes? Why or why not?

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* Do you find value in reading inside or outside of the classroom? Why?
* Do you have friends and family that read for their enjoyment? What to they tell you they like about it?

 This discussion will go on anywhere from 10 minutes to 30 minutes, depending on how willing the students are to participate and how much insightful discussion that pertains directly to this topic comes up. The same procedure will be followed on the final day of this unit, and the assessment results will be compared on a student-to-student basis, which will serve useful not only to myself (so I can gage the improvement of each of my students in regards to this objective), but useful to the student, as they can see evidence of their own progress. I will look at the net gain of the students’ progress with this objective to see how the class has progressed, to see how effective my teaching methods have been, and to confirm the construct-related-validity of my assessment method.

I will use a basic rubric to score each student’s dispositions, as well as one to score the collective disposition of the class. For this reason, it is important that I am able to get an authentic answer, no matter how short, from each student, so I can gage each of their dispositions during the test and retest. This objective will be brought up in class discussion on a regular basis, so, if I miss a few students’ answers during the initial assessment, or the final assessment, I can be sure to track their comments during other points in the class. The same rubric will be used for both assessments:

**Disposition Rubric:**

Student\_\_\_\_ (or) Class Period\_\_\_\_ enjoys reading literature:

5. Strongly Agree 4. Agree 3. Undecided 2. Disagree 1. Strongly Disagree

Student\_\_\_\_ (or) Class Period\_\_\_\_ enjoys reading literature outside of their comfort zone:

5. Strongly Agree 4. Agree 3. Undecided 2. Disagree 1. Strongly Disagree

Student\_\_\_\_ (or) Class Period\_\_\_\_ enjoys uncovering meaning in literature:

5. Strongly Agree 4. Agree 3. Undecided 2. Disagree 1. Strongly Disagree

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**VII. ASSESSMENT TRACKING SYSTEM**

The system I would ideally be using to track my students’ progress would be a computer program that allows for data entry, comments to be recorded, and media to be uploaded. I would like to have an electronic copy of not only my students’ scores on their various assessments, but also files, scans, pictures, and videos of my students’ work. This way I will have all the information I compiled to assess them in a system that is easily managed. Beyond this the system would also ideally make it easy to arrange data in a myriad of ways: either by student, by class period, by the chronological record of assessments, by learning target, by assessment purpose, and more. The program should also be able to use the recorded data to make the creation of maps of students’ learning (in the form of charts, graphs, etc.) intuitive and effortless. These maps would give me a comprehensive view of what a student has accomplished, where they are at now, and where they need to go with future learning. These maps would also be shared with the students so they can have the clearest picture of their progress.

***Here is an example of one of the maps this program could make. This particular map tracks the progress of the class scores, by period, in regards to objective 4 over a several weeks.***