Unit Design (based on 8 units/year, 4/semester in a 2 semester course)

Unit Title	Somewhere Under the Rainbow—The Romantic Period in British Literature
Course/Grade Level	British Literature/12th Grade
Subject/Topic Areas	British literature written between 1785 and 1837 (approximately), textual evidence, author's techniques, British Romanticism, genre, style, theme/underlying meaning, literary criticism, nonprint texts, and expository writing
Designed by	Cynde Snider
Time frame	5 weeks
District/School	
Brief Summary of Unit (including curricular context and unit goals)	In this, the sixth of eight units taught in 12th grade British literature, students will learn about the characteristics of texts written/created during the period commonly referred to as British Romanticism. They will compare and contrast texts from this period to texts from other, earlier time periods; and they will read, reflect on, and analyze nonprint texts, poems, *Frankenstein* by Mary Shelley, critical essays, and nonliterary historical texts/documents from the Romantic Period in order to evaluate the connections between the social, political, and economic events in Britain before and during the Romantic Period and the texts written/created during that time period. Students will simulate a trial of Victor Frankenstein in order to apply their knowledge of the novel and of the contemporary context of that novel (social, political, and economic factors). They will apply criteria established as characteristic of Romantic literature in order to classify texts as exhibiting/not exhibiting Romantic characteristics. In the culminating performance task, students will create 2-3 well-crafted poems, a children's story, or a work of two- or three-dimensional art to exhibit in a Museum of Romantic Ideals. In addition, the students will compose a two-page expository essay to accompany their artifact. In this essay students will demonstrate their understanding of Romanticism by analyzing the Romantic characteristics embodied in their artifacts. Students will orally explain their artifacts to visitors at a gallery opening for the museum.

◢ *Stage 1: Unpacking the Standards*

ELABLRL1-5, ELABLRC1-4, ELA12W1-3, ELA12C1, ELA12LSV1-2

Big Ideas : textual evidence, authors' techniques, British Romanticism, genre, style, theme/underlying meaning, contemporary context, literary criticism, nonprint text, expository writing

To meet the standard, students will understand that...

- ➢ Texts are both a reflection of and a contributor to cultural and societal values of the time in which they are written/created.
- ➢ Texts from a particular literary period exhibit commonalities in structure, content, and/or underlying meaning.
- ➢ Warranted interpretations must be supported by textual evidence.
- ➢ Texts allow for more than one warranted interpretation.

To understand, students will need to consider such questions as

Unit: How do we determine whether a text is representative of British Romanticism?
How are British Romantic texts similar to/different from texts written/created earlier?
Why is it important to examine commonalities in texts from the Romantic Period?
How are the social, political, and economic events of the time reflected in texts from the British Romantic period?

To understand, students will need to

Know….

- ➢ Characteristics of texts from earlier literary periods
- ➢ Relevant literary terminology
- ➢ Social, political, and economic factors affecting Britain before and during the Romantic Period
- ➢ Process of close reading
- ➢ Process for determining and supporting themes, underlying meanings
- ➢ Format/structure of expository essay

Be able to……

- ➢ Compare and contrast Romantic texts and texts from earlier periods
- ➢ Analyze various texts and support warranted interpretations with textual evidence
- ➢ Synthesize information from a number of sources in order to evaluate the connections between the social, political, and economic events in Britain before and during the Romantic Period and the texts, written/created during that period
- ➢ Classify texts as exhibiting/not exhibiting Romantic characteristics
- ➢ Explain how specific texts represent a Romantic ideology

◢◤ *Stage 2: Determining Acceptable Evidence*

What evidence will show that students understand?

Performance Tasks:

The Trial of Victor Frankenstein—Students will research and adopt assigned roles in order to try Victor Frankenstein for crimes against both man and nature (particular to the social, political, and economic characteristics of the time period). Once a verdict has been reached, students will debrief the simulation and extrapolate the process as well as the outcome in order to discern whether the same verdict would be rendered by a jury today.

The Museum of Romantic Ideals—Each student will create 2-3 well-crafted poems, a children's story, or a work of two- or three-dimensional art to exhibit in a Museum of Romantic Ideals. Each student will compose a two-page expository essay to accompany his/her artifact in the museum display. In this essay the student will demonstrate understanding of Romanticism by explaining how the created artifact(s) represent the characteristics of Romanticism. Each student will orally explain his/her artifact at the gallery opening.

Other evidence (quizzes, tests, prompts, observations, dialogues, work samples):

Quizzes: Regular constructed response reading checks over *Frankenstein*
Selected response questions on previously unread poems or passages to check understanding of literary terminology, authors' rhetorical strategies and their effects, and the characteristics of Romanticism

Observation: Informal assessment of small group discussions of specific poems or nonprint texts
Informal assessment of students applying research skills in media center
Informal assessment of completion of graphic organizers and split notes journals
Informal assessment of students' rapid review responses
Informal assessment of students' oral explanations at gallery opening

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Dialogue: Identify similarities and differences between earlier texts and texts written during the Romantic Period

Read and formulate questions about *Frankenstein*

Apply characteristics of Romantic and Classical texts to classification of new texts

Discuss connections between nonliterary documents and literary texts

Explore the culture-bearing role of literature

Connect individually selected passages from *Frankenstein* and nonliterary documents

Conference regarding museum artifact

Discuss lessons from Romantic texts for today's world

Prompt: Read the attached poem/passage and nonliterary documents from the Romantic Period and use these resources to support, refute, or qualify the following statement: Literary texts are products of the times in which they are written.

Skill Check: Close read poems or passages, employing graphic organizer to analyze and/or evaluate

Students Self-Assessment and Reflection:

Self-assess the museum artifact and the accompanying expository essay

Self-assess comprehension of *Frankenstein* via split notes journal

Reflect on motifs in *Frankenstein* via split notes journal

Reflect on their roles as inhabitants and/or stewards of the natural world

Reflect on their opinions about the ethical responsibilities of science and/or scientists

Performance Task Blueprint for Trial Simulation

What understandings and goals will be assessed through this task?

➢ Texts are both a reflection of and a contributor to cultural and societal values of the time in which they are written/created.
➢ Warranted interpretations must be supported by textual evidence.
➢ Texts allow for more than one warranted interpretation.

What criteria are implied in the standards and understanding regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

➢ Author's rhetorical strategies
➢ Character development
➢ Social, political, and economic values of Romantic Era
➢ Valid, verifyable textual evidence
➢ Warranted interpretation of evidence
➢ Culture-bearing texts

Through what authentic performance task will students demonstrate understanding?

Task Overview: Since the ending of *Frankenstein* remains somewhat ambiguous, the editors at Random House have asked us to resolve the matter of Victor Frankenstein's guilt or innocence once and for all. Therefore, you will act as judges, jury members, prosecution and defense attorneys, defendant, accusers, witnesses, and members of the media in order to simulate the trial of Victor Frankenstein for crimes against man and nature. I have asked Steven Snider, Attorney at Law, to speak to you regarding these roles and responsibilities. Once you understand your roles and responsibilities, your goal will be to work collaboratively to prepare your case for trial or, if you are the judge, jury, or media member, to research the social, political, and economic values operating during the Romantic Era that might influence any decisions or judgments you might be called on to make. Use clear, concise note taking to record your case preparation or research information so that your information/evidence can be verified. Once a verdict has been reached, students will debrief the simulation and extrapolate the process as well as the outcome in order to discern whether the same verdict would be rendered by a jury today. Be prepared to begin this trial on 13 March.

What student products and performances will provide evidence of desired understandings?

➢ Performance in simulated trial
➢ Student notebook
➢ Contribution to debriefing and extrapolating discussion

By what criteria will student products and performances be evaluated?

➢ Evidence presented verifiable (in novel or informational texts)
➢ Judgment supported by valid reasoning process (warranted interpretation of the evidence)
➢ Role play consistent and appropriate to assigned responsibilities
➢ Contributions to debriefing discussion appropriate and insightful

Performance Task Blueprint for Museum of Romantic Ideals

What understandings and goals will be assessed through this task?

➢ Texts from a particular literary period exhibit commonalities in structure, content, and/or underlying meaning.

What criteria are implied in the standards and understanding regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

➢ Genre characteristics (poetry, children's fiction)
➢ Commonalities found in Romantic texts (structure, content, and/or underlying meaning)
➢ Romantic ideals
➢ Format/structure of informal expository essay

Through what authentic performance task will students demonstrate understanding?

Task Overview: In order to make the best use of her space, our media specialist would like to display different attractive and informative exhibits each month. Since we have been learning about British Romanticism, she has asked us to take the lead and develop a Museum of Romantic Ideals to install in mid-March. Each of you will create an artifact or artifacts, along with accompanying commentary, to display in the museum. You may choose to craft 2-3 poems or a children's story with appropriate illustrations, or to create a work of two- or three-dimensional art (a painting, sculpture, mobile, etc.) to exhibit. The accompanying commentary should consist of a word processed, two-page, expository essay written for students at _____ high school who are not familiar with the Romantic Period in Britain. Your commentary should explain how the ideals of the Romantic Era are represented in the artifact(s) you have created.

What student products and performances will provide evidence of desired understandings?

➢ Created artifact(s)
➢ Expository essay (commentary)
➢ Oral explanation

By what criteria will student products and performances be evaluated?

➢ Artifact embodies at least five characteristics representative of British Romantic texts
➢ Structure and content of commentary is appropriate for intended purpose and audience
➢ Commentary clearly and concisely explains the characteristics of Romanticism embodied in the artifact
➢ Content and structure of oral explanation of artifact appropriate for intended purpose and audience
➢ Essay correctly employs conventions of Standard English

Sample Contrast Chart

Classical (access prior knowledge)	Romantic
Scientific explanations	
Relies on reason	
Presents logical arguments	
Formal, traditional structure	
Control of literary elements	
Man superior to nature	
Man is the center of the universe	
Man uses intellect to control nature	

Sample Pacing Guide for Teaching and Learning February 2006

Mon	Tue	Wed	Thu	Fri
6 -Begin synectic hook activity. -Preview essential questions and key vocabulary, along with unit calendar and expectations. -Inform students that some of the fictional characters from the hook activity might be considered Classical in nature, while others would be considered Romantic in nature. -Ask students to predict which category their character fits. -Indicate that we will check their predictions later in the week.	**7** -Access prior knowledge from earlier time periods to list characteristics of those texts. -Complete 1st column on contrast chart of Classical and Romantic characteristics. -Project various rainbow paintings [nonlinguistic texts] and ask students to examine and record details and reactions. -Jot list responses on board. -Ask students to reflect on the first time they saw a rainbow. -Note responses and transfer key words from both response lists to 2nd column of contrast chart. -For homework, ask students to hypothesize a definition of Romanticism from what they have seen so far.	**8** -Ask students to share definitions -Project and read Wm. Wordsworth's "Rainbow." -Inform students that many of the characteristics of Romantic texts are embodied in this poem. -Ask students to complete the contrast chart from their working definitions and from the poem. -Assist students as they close read the poem. -Record students' responses in appropriate places on contrast chart [indirect teaching] -Ask students to apply what they've learned and, in pairs, classify characters from hook activity as Classical or Romantic.	**9** -Student pairs share reasons for classifications and address differing opinions in order to reach consensus OR agree that multiple interpretations are plausible [peer practice]. -Form small groups; provide groups with a number of the same poems to read and classify as Classical or Romantic in nature. -Return to group of the whole and allow students to compare and contrast their classified poems.	**10** -Ask students to brainstorm list of preconceptions about *Frankenstein*. -View clips of *Great Books* video on *Frankenstein*. -Compare and contrast preconceptions and information from video clips. -Introduce novel and reading schedule, assign focus areas for reading groups , and model split notes journal. -Note that many of the characteristics we've identified as Romantic will be encountered in the novel. -Begin reading the novel aloud. -Allow students time to continue reading individually.
13 [*Frankenstein*, Bantam ed. pp. 1-21] -Reading check quiz. -Guided discussion of opening of novel. -Model split notes journal.	**14** [pp. 22- 42] -Reading check quiz. -Student Q & A about novel. -Model close reading of a passage. -Guided practice: close reading of selected passages.	**15** [pp. 43- 67] -Reading check quiz. -Student Q & A about novel -Paired reading comprehension partners for Wednesday's reading. -Conference with students regarding artifacts.	**16** [pp. 68-89] -Student Q & A about novel -Focus group reading/discussion of nonliterary texts/documents and critical essays from Romantic Era [inquiry]. -Conference with students regarding artifacts.	**17** [pp. 90-109] -Timed, in-class writing prompt: Read the attached poem/passage and nonliterary documents from the Romantic Period and use these resources to support, refute, or qualify the following statement: *Literary texts are products of the times in which they are written.*
20 MLK Holiday	**21** Winter Break	**22** Winter Break	**23** Winter Break	**24** Winter Break
27 -Return and discuss responses to prompt. -Jigsaw poetry discussions using graphic organizers to skill check close reading process.	**28** [pp. 110- 133] -Reading check quiz. -Student Q & A about novel. -Focused reading/discussion groups [inquiry].			

March 2006

Mon	Tue	Wed	Thu	Fri
		1 [pp. 134-154] -Selected response quiz, 1 poem and 1 passage from *Frankenstein*, each with 3-5 questions. -Pyramid the quiz [cooperative learning].	**2** [pp. 155-174] -Reciprocal teaching: students bring passages and guide the large group discussion: *How does this novel reflect the culture and society of Britain during the Romantic Era?*	**3** [pp. 175-191] -Student Q & A about novel. -Peer review and revision groups for artifacts and commentary.
6 [pp. 175-191] -Reading check quiz. - Focused reading/discussion groups [inquiry]. -Meet briefly with small groups to preview simulation and assign roles.	**7** [pp. 192-213] -Rapid, Random Ramblings to Wrap-up: draw topics from hat and respond orally.	**8** DUE: artifacts and commentary for Museum of Romantic Ideal. -Guest speaker: Steven Snider, Attorney at Law.	**9** -Review research process. - Observe groups as they research, prepare cases, gather information, etc., for trial [cooperative learning].	**10** -Observe groups as they prepare cases, gather information, and rehearse for trial [cooperative learning].
13 -Simulation: *The Trial of Victor Frankenstein.*	**14** -Conclude simulation. -Dialogue and debrief simulation. -Dialogue and extrapolate to today.	**15** -Return artifacts and allow students to share them and address questions about them in preparation for gallery opening. -Observe students' understanding of key concepts for unit.	**16** -Seminar discussion: *What lessons can those of us living in the 21st century learn from the literature of the Romantic Era in Britain?*	**17** -Gallery opening: students in Media Center to explain artifacts to other students and teachers.

◢ *Sample Supplementary Materials*

Introduction to the Romantic Period in British Literature—1798-1837

Essential Questions:
➢ How do we determine whether a text is representative of British Romanticism?
➢ How are British Romantic texts similar to/different from texts written/created earlier?
➢ Why is it important to examine commonalities in texts from the Romantic Period?
➢ How are the social, political, and economic events of the time reflected in texts from the British Romantic period?

Relevant Historical Events:
1789-1790—beginning of the French Revolution
1800—Napoleon conquers Italy
1814-1815—British burn Washington, D. C. during War of 1812
1818—Mary Shelley begins *Frankenstein*
1829—Catholic Emancipation Act in England
1831—Darwin set sail on the *Beagle*
1832—1st Reform Bill in England curtails political privilege of aristocracy

Relevant Content Terminology:

imagination   democratization
nature/natural   intuition
civilization   spots of time
primitivism   epistolary novel
Noble Savage

Some Important People:

William Blake   John Keats
William Wordsworth   Mary Wollstonecraft Shelley
Samuel Taylor Coleridge   J.M.W. Turner
George Gordon, Lord Byron   John Constable
Percy Bysshe Shelley

Sample Supplementary Materials

Explanation of Focused Reading Groups. Focused reading groups involve strategies for improving students' comprehension of difficult texts. When students begin reading a novel or other difficult text, they are assigned a particular topic, motif, pattern of imagery, etc., to pay particular attention to as they read. Students record instances of this topic, motif, pattern of imagery, etc., as they occur throughout the text. They then reflect on the topic, motif, pattern of imagery, etc., in terms of its meaning and/or significance. Small groups of students are assigned the same focus area, and these groups meet at specified times during the unit of instruction to discuss their topic, motif, pattern of imagery, etc., and its meaning, significance, or importance, and to formulate questions or work toward insightful contributions for larger group discussions. These smaller groups encourage more reluctant students to share in a less threatening environment, and they allow students the opportunity to try out and refine ideas, hypotheses, etc., with their peers.

Focused topics, motifs, or patterns of imagery, etc., provide students with achievable goals for their reading; consequently, they are more likely to read and comprehend. Focused reading groups allow students the opportunity to use inquiry learning to make meaning out of texts.

Some possible focus areas for *Frankenstein* might be:
family relationships, friendship/companionship, education/learning, nature (natural landscapes)/civilization (cities, etc.) [this could be broken down into two], innocence/guilt.

Explanation of Split Notes Journal. Split notes journals help students comprehend difficult material and provide them with a vehicle for reflection. Students fold each page of a journal or notebook in half vertically. In the left column they record notes from their reading. These notes specifically include textual references to their focus for reading, but they may include other details from the text as well. After a day's reading has been completed, students read through their notes in order to begin responding on the right side of the journal. The right side allows students to summarize main ideas that they see, reflect and respond to their reading, and formulate questions or hypotheses.

The split notes journals provide the stimulus for the focused reading groups. During the reading group sessions, students may add additional textual notes to the left side of the journal, and/or they may add additional comments, questions, or insights to the right side of the journal.

Explanation of Jigsaw Activity. Students work in small groups; the number of groups should be the same as the number of people in each group (or as close as possible). Each group receives the same graphic organizer to aid close reading, but each group receives a different poem. Allow the first half of the allotted activity time for the original groups to close read and analyze the poems. For the second half of the allotted time, rearrange groups so that there is one person from each original group in each new group. For example, if you begin with five groups of five persons each (groups A, B, C, D, and E), students will move to five new groups and each new group will have

one A, one B, one C, one D, and one E group member. In the new groups students share their close readings and compare and contrast their poems for theme/underlying meaning and specified literary devices such as allusions, figures of speech, sound devices, etc.

Explanation of Pyramid Quiz. This strategy begins with each student as one of the many blocks forming the base of the pyramid. As such, each student takes the selected response quiz individually. When individuals complete the quiz, they form the next layer of the pyramid (which has fewer blocks) by grouping themselves into dyads or triads. In these dyads or triads, they discuss and defend their individual answers. As a result of this discussion, individual students may elect to change their responses, or they may keep their first answers. Continue this strategy, moving up the pyramid where each layer will have fewer blocks (fewer groups with more students in each group) as many times as desired. Finish with one group of the whole. Each time, students may elect to change their answers. It is important that the teacher not contribute to these discussions at all. Students must determine the best answers without help. This strategy not only improves students' reasoning skills, it also improves their test-taking strategies because they see how other students reason out their answers. By the top of the pyramid, students generally have most or all of the correct answers.

Explanation of Rapid, Random Ramblings to Wrap-up. This strategy provides a good review for a novel or unit as well as evidence of understanding. Create a number of short prompts equal to the number of students in the class plus 2-3 extra prompts. Place all the prompts in a hat. Pick one student to start. S/he pulls a prompt from the hat and immediately responds. Predetermine the amount of time allotted for each response, but schedule it so that everyone in the class will have the opportunity to respond during that period (usually about a minute). When the first person has responded, s/he calls on the next person, and so on. These prompts should be thought-provoking (as well as fun) rather than factoid. For example, "If Victor Frankenstein were an animal, he would be a(n) _____ because _____." OR "The course Victor's creation would like to take at _____ HS would be _____ because _____." OR "A TV show [movie, etc.] popular today that exemplifies the Romantic Ideal is _____ because_____." "I'm more [Classical/Romantic] in nature because _____." Prompts should allow students to demonstrate understanding of character, etc.

ELABLRL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events, main ideas, and characteristics) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation. The texts are of the quality and complexity illustrated by the British and Commonwealth literature reading list.

The student identifies, analyzes, and applies knowledge of the structures and elements of British and Commonwealth fiction and provides evidence from the text to support understanding; the student:

a. Locates and analyzes such elements as language and style, character development, point of view, irony, and structures (e.g., chronological, *in medias res*, flashback, epistolary narrative, frame narrative) in works of British and Commonwealth fiction from different time periods.
b. Identifies and analyzes patterns of imagery or symbolism.
c. Relates identified elements in fiction to theme or underlying meaning.
d. Analyzes, evaluates, and applies knowledge of the ways authors use techniques and elements in fiction for rhetorical and aesthetic purposes.
e. Analyzes the influence of mythic, traditional, or classical literature on British and Commonwealth literature.
f. Traces the development of British fiction through various literary periods (e.g., Anglo-Saxon, Medieval, Renaissance, Romantic, etc.)
g. Traces the history of the development of the novel.

The student identifies, analyzes, and applies knowledge of the purpose, structure, and elements of nonfiction and/or informational materials and provides evidence from the text to support understanding.

The student identifies and analyzes elements of poetry from various periods of British literature and provides evidence from the text to support understanding; the student:
a. Identifies, responds to, and analyzes the effects of diction, tone, mood, syntax, sound, form, figurative language, and structure of poems as these elements relate to meaning.
   i.   sound: alliteration, end rhyme, slant rhyme, internal rhyme, consonance, assonance
   ii. form: fixed and free, lyric, ballad, sonnet, heroic couplets, elegy, narrative poem, dramatic monologue
   iii. figurative language: personification, imagery, metaphor, conceit, simile, metonymy, synecdoche, hyperbole, symbolism, allusion
b. Analyzes and evaluates the effects of diction and imagery (e.g., controlling images, figurative language, extended metaphor, understatement, hyperbole, irony, paradox, and tone) as they relate to underlying meaning.
c. Traces the historical development of poetic styles and forms in British literature.

ELABLRL2 The student identifies, analyzes, and applies knowledge of theme in a work of British and/or Commonwealth literature and provides evidence from the work to support understanding. The student

a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
b. Evaluates the way an author's choice of words advances the theme or purpose of the work.
c. Applies knowledge of the concept that a text can contain more than one theme.

ELABLRL3 The student deepens understanding of literary works by relating them to their contemporary context or historical background, as well as to works from other time periods.

The student relates a literary work to primary source documents of its literary period or historical setting; the student:

    a.   Relates a literary work to the seminal ideas of the time in which it is set or the time of its composition.

i.   Empire

      ii.   Postcolonialism

    b. Relates a literary work to the characteristics of the literary time period that it represents.

i.   Anglo-Saxon Period

ii.   Medieval Period

iii.   Renaissance

      iv.   18th Century/Restoration/Neo-Classical Period
      v.   Romantic Period
      vi.   Victorian Period
      vii.   Modern Period
      viii.Postmodern Period

The student compares and contrasts specific characteristics of different genres as they develop and change over time for different purposes (e.g., heroic elegy, satirical essay, serial novel, etc.).

The student analyzes a variety of works representative of different genres within specific time periods in order to identify types of discourse (e.g., satire, parody, allegory, romance, pastoral) that cross the lines of genre classifications.

ELABLRL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in sophisticated literary works. The student composes essays, narratives, poems, or technical documents. The student

    a.   Demonstrate awareness of an author's use of stylistic devices and an appreciation of the effects created.
    b.   Analyze the use of imagery, language, and other particular aspects of a text that contribute to theme or underlying meaning.
    c.   Support important ideas and viewpoints through accurate and detailed references to the text and/or to other relevant works.
    d.   Analyze multiple, relevant historical records of a single event, examine their critical relationships to a literary work, and explain the perceived reason or reasons for the similarities and differences in factual historical records and a literary text from or about the same period.
    e.   Include information from relevant critical perspectives and evaluate the validity and reliability of sources.

ELABLRL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing.

ELABLRC1 The student reads a minimum of 25 grade-level appropriate books or book equivalents (1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.

ELABLRC2 The student participates in discussions related to curricular learning in all subject areas.

ELABLRC3 The student acquires new vocabulary in each content area and uses it correctly.

ELABLRC4 The student establishes a context for information acquired by reading across subject areas.

ELA12W1 The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals a satisfying closure.

ELA12W2 The student demonstrates competence in a variety of genres.

The student produces narrative writing that applies polished narrative strategies acquired in grades 6-8, in other genres of writing such as reflective compositions, historical investigative reports, and literary analyses, by raising the level of critical thinking skills and rhetorical techniques.

The student produces expository (informational) writing to explain an idea or concept and/or convey information and ideas from primary and secondary sources accurately and coherently.

ELA12W3 The student uses research and technology to support writing. The student

ELA12C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats.

ELA12LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA12LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.