ENG414 AP LITERATURE AND COMPOSITION
A Course Outline for English Language Arts

Parsippany-Troy Hills School District

Approved by the Board of Education
September 12, 2013

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Revised: November 1993
January 2004
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STATEMENT OF PURPOSE

Advanced Placement English IV is a college-level course, intended to provide the high school student with the opportunity to achieve college credit or placement through an integrated approach to language instruction. The course includes close reading of selected authors, novels, plays, short stories, essays and poetry of recognized literary merit. Concise writing of essays under timed conditions, producing a research paper and delivering oral presentations will be emphasized. A considerable number of reading and writing assignments requires a serious commitment of time and effort on the part of the students and the teacher. Separately we assess students to gauge progress and inform instruction. Benchmark assessments for students in grades 9 through 12 are administered in the form of a midterm and final exam for full year courses. *Special Note: Only final exams are administered at the end of quarter courses and semester courses.

This revision incorporates the New Jersey Student Learning Standards for English Language Arts and the New Jersey Student Learning Standards for Technology.
THE LIVING CURRICULUM

Curriculum guides are designed to be working documents. Teachers are encouraged to make notes in the margins. Written comments can serve as the basis for future revisions. In addition, the teachers and administrators are invited to discuss elements of the guides as implemented in the classroom and to work collaboratively to develop recommendations for curriculum reforms as needed.

AFFIRMATIVE ACTION

During the development of this course of study, particular attention was paid to material, which might discriminate on the basis of sex, race, religion, national origin, or creed. Every effort has been made to uphold both the letter and spirit of affirmative action mandates as applied to the content, the texts and the instruction inherent in this course.

MODIFICATIONS AND ADAPTATIONS

For guidelines on how to modify and adapt curricula to best meet the needs of all students, instructional staff should refer to the following link - http://njcdd.org/wp-content/uploads/2016/08/tools-teacherspart2.pdf. Instructional staff of students with Individualized Education Plans (IEPs) must adhere to the recommended modifications outlined in each individual plan.
GENERAL GOALS

The students will:

1. understand the literary contributions of specific cultures to the body of world literature.
2. appreciate the universal literary elements which connect cultures in a common humanity.
3. establish a broad background of reading experiences that emphasize close textual analysis as well as a comprehensive study of all literary genres.
4. master an increasingly sophisticated repertoire of rhetorical techniques for written and oral communication.
5. write a research paper.
GRADING PROCEDURES

MAJOR ASSIGNMENTS (Tests/Projects/Presentations/Writing) 50%
- Shared Inquiry: Writing process Pieces
- Reading projects: Revised Writing
- Oral Presentations: Literary Analysis paper
- Novel Tests: Timed Essay
- Research Process: Research Paper
- Technology Presentations: NJASK/HSPA Writing
- Creative Writing Pieces: Metacognitive Reflections

MINOR ASSIGNMENTS 35%
- Reader Response: Reading Logs
- Journals: NJASK/HSPA Preparation
- Article Annotations: Quizzes
- Reading Projects: Vocabulary

CLASSWORK/HOMEWORK 15%
- Online Activities: Class Discussions
- Group work: Journals
- Vocabulary: Reading Comprehension Checks
- Literature Circles: Literary Letters
- Discussion Questions: Creative Writing Pieces

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<th>Final Grade – Full Year Course</th>
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<td><strong>Full Year Course</strong></td>
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<td>• Each marking period shall count as 20% of the final grade (80% total).</td>
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REQUIRED READINGS BY UNITS

I. TEST PREPARATION
   A. Sample multiple-choice selections of prose, poetry, and drama. Questions focus on vocabulary, literary terms, drawing conclusions, author intent, theme, etc.
   B. Sample essay prompts examining poetry, prose, and drama including paired passages.
   C. Review and critique of student samples from ETS

II. CRISIS OF IDENTITY
   A. The Bible as literature. Selections may include: The Fall, The Flood, The First Murder, The Book of Job, Psalms, Proverbs, Parables
   B. Agamemnon, Aeschylus
   C. Oedipus, Sophocles
   D. “The Apology of Socrates,” Plato
   E. Hedda Gabler, Henrik Ibsen
   F. Additional supplemental readings

III. CONSEQUENCE OF CHOICE
   A. The Death of Ivan Ilyich, Tolstoy
   B. The Cherry Orchard, Chekhov
   C. Crime and Punishment, Dostoevsky
   D. The Inferno, Dante
   E. The Stranger, Camus
   F. Additional supplemental readings

IV. CRITICISM OF SOCIETY
   A. Aristotle’s “Poetics”
   B. Hamlet, Shakespeare
   C. The Metamorphosis, Kafka
   D. No Exit, Sartre
   E. Waiting for Godot, Beckett
   F. Additional supplemental readings
V. POETIC IMAGINATION
   A. *As I Lay Dying*, Faulkner
   B. Poetry from former AP exams
   C. Selections from a variety of poets from around the world and literary movements including Romanticism, Realism, Modernism, and Post-modernism.
   D. Additional supplemental readings
In accordance with district policy as mandated by the New Jersey Administrative Code and the New Jersey Student Learning Standards, the following are proficiencies required for the successful completion of the above named course.

The student will:

1. demonstrate excellent skills in grammar and mechanics.
2. evaluate the logical and functional relationship between content and language.
3. analyze advanced forms and strategies of various modes of discourse and classical essays.
4. following prewriting, outlining, drafting, revising, and researching guidelines for the research paper
5. research criticism on a given prose selection or play and distill his/her findings.
6. during a timed, in-class writing, compose an essay in response to a former AP exam question.
7. utilizing the AP holistic scoring method, critique essays written by peers.
8. investigate in essay form, a particular motif in literature: the fall, the quest, the journey.
9. after studying a period of world literature, relate a given work to its historical period.
10. recognize literary allusions in given selections.
11. demonstrate an assimilation of concepts from previously studied literary works.
12. explicate a selected poem through close reading emphasizing comprehension, shift in perspective, persona and inference.
13. read independently, several selections by authors of recognized literary merit and analyze them based on theme, style and tone.
14. read a Shakespearean drama and explicate the play.
15. select and read a second Greek tragedy and prepare an oral report.
16. select a topic and write an original, comparative, textual analysis of several literary works.
17. participate in various forms of group discussions designed to sharpen the student’s own powers of oral discourse.
18. demonstrate skills in advanced forms of written discourse including the ability to synthesize interpretation, employ logical analysis and form valid judgment.
19. research the influence of one author’s work upon another author’s/artist’s work and document appropriate citations from a computer search.
20. view a television program in which the woman is treated as a victim or heroine and select a character in a literary work who is prototypical of this role.
21. explore cinematic techniques and determine the process by which these methods influence the viewer.
22. following the prewriting strategies of brainstorming, free write and response journals, compose a first draft.
23. given a former AP free response question, determine which mode of discourse to use: expository, persuasive or argumentative.
24. select the appropriate tone and level of language for a given audience.
25. create a subtext for a character from a given play.
26. revise an essay to improve diction and specificity.
27. determine the meaning of unfamiliar vocabulary by decoding through context clues.
28. in making a presentation to the class, use a variety of technologies: PowerPoint, Prezi, IMovie, videotaping and audio taping equipment.
29. read works by authors from various cultures and exchange ideas in a shared inquiry.
30. use thesaurus to expand the range of diction in a written response.
31. given a work from a non-European country, determine the impact of the culture on the language.
I. **TEST PREPARATION**

**Essential Question(s):** What are strategies to perform well on the AP Literature Exam?

**Enduring Understanding(s):** Good test-takers practice multiple choice strategies, review writing tasks and criteria, and exemplars.

<table>
<thead>
<tr>
<th>PROFICIENCY / OBJECTIVE</th>
<th>Standards</th>
<th>SUGGESTED ACTIVITY</th>
<th>EVALUATION/ ASSESSMENT</th>
<th>TEACHER NOTES</th>
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<tr>
<td><strong>The student will be able to:</strong></td>
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<tr>
<td>1. demonstrate excellent skills in grammar and mechanics.</td>
<td>L.11-12.2a, L.11-12.1b, L.11-12.2a, L.11-12.2b, L.11-12.3, W.11-12.6, 8.1.12.D.2, 9.2</td>
<td>• having read “Poetics,” write an analysis of <em>Oedipus Rex</em> in light of Aristotle’s definition of a tragedy. Students will share their writing on <em>GoogleDocs</em> and provide feedback to their peers.</td>
<td>Teacher evaluation</td>
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<td>2. evaluate the logical and functional relationship between content and language.</td>
<td>RL.11-12.3, RL.11-12.4, RL.11-12.5, L.11-12.5, L.11-12.6, WS.11-12.3a, WS.11-12.3b, WS.11-12.3c, WS.11-12.3d, WS.11-12.3e, 8.1.12.A.4</td>
<td>• write a narrative essay for their college application process.</td>
<td>Peer critique</td>
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<td>3. analyze advanced forms and strategies of various modes of discourse and classical essays.</td>
<td>W.11-12.9a, W.11-12.9b, 8.1.12.A.2</td>
<td>• write an essay analyzing the style of the historical essayists.</td>
<td>Teacher evaluation</td>
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<td>4. following prewriting, outlining, drafting, revising, and</td>
<td>RL.11-12.1, RL.11-12.2</td>
<td>• write a research paper following guidelines in</td>
<td>Peer critique, teacher evaluation</td>
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<td>The student will be able to:</td>
<td>RI.11-12.4 RI.11-12.5 RI.11-12.6 RI.11-12.8 RI.11-12.9 RI.11-12.10 8.1.12.D.2 9.2</td>
<td>Students will: the Research Paper Handbook</td>
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## TEST PREPARATION

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<td>The student will be able to:</td>
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<td>5. research criticism on a given prose selection or play and distill his/her findings in a formal paper.</td>
<td>RI.11-12.7 RI-11-12.10 W.11-12.2a W.11-12.2b W.11-12.2c W.11-12.2d W.11-12.2e W.11-12.2f W.11-12.7 W.11-12.8 W.11-12.9b 8.1.12.A.2</td>
<td>• students will write a critical analysis essay of <em>Rosencrantz and Guildenstern.</em></td>
<td>Teacher evaluation</td>
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<td>6. during a timed, in-class writing, compose an essay in response to a former AP exam question.</td>
<td>W.11-12.1a W.11-12.1b W.11-12.1c W.11-12.1d W.11-12.1e W.11-12.2a W.11-12.2b W.11-12.2c W.11-12.2d W.11-12.2e W.11-12.2f W.11-12.4 W.11-12.10</td>
<td>• using questions from a former AP test, students will compose an essay based on their independent reading assignment.</td>
<td>Holistic AP scoring</td>
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<td>7. utilizing the AP holistic scoring method, critique essays written by peers.</td>
<td>W.11-12.5</td>
<td>• students will write an expository essay on <em>Hedda Gabler</em> under timed conditions.</td>
<td>Students score peer essays using AP holistic scale</td>
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II. **CRISIS OF IDENTITY**

**Essential Question(s):** How do characters deal with the challenges of their identities?

**Enduring Understanding(s):** Characters grasp an understanding of their own fate versus free-will and make sense of their world through the choices that they make.
## CRISIS OF IDENTITY

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<td>8. investigate in essay form a particular motif in literature: the fall, the quest, the journey.</td>
<td>RL.11-12.9 RL.11-12.10 W.11-12.9a</td>
<td>• students will write an essay discussing the motif of the journey using <em>The Inferno</em>, <em>Hamlet</em> and <em>Oedipus</em>.</td>
<td>Teacher evaluation via student/teacher-constructed rubric</td>
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<td>9. after studying a period of world literature, relate a given work to its historical period.</td>
<td>RL.11-12.10 8.1.12.C.1</td>
<td>• students will research the social milieu of Russia in the late 19th Century and relate tenor of the times to <em>Crime and Punishment</em> and post on Moodle discussion board.</td>
<td>Essay in which the cause and effect are examined</td>
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<td>10. recognize literary allusions in given selections.</td>
<td>RL.11-12.1 8.1.12.D.2</td>
<td>• compose an essay in which they analyze the function of a biblical allusion.</td>
<td>Teacher evaluation via student/teacher-constructed rubric</td>
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<td>11. demonstrate an assimilation of concepts from previously studied literary works.</td>
<td>RL.11-12.10</td>
<td>• select an inanimate object which appears in 3-5 works read during the AP course and formulate an original thesis which traces the function of the object.</td>
<td>Oral presentation</td>
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<td>12. explicate a selected poem through close reading emphasizing comprehension, shift in perspective, persona and inference.</td>
<td>RL.11-12.1 RL.11-12.2 RL.11-12.4 RL.11-12.6 8.1.12.C.1</td>
<td>• conduct a “poetry seminar” in which they lead a class in a reading and analysis of a given poem.</td>
<td>Teacher evaluation in a student/teacher-constructed rubric</td>
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<td>The student will be able to:</td>
<td>RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6</td>
<td>Students will: read independently, several selections by authors of recognized literary merit and analyze them based on theme, style and tone. • read independently several selections by Russian authors. In a seminar format, students will compare/contrast the theme, style and tone of the selected stories.</td>
<td>Student responses</td>
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## CRISIS OF IDENTITY

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<td>14. read a Shakespearean drama and explicate the play.</td>
<td>RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5</td>
<td>• read a Shakespearean play and explicate the significance of minor characters in an oral presentation.</td>
<td>Teacher evaluation in a student/teacher-constructed rubric</td>
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<td>15. select and read a second Greek tragedy and prepare an oral report.</td>
<td>RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 SL.11-12.4 SL.11-12.5 SL.11-12.6 8.2.12.A.1</td>
<td>• lead a seminar based on the reading of a Greek tragedy of choice.</td>
<td>Peer participation</td>
<td></td>
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<td>16. select a topic and write an original, comparative textual analysis of several literary works.</td>
<td>W.11-12.9a W.11-12.4 W.11-12.5 W.11-12.2a W.11-12.2b W.11-12.2c W.11-12.2d W.11-12.2e W.11-12.2f</td>
<td>• after completing <em>Oedipus Rex</em> and <em>Things Fall Apart</em>, differentiate between Sophocles’ view of fate and Achebe’s perception of Chi.</td>
<td>Teacher evaluation of comparison/contrast essay</td>
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III. **CONSEQUENCE OF CHOICE**

**Essential Question(s):** What are the external and internal conflicts which result from a character’s Choices?

**Enduring Understanding(s):** Characters often drive the plot of a literary work by shaping their outcomes as a direct result of their choices.
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<td>17. participate in various forms of group discussions designed to sharpen the student’s own powers of oral discourse.</td>
<td>SL.11-12.1a SL.11-12.1b SL.11-12.1c SL.11-12.1d SL.11-12.2 SL.11-12.3</td>
<td>• participate in a shared inquiry based on <em>A Portrait of the Artist as a Young Man</em>, focusing on sensory imagery.</td>
<td>Teacher observation using rubric</td>
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<td>18. demonstrate skills in advanced forms of written discourse including the ability to synthesize interpretation, employ logical analysis and form valid judgment.</td>
<td>W.11-12.9a W.11-12.1a W.11-12.1b W.11-12.1c W.11-12.1d W.11-12.1e W.11-12.2a W.11-12.2b W.11-12.2c W.11-12.2d W.11-12.2e W.11-12.2f 8.1.12.A.2 9.2</td>
<td>• write a formal essay that will include original synthesis, speculation and analysis.</td>
<td>Peer critique AP holistic scoring guide</td>
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<td>19. research the influence of one author’s work upon another author’s/artist’s work and document appropriate citations from a computer search.</td>
<td>RL.9-10.9 RL.11-12.7 8.1.12.D.2</td>
<td>• research the influence of a given author’s work upon another writer of recognized literary merit utilizing electronic sources.</td>
<td>Teacher evaluation in a student/teacher-constructed rubric</td>
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<td>20. view a television program in which the woman is treated as a victim or heroine and select a character in a literary work who is prototypical of this role.</td>
<td>RL.9-10.7 8.1.12.D.5</td>
<td>• write a comparison/contrast essay which compares the treatment of a female victim in a TV program to Ibsen’s portrayal of the protagonist in <em>Hedda Gabler</em>.</td>
<td>Peer critique</td>
<td></td>
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<td>21. explore cinematic techniques and determine the process by which these methods influence the viewer.</td>
<td>FL.11-12.7 8.1.12.D.5</td>
<td>• view two versions of <em>Hamlet</em> and analyze the impact of the cinematic techniques of the play.</td>
<td>Class discussion</td>
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<td>22. following the prewriting strategies of brainstorming, free write and response journals, compose a first draft.</td>
<td>W.11-12.5 8.1.12.C.1 9.2</td>
<td>• using response journals, compose a first draft of a character paper based on one of the significant roles in <em>Hamlet</em>.</td>
<td>Teacher evaluation in a student/teacher-constructed rubric</td>
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IV.  CRITICISM OF SOCIETY

Essential Question(s):  How do external factors, such as society affect the growth of a character, or the progress of plot?

Enduring Understanding(s):  Characters and plot are dependent on a character’s function in challenging their setting, society, or norms.
### CRITICISM OF SOCIETY

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<td><strong>TEACHER NOTES</strong></td>
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<tr>
<td>23. given a former AP free response question, determine which mode of discourse to use: expository, persuasive or argumentative.</td>
<td>W.11-12.9a</td>
<td>• write a free-response to a former AP question using titles from the course of study.</td>
<td>Peer critique via AP holistic scoring guide</td>
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<td>24. select the appropriate tone and level of language for a given audience.</td>
<td>W.11-12.4</td>
<td>• write a letter from the perspective of Marie in <em>The Stranger</em> to Meursault in prison.</td>
<td>Pair/share and evaluation of language</td>
<td></td>
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<tr>
<td>25. create a subtext for a character from a given play.</td>
<td>RL.11-12.1 RL.11-12.3 RL.11-12.6 8.1.12.D.1</td>
<td>• write a Stanislavskian subtext for a selected character from <em>The Cherry Orchard</em> in collaboration with a peer.</td>
<td>Student performance</td>
<td></td>
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<tr>
<td>26. revise an essay to improve diction and specificity.</td>
<td>S.11-12.5</td>
<td>• do a free-write in which they respond to the song, “Killing an Arab” and associate it with the parallel scene in <em>The Stranger</em>.</td>
<td>Draft a revision with target emphasis on appropriate diction and specificity to text</td>
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V. **POETIC IMAGINATION**

**Essential Question(s):** How do the forms and techniques that poets use affect the meaning of their poems and the tone?

**Enduring Understanding(s):** Tone is dependent on setting, language, devices, and speaker.

### POETIC IMAGINATION

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<th>Standards</th>
<th>SUGGESTED ACTIVITY</th>
<th>EVALUATION/ASSESSMENT</th>
<th>TEACHER NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will be able to:</td>
<td>Students will:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. determine the meaning of unfamiliar vocabulary by decoding through context clues.</td>
<td>RL.11-12.4 L.11-12.4a L.11-12.4d</td>
<td>• determine the meaning of an unfamiliar word by tracing its antecedents.</td>
<td>Extended definition</td>
<td></td>
</tr>
<tr>
<td>28. in making a presentation to the class, use a variety of technologies: PowerPoint, Prezi, IMovie, videotaping and audio taping equipment.</td>
<td>SL.11-12.4 SL.11-12.5 SL.11-12.6 8.1.12.F.2 9.2</td>
<td>• explicate a sonnet or villanelle to the class using AVA resources. After presentation, students will complete self-reflection.</td>
<td>Oral presentation</td>
<td></td>
</tr>
<tr>
<td>PROFICIENCY/OBJECTIVE</td>
<td>Standards</td>
<td>SUGGESTED ACTIVITY</td>
<td>EVALUATION/ASSESSMENT</td>
<td>TEACHER NOTES</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------------------</td>
<td>--------------------------</td>
<td>-------------------------------------------------------------------------------------</td>
<td>--------------------------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>The student will be able to:</td>
<td></td>
<td>Students will:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29. read works by authors from various cultures and exchange ideas in a shared inquiry.</td>
<td>SL.11-12.1a SL.11-12.1b SL.11-12.1c SL.11-12.1d SL.11-12.2 SL.11-12.3 L.11-12.6</td>
<td>• lead and/or participate in shared inquiry on author’s work from a non-European culture.</td>
<td>Teacher observation Teacher-generated rubric</td>
<td></td>
</tr>
<tr>
<td>30. use a thesaurus to expand the range of diction in a written response.</td>
<td>L.11-12.4c 8.1.12.A.1</td>
<td>• choose a piece from their portfolios to revise for diction with a peer.</td>
<td>Peer critique</td>
<td></td>
</tr>
<tr>
<td>31. given a work from a non-European country, determine the impact of the culture on the language.</td>
<td>RL.11-12.1 RL.11-12.4</td>
<td>• using a piece by Amy Tan, free-write on the impact of Asian culture on the language of the novel.</td>
<td>Class discussion and sharing of responses</td>
<td></td>
</tr>
</tbody>
</table>
SUGGESTED TEXTBOOKS


RESOURCES

The Writing Lab & OWL at Purdue and Purdue University. *OWL Purdue Online Writing Lab*. Purdue University, 2013. Web. 30 July, 2013.
SUPPLEMENTAL READINGS

Achebe, Chinua
A Man of the People

Achebe, Chinua
No Longer at Ease

Allende, Isabel
The House of Spirits

Gordimer, Nadine
July’s People

Hesse, Hermann
Siddhartha

Ibsen, Henrik
Four Plays

Joyce, James
The Dubliners, A Portrait of the Artist as a Young Man

Kafka, Franz
The Trial

Kingsolver, Barbara
The Bean Trees

Lind, R., editor
The Greek Plays

Morrison, Toni
Song of Solomon

O’Brien, Tim
The Things They Carried

Shakespeare, William
Merchant of Venice

Sophocles
Antigone

Stoppard, Tom
Rosencrantz and Guildenstern Are Dead

Tan, Amy
The Joy Luck Club

Tan, Amy
The Kitchen God’s Wife

Voltaire
Candide
**AP SUGGESTED READING LIST**

Based on previous examinations, the following is a list of authors, plays and novels that have been suggested for use on the open essay question and that students have chosen to write about. A reading of this tabulation will give you a good idea of the range of the works that are probably the most widely taught in AP literature classes.

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Achebe, Chinua</td>
<td>Things Fall Apart</td>
</tr>
<tr>
<td>Aeschylus</td>
<td>Oresteia</td>
</tr>
<tr>
<td>Aristophanes</td>
<td>Lysistrata</td>
</tr>
<tr>
<td>Brecht, Bertolt</td>
<td>Mother Courage and her Children</td>
</tr>
<tr>
<td>Bronte, Emily</td>
<td>Wuthering Heights</td>
</tr>
<tr>
<td>Camus, Albert</td>
<td>The Plague</td>
</tr>
<tr>
<td>Chopin, Kate</td>
<td>The Awakening</td>
</tr>
<tr>
<td>Conrad, Joseph</td>
<td>Lord Jim, Victory</td>
</tr>
<tr>
<td>Defoe, Daniel</td>
<td>Moll Flanders</td>
</tr>
<tr>
<td>Dickens, Charles</td>
<td>David Copperfield, Great Expectations, Hard Times</td>
</tr>
<tr>
<td>Dostoevski, Feodor</td>
<td>Notes from the Underground</td>
</tr>
<tr>
<td>Ellison, Ralph</td>
<td>Invisible Man</td>
</tr>
<tr>
<td>Euripides</td>
<td>Medea</td>
</tr>
<tr>
<td>Faulkner, William</td>
<td>Light in August, The Sound and the Fury</td>
</tr>
<tr>
<td>Fielding, Henry</td>
<td>Joseph Andrews</td>
</tr>
<tr>
<td>Flaubert, Gustave</td>
<td>Madame Bovary</td>
</tr>
<tr>
<td>Forster, E. M.</td>
<td>Howards End, A Passage to India</td>
</tr>
<tr>
<td>Gaines, Ernest J.</td>
<td>A Gathering of Old Men</td>
</tr>
<tr>
<td>Hardy, Thomas</td>
<td>Jude the Obscure, Tess of the D’Urbervilles</td>
</tr>
<tr>
<td>Heller, Joseph</td>
<td>Catch 22</td>
</tr>
<tr>
<td>Hellman, Lillian</td>
<td>The Little Foxes</td>
</tr>
<tr>
<td>Hemingway, Ernest</td>
<td>The Sun Also Rises, A Farewell to Arms</td>
</tr>
<tr>
<td>Hurston, Zora Neale</td>
<td>Their Eyes Were Watching God</td>
</tr>
<tr>
<td>Huxley, Aldous</td>
<td>Brave New World</td>
</tr>
</tbody>
</table>
Ibsen, Henrik
James, Henry
Joyce, James
Kerouac, Jack
Lawrence, D. H.
Marquez, Gabriel Garcia
Melville, Herman
Miller, Arthur
Morrison, Toni
O’Connor, Flannery
O’Neill, Eugene
Paton, Alan
Rhys, Jean
Shakespeare, William
Shaw, George Bernard
Shelley, Mary
Steinbeck, John
Tan, Amy
Tolstoy, Leo
Vonnegut, Kurt
Wharton, Edith
Wilde, Oscar
Williams, Tennessee
Woolf, Virginia
Wright, Richard

The Wild Duck
The Turn of the Screw, Washington Square, Portrait of a Lady
The Dead
On the Road
Sons and Lovers
One Hundred Years of Solitude
Billy Budd, Moby Dick
All My Sons
Beloved, Song of Solomon
Wise Blood
The Hairy Ape, Long Day’s Journey Into Night
Cry, The Beloved Country
Wide Sargasso Sea
Julius Caesar, King Lear, A Midsummer Night’s Dream, Othello, Romeo and Juliet, Twelfth Night
Major Barbara, Man and Superman, Mrs. Warren’s Profession, Pygmalion
Frankenstein
The Grapes of Wrath
The Joy Luck Club, The Kitchen God’s Wife
Anna Karenina
Slaughterhouse Five
Ethan Frome, The House of Mirth
The Picture of Dorian Gray
A Streetcar Named Desire
To the Lighthouse, Mrs. Dalloway
Native Son, Black Boy
APPENDIX A  SAMPLE AUTHENTIC ASSESSMENT
AUTHENTIC ASSESSMENT

SOUNDTRACK PROJECT

You are the executive producer of soundtracks for Time-Warner and have been given the opportunity to pitch a soundtrack to (current director) for his new film production of *Crime and Punishment*. Choose five songs representative of five themes from the novel. Write a letter to (director) in which you give a rationale for each particular song you choose. In the letter be sure to explain: 1) how each song relates to a theme, 2) for which scene the song is appropriate, and 3) particular lines from the scene in the novel for which the song is particularly appropriate. Your letter should include an introduction and conclusion, as well as persuasive language to “sell” the director on your choice of songs.

With your letter, you should include a CD of your songs. The cover of the CD should contain a print of artwork from the time period of *Crime and Punishment* and relate to the plot.

Best wishes as you promote your ideas.
### SOUNDTRACK PROJECT RUBRIC

<table>
<thead>
<tr>
<th>Section</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION</strong></td>
<td>Contains title of piece, clear thesis, songs, themes, statement of purpose</td>
<td>Contains all of the elements and a thesis, statement of purpose</td>
<td>Contains some of the elements and a weak thesis, unclear statement of purpose</td>
<td>Contains some of the elements and no thesis, and/or statement of purpose</td>
</tr>
<tr>
<td><strong>BODY</strong></td>
<td>Meets all requirements with strong analysis, discussion of theme and songs</td>
<td>Meets all requirements with analysis, discussion of theme and songs</td>
<td>Meets some requirements of analysis of theme and songs</td>
<td>Many flaws in discussion of analysis of theme and songs</td>
</tr>
<tr>
<td><strong>CONCLUSION</strong></td>
<td>Effectively reworded thesis, draws conclusions, all other elements</td>
<td>Reworded thesis, draws few conclusions and other elements included</td>
<td>Original thesis, few/no conclusions, some elements included</td>
<td>Missing thesis and/or conclusions, few other elements included</td>
</tr>
<tr>
<td><strong>PARENTHEtical</strong></td>
<td>Inclusion, effective use and proper format of quotations</td>
<td>Inclusion and proper format of quotations</td>
<td>Some mistakes in inclusion and format of quotes</td>
<td>Does not meet quotation requirement</td>
</tr>
<tr>
<td><strong>GRAMMARMark  —  SPELLING, TRANSITIONS, SENTENCE STRUCTURE</strong></td>
<td>Virtually no mistakes and high level structure</td>
<td>Few mistakes and high level sentence structure</td>
<td>Some mistakes – basic sentence structure</td>
<td>Many mistakes and flaws in sentence structure</td>
</tr>
<tr>
<td><strong>PERSUASIVE LANGUAGE</strong></td>
<td>Effective use of persuasive language</td>
<td>Use of persuasive language</td>
<td>Little use of persuasive language</td>
<td>No use of persuasive language</td>
</tr>
<tr>
<td><strong>ART COVER</strong></td>
<td>Art that strongly relates to novel</td>
<td>Art with relation to novel</td>
<td>Art with little relation to novel</td>
<td>No art included</td>
</tr>
<tr>
<td><strong>WORK CITED</strong></td>
<td>Proper format – inclusion of all sources</td>
<td>Most entries with proper format – all sources included</td>
<td>Flaws in format – may be missing sources</td>
<td>Flaws in format and missing sources</td>
</tr>
<tr>
<td><strong>LETTER FORMAT</strong></td>
<td>Correct use of letter format</td>
<td>Use of letter format</td>
<td>Partial use of letter format</td>
<td>No use of letter format</td>
</tr>
<tr>
<td><strong>MUSIC COMPILATION</strong></td>
<td>CD of 5 songs included</td>
<td></td>
<td></td>
<td>CD not included</td>
</tr>
</tbody>
</table>
APPENDIX B  RUBRICS
### NEW JERSEY REGISTERED HOLISTIC SCORING RUBRIC

<table>
<thead>
<tr>
<th>In scoring, consider the grid of written language</th>
<th>Inadequate Command</th>
<th>Limited Command</th>
<th>Partial Command</th>
<th>Adequate Command</th>
<th>Strong Command</th>
<th>Superior Command</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Content and Organization</td>
<td>• May lack opening and/or closing</td>
<td>• May lack opening and/or closing</td>
<td>• Generally has opening and/or closing</td>
<td>• Opening and closing</td>
<td>• Opening and closing</td>
<td></td>
</tr>
<tr>
<td>• Minimal response to topic; uncertain focus</td>
<td>• Attempts to focus</td>
<td>• Usually has single focus</td>
<td>• Single focus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• No planning evident; disorganized</td>
<td>• Attempts organization</td>
<td>• May lack some transitions between ideas</td>
<td>• Ideas loosely connected</td>
<td>• Logical progression of ideas</td>
<td>• Logical progression of ideas</td>
<td></td>
</tr>
<tr>
<td>• Details random, inappropriate, or barely apparent</td>
<td>• Details lack elaboration, i.e., highlight paper</td>
<td>• Repetitious details</td>
<td>• Uneven development of details</td>
<td>• Details appropriate and varied</td>
<td>• Details effective, vivid, explicit, and pertinent</td>
<td></td>
</tr>
<tr>
<td>Usage</td>
<td>• No apparent control</td>
<td>• Numerous errors</td>
<td>• Errors/patterns of errors may be evident</td>
<td>• Some errors that do not interfere with meaning</td>
<td>• Few errors</td>
<td>• Very few, if any, errors</td>
</tr>
<tr>
<td>Sentence Construction</td>
<td>• Excessive monotony/same structure</td>
<td>• Little variety in syntax</td>
<td>• Some variety</td>
<td>• Variety in syntax appropriate and effective</td>
<td>• Few errors</td>
<td>• Precision and/or sophistication</td>
</tr>
<tr>
<td>Mechanics</td>
<td>• Errors so severe they detract from meaning</td>
<td>• Numerical serious errors</td>
<td>• Patterns of errors evident</td>
<td>• No consistent pattern of errors</td>
<td>• Few errors</td>
<td>• Very few, if any, errors</td>
</tr>
</tbody>
</table>

**NON-SCORABLE RESPONSES**
- NR = No Response
  - Student wrote too little to allow a reliable judgment of his/her writing.
- OT = Off Topic/Off Task
  - Student did not write on the assigned topic/task, or the student attempted to copy the prompt.
- NE = Not English
  - Student wrote in a language other than English.
- WF = Wrong Format
  - Student did not respond in the format (or mode) designated in the prompt.

Note: All unscorable responses (NSRs), with the exception of NR, must be coded by the Scoring Director.
# OPEN-ENDED SCORING RUBRIC
For Reading

<table>
<thead>
<tr>
<th>Points</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>A 4-point response clearly demonstrates understanding of the task, completes all requirements, and provides an insightful explanation/opinion that links to or extends aspects of the text.</td>
</tr>
<tr>
<td>3</td>
<td>A 3-point response demonstrates an understanding of the task, completes all requirements, and provides some explanation/opinion using situations or ideas from the text as support.</td>
</tr>
<tr>
<td>2</td>
<td>A 2-point response may address all of the requirements, but demonstrates a partial understanding of the task, and uses text incorrectly or with limited success resulting in an inconsistent or flawed explanation.</td>
</tr>
<tr>
<td>1</td>
<td>A 1-point response demonstrates minimal understanding of the task, does not complete the requirements, and provides only a vague reference to or no use of the text.</td>
</tr>
<tr>
<td>0</td>
<td>A 0-point response is irrelevant or off-topic.</td>
</tr>
</tbody>
</table>
## ADVANCED PLACEMENT SCORING RUBRIC

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-8</td>
<td>Well-organized and well-written essays that clearly analyze the work and address every part of the question. These essays use apt, specific references to the text in order to discuss the author’s use of elements such as diction, imagery, pace and point of view. Though they may not be error-free, these papers are perceptive in their analysis and demonstrate writing that is clear and sophisticated.</td>
</tr>
<tr>
<td>7-6</td>
<td>The content of these papers resembles that of higher scoring essays, but is less precise and less aptly supported. These papers deal with literary elements such as diction, imagery and pace, but are less effective than the upper range essays. Essays scored at seven will generally exhibit fewer mechanical errors and draw from the passage more incisively than those scored at six.</td>
</tr>
<tr>
<td>5</td>
<td>These essays are superficial. Although not seriously in error about the content and literary techniques, they miss the complexity of the piece and offer only a perfunctory analysis. The treatment of elements such as diction and imagery is overly generalized or mechanical. The writing adequately conveys the writer’s thoughts, but the essays themselves are commonplace, poorly conceived, poorly organized and simplistic.</td>
</tr>
<tr>
<td>4-3</td>
<td>These essays reflect an incomplete understanding of the text and do not completely respond to the question. The discussion is unclear or simply misses the point. The treatment of literary elements is scantly and unconvincing with little support drawn from the text. Typically, these papers reveal marked weakness in the writer’s ability to handle the mechanics of written English.</td>
</tr>
<tr>
<td>2-1</td>
<td>These essays contain the errors found in three or four scoring essays to an even more pronounced degree. One to two scoring essays either completely misunderstand the text or fail to address the question. Typically, these essays are incoherent, too short or both. The writing demonstrates no control of written English, either grammatically or organizationally.</td>
</tr>
<tr>
<td>0</td>
<td>This is a response that completely fails to address the question. This is no response, an essay written in a foreign language, an essay written on an unrelated topic, or an essay that is completely illegible.</td>
</tr>
</tbody>
</table>

*from The College Board*
# NEW JERSEY SPEAKING RUBRIC

<table>
<thead>
<tr>
<th></th>
<th>SCORE POINT 1 INADEQUATE COMMAND</th>
<th>SCORE POINT 2 LIMITED COMMAND</th>
<th>SCORE POINT 3 ADEQUATE COMMAND</th>
<th>SCORE POINT 4 STRONG COMMAND</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTENT/ORGANIZATION</strong></td>
<td>• Has little or no focus on central idea or topic • Offers insufficient or unrelated details • May have an opening or closing • May have little or no conclusion/opinion • Has little or no varied sentence structure and word choice</td>
<td>• Attempts to focus on a central idea or topic • Lists related details but provides no elaborations • May have an opening or closing • Attempts to form a conclusion/opinion • Has little varied sentence structure and word choice</td>
<td>• Conveys a central idea or topic • Provides sufficient details; may have some elaboration • Has an opening or closing • Includes a conclusion/opinion that is linked to central idea or topic • May use varied sentence structure and word choice</td>
<td>• Maintains clear focus on a central idea or topic • Elaborates details to support central idea • Has an opening or closing • Includes a clearly stated conclusion/opinion that is linked to central idea or topic • Uses varied sentence structure and word choice</td>
</tr>
<tr>
<td><strong>DELIVERY (SPOKEN)</strong></td>
<td>• Exhibits little or no awareness of audience • Speaks too softly or loudly with little or no expression; gives no evidence of pacing or intonation</td>
<td>• Exhibits some awareness of audience through minimal or excessive eye contact or gestures • Speaks too softly or loudly with little or no expression; gives little evidence of pacing or intonation</td>
<td>• Attends to audience through eye contact and gestures • Speaks audibly with expression; attempts to use pacing and intonation</td>
<td>• Clearly attends to audience through good eye contact and gestures • Speaks audibly with expression; uses pacing and intonation effectively</td>
</tr>
<tr>
<td><strong>NR</strong></td>
<td>No Response</td>
<td>Student refuses or is unable to complete the speaking task.</td>
<td>The topic of the student’s presentation is not linked to the speaking prompt.</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX C  LANGUAGE ARTS SHOWCASE PORTFOLIO
LANGUAGE ARTS SHOWCASE PORTFOLIO

COURSE OF STUDY: ________________________________________

TABLE OF CONTENTS
1. Growth in Writing Entry
2. Best Writing Process Entry
3. Reading Process Entry
4. Technology Entry
5. Oral Presentation Entry (Optional)

GROWTH IN WRITING ENTRY

Selection – Expository Piece of Writing ________________________________________

Targeted Skill:  Grade 9  Development of introductory strategies
                Grade 10  Integrating primary sources
                Grade 11  Integrating primary and secondary sources
                Grade 12  Coherence (and adherence) to the thesis statement – attention to diction, clarity, unity

STUDENT SELF-ASSESSMENT

1. How did you go about writing this piece? How did you come up with the topic? What influenced you as you were working on this piece?
2. Why did you select each of these pieces in your growth entry?
3. What did you learn about writing and about yourself as a writer from composing these two pieces?
BEST PROCESS PIECE ENTRY

Selection – Use of Writing as Process

Target Skill:  
Grade 9  Constructing an effective thesis statement  
Grade 10  Research citations, notecards/quote chart, correct format  
Distinguishing between revision and editing  
Grade 11  Revision strategies – delimiting a topic, identifying fallacies, bias, and speculation in revising an essay and essay’s argument  
Grade 12  Effective revision techniques – synthesize, interpret, employ logical analysis, and form valid judgments

List additional pieces included with this entry:

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

STUDENT SELF-ASSESSMENT

1. How did you get started on this piece? How did you decide on a topic?
2. What happened as you worked on it? How did you go about writing it?
3. How did your ideas about the topic change from the beginning to the end of working on the piece?
4. What were the hardest decisions to make as you worked on the piece? How did you make them?
READING PROCESS ENTRY

*Titles of pieces of work included with this entry:*  

- Metacognitive response LOGS  
- Using “think-aloud” reading strategies and rubrics to evaluate student responses  
- Using “think-aloud” reading strategies with poetry  
- Dialectic responses

STUDENT SELF-ASSESSMENT

1. How did you go about choosing the work samples you have included?  
2. What did you learn about the reading process from doing the work you have submitted?  
3. How does the work you have included show what happens in your mind during the act of reading?  
4. What do the work samples you have included show about your strengths and weaknesses as a reader?

TECHNOLOGY ENTRY

*Title of work included with this entry:*  

- Create and manipulate information, independently and/or collaboratively to solve problems, and design and develop products  
- Evaluate information sources for accuracy, relevance, and appropriateness  
- Make informed choices among technology systems, resources, and services in a variety of contexts  
- Produce a multimedia product using text, graphics, moving images, and sound
ORAL PRESENTATION – (Optional)

Title of Presentation: __________________________________________________________________________

Targeted Skill:  Grade 9  Teacher and peer evaluation rubric and a self-reflection
                   Grade 10  Effective use of persuasive speaking techniques in a 4-minute formal presentation
                   Grade 11  Content Skills – develop meaningful messages, details, sources
                              Delivery Skills – tone, voice modulation, eye contact, platform movement
                   Grade 12  Content Skills – clarity, accuracy
                              Delivery Skills – diction, demeanor

STUDENT SELF-ASSESSMENT

1. Why did you select this piece for the oral presentation entry?
2. What did you learn about speaking and about yourself as a speaker from preparing and delivering this oral presentation?
3. How does this presentation show something about your strengths and weaknesses as a speaker?
4. What difficulties or challenges did you face as you prepared this oral presentation? What did you especially enjoy about this task
APPENDIX D

NEW JERSEY STUDENT LEARNING STANDARDS
NEW JERSEY STUDENT LEARNING STANDARDS

3 - English Language Arts
8 - Technology
9 - 21st Century Life and Careers
APPENDIX E  CURRICULUM MODIFICATIONS & ADAPTATIONS
There is no recipe for adapting general education curriculum to meet each student’s needs. Each teacher, each student, each classroom is unique and adaptations are specific to each situation.

Keep in mind that curriculum does not always need to be modified. By providing multi-level instruction you will find that adapting a lesson may not always be necessary. Differentiating instruction and providing multiple ways assess allows more flexibility for students to meet the standards and requirements of the class. At other times, the curriculum can be made more accessible through accommodations. In addition, supports for one student may not necessarily be the same in all situations, e.g., a student who needs full time support from a paraprofessional for math may only need natural supports from peers for English, and no support for art. And, supports should not be determined by the disability label, instead supports should be used when the instructional or social activity warrants the need for assistance. (Fisher and Frey, 2001).

The forms and examples on the following pages provide information about curriculum and types of adaptations that could be considered in developing the appropriate strategy for a particular student. Examples are provided for both elementary and secondary levels.
A Curricular Adaptation and Decision-making Process

This decision-making flowchart can be used to conceptualize the process of selecting and implementing curricular adaptations. It should be used as a tool for a team in determining an individual student’s needs.

1. Identify the student’s individual educational goals and objectives to be emphasized during general education activities

2. Articulate the expectations for the student’s performance in general education activities

3. **Determine what to teach**
   - As a team, determine the content of the general education activity, theme or unit study

4. **Determine how to teach**
   - As a team, determine if, without modification, the student can actively participate and achieve the same essential outcomes as non-disabled classmates. If the student cannot achieve the same outcomes...

5. Select of design appropriate adaptations

   - Select instructional arrangement
   - Select lesson format
   - Employ student-specific teaching strategies
   - Select curricular goals specific to the lesson
   - Engineer the physical and social classroom environment
   - Design modified materials
   - Select natural supports and supervision arrangements

6. If the above adaptation strategies are not effective, design an alternative activity

7. Evaluate effectiveness of adaptations
A Curricular Adaptation and Decision-making Model

Examine the Structure of the Instruction

1. Can the student actively participate in the lesson without modification? Will the same essential outcome he achieved?
2. Can the student’s participation be increased by changing the instructional arrangement?
   - From traditional arrangements to:
     • Cooperative groups
     • Small groups
     • Peer partners
     • Peer or cross-age tutors
3. Can the student’s participation be increased by changing the lesson format?
   - Interdisciplinary/thematic units
   - Activity-based lessons, games, simulations, role-plays
   - Group investigation or discovery learning
   - Experiential lessons
   - Community-referenced lessons
4. Can the Student’s participation and understanding be increased by changing the delivery of instruction or teaching style?

Examine the Demands and Evaluation Criteria of the Task

5. Will the student need adapted curricular goals?
   • Adjust performance standards
   • Adjust pacing
   • Same content but less complex
   • Similar content with functional/direct applications
   • Adjust the evaluation criteria or system (grading)
   • Adjust management techniques

Examine the Learning Environment

6. Can the changes he made in the classroom environment or lesson location that will facilitate participation?
   • Environmental/physical arrangements
• Social rules
• Lesson location

**Examine the Materials for Learning**

7. Will different materials be needed to ensure participation?
   - Same content but variation in size, number, format
   - Additional or different materials/devices
   - Materials that allow a different mode of input
   - Materials that allow a different mode of output
   - Materials that reduce the level of abstraction of information

**Examine the Support Structure**

8. Will personal assistance be needed to ensure participation?
   - From peers or the general education instructor?
   - From the support facilitator’?
   - From therapists’?
   - From paraprofessionals?
   - From others?

**Arrange Alternative Activities that Foster Participation and Interaction**

9. Will a different activity need to be designed and offered for the student and a small group of peers?
   - In the classroom
   - In other general education environments
   - In community-based environments

## Curriculum Adaptations

It is important to correlate adaptations with the IEP. In other words, we are not adapting for adaptations sake but, to meet the student’s needs as identified on an IEP.

<table>
<thead>
<tr>
<th>a. Curriculum as is.</th>
<th>Move in this direction only when necessary</th>
</tr>
</thead>
<tbody>
<tr>
<td>This is the type we forget most frequently. We need to constantly be looking at the general education curriculum and asking if the students on IEPs may gain benefit from participating in the curriculum as is. We need to keep in mind that incidental learning does occur. Curriculum as is supports outcomes as identified in standard curriculum.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>b. Different objective within the same activity and curriculum.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The student with an IEP works with all the other students in the classroom participating in the activity when possible but, with a different learning objective from the other students. This is where the principle of partial participation fits. Examples include.</td>
<td></td>
</tr>
<tr>
<td>• A student with a short attention span staying on task for 5 minutes.</td>
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<tr>
<td>• Using a switch to activate a communication device to share during a class discussion.</td>
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<tr>
<td>• Expressing one’s thoughts by drawing in a journal instead of writing.</td>
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<tr>
<td>• Holding a book during reading time.</td>
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<tr>
<td>• Understanding the effect World War II has on the present rather than knowing the names and dates of key battles.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>c. Material or environmental adaptations.</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>The material or environmental changes are utilized so that participation in the general education curriculum by the student with the IEP may occur. Examples include:</td>
<td></td>
</tr>
<tr>
<td>• 5 spelling words from the weekly list instead of the standard 20.</td>
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<tr>
<td>• Completing a cooking assignment by following picture directions rather than written directions.</td>
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<tr>
<td>• Changing the grouping of the class from large group to small groups (possible with the additional support staff).</td>
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<tr>
<td>• Changing the instructional delivery from lecture to the cooperative learning format.</td>
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<tr>
<td>• Using a computer to write an assignment instead of paper and pencil.</td>
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<tr>
<td>• Reading a test to a student.</td>
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<tr>
<td>• Highlighting the important concepts in a textbook.</td>
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<tr>
<td>• Having the student listen to a taped textbook.</td>
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<tr>
<td>• Using enlarged print.</td>
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<tr>
<td>• Using an assistive technology device.</td>
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<tr>
<td>• Using visual cues such as picture and/or word schedules for those who have difficulty staying on task.</td>
<td></td>
</tr>
<tr>
<td>• Using a note taking guide listing the key concepts during a lecture.</td>
<td></td>
</tr>
</tbody>
</table>
d. Providing Physical assistance. Assistance from another person may be needed for a student to participate in a classroom activity. If possible, it is better to use natural supports (peers) as these will be the people always present in the student’s life. If the use of peers is not possible, then either the support teacher, the paraprofessional, the classroom teacher, the classroom aide, or a parent volunteer may provide the assistance. Most peers and staff will need training in the correct way of providing physical assistance. In addition, we need to keep in mind the principle of partial participations. Examples include:

- Starting a computer for an student with an IEP to use.
- Guiding a hand during handwriting.
- Assisting in activating a switch.
- Completing most of the steps of an activity and having a student with an IEP do the remainder
- Pushing a student in a wheelchair to the next activity.

Move in this direction only when necessary

e. Alternative/substitute curriculum. This is sometimes referred to as functional curriculum as it usually involves the acquisition of “life skills.” The decision to use alternative/substitute curriculum is a major change and needs to be reflected on the IEP. This decision should be carefully made after weighing all of the pros and cons of using an alternative curriculum. The alternative curriculum may or may not take place in the general education classroom. Examples include:

- Community-based instruction (which all students may benefit from!)
- Learning job skills in the school cafeteria.
- Learning how to use a communication device.
- Doing laundry for the athletic department
- Learning cooking/grooming skills at the home.

Overlap does occur among the five types of curriculum adaptations.

Nine Types of Adapations

**Input**
Adapt the way instruction is delivered to the learner.

*For example:*
Use different visual aids; plan more concrete examples; provide hands-on activities; place students in cooperative groups.

**Output**
Adapt how the learner can respond to instruction

*For example:*
Allow a verbal vs. written response; use a communication book for students; allow students to show knowledge with hands-on materials.

**Time**
Adapt the time allotted and allowed for learning, task completion or testing.

*For example:*
Individualize a timeline for completing a task; pace learning differently (increase or decrease) for some learners.

**Difficulty**
Adapt the skill level, problem type, or the rules on how the learner may approach the work.

*For example:*
Allow a calculator for math problems; simplify task directions; change rules to accommodate learner needs.

**Level of Support**
Increase the amount of personal assistance with specific learner.

*For example:*
Assign peer buddies, teaching assistants, peer tutors or co-tutors.

**Size**
Adapt the number of items that the learner is expected to learn or compete.

*For example:*
Reduce the number of social studies terms a learner must learn at any one time.

**Degree of Participation**
Adapt the extent to which a learner is actively involved in the task.

*For example:*
In geography, have a student hold the globe, while others point out the locations.

**Alternate Goals**
Adapt the goals or outcome expectations while using the same materials.

*For example:*
In social studies, expect one student to be able to locate just the states while others learn to locate capitals as well.

**Substitute Curriculum**
Provide the different instruction and materials to meet a learner’s individual goals.

*For example:*
Individualize a timeline for completing a task; pace learning differently (increase or decrease) for some learners.

The Center for School and Community Integration, Institute for the Study of Developmental Disabilities.
Adaptations

Creating Ways to Adapt Familiar Lessons - Elementary

1. Select the subject area (and grade level) to be taught:
   reading  math  science  social studies  writing  music  health  P.E.  art
   Grade Level: ....................

2. Select the lesson topic to be taught (on one day):

3. Briefly identify the curricular goal for most learners: By the end of this class, most students will know
   ........................................................................................................................

4. Briefly identify the instructional plan for most learners: As teacher, I will ..............................................
   ........................................................................................................................

5. Identify the name(s) of the learner(s) who will need adaptations in the curriculum or instructional plan:
   ........................................................................................................................

6. Now use “Nine Types of Adaptations” as a means of thinking about some of the ways you could adapt what or how you teach to accommodate this learner in the classroom for this lesson.

<table>
<thead>
<tr>
<th>Input</th>
<th>Output</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Difficulty</td>
<td>Level of Support</td>
</tr>
<tr>
<td></td>
<td>Degree of Participation</td>
<td>Alternate Goal</td>
</tr>
</tbody>
</table>

Center for School & Community Integration, Institute for the Study of Developmental Disabilities, Indiana University, Bloomington, IN
Creating Ways to Adapt Familiar Lessons - Elementary

1. Select the subject area (and grade level) to be taught:
   - Reading
   - Math
   - Science
   - Social Studies
   - Writing
   - Music
   - Health
   - P.E.
   - Art

   Grade Level: ...

2. Select the lesson topic to be taught (on one day): Vocabulary comprehension

3. Briefly identify the curricular goal for most learners: By the end of this class, most students will know the meaning of new vocabulary words from their story.

4. Briefly identify the instructional plan for most learners: As teacher, I will ask students to complete a matching activity in which they match words and definitions on paper. The students will also choose one word and write a sentence using the word on the bottom of their paper.

5. Identify the name(s) of the learner(s) who will need adaptations in the curriculum or instructional plan: Kim

6. Now use “Nine Types of Adaptations” as a means of thinking about some of the ways you could adapt what or how you teach to accommodate this learner in the classroom for this lesson.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Place students in cooperative groups and divide the task between group members. Each member teaches their vocabulary work to team members.</td>
<td>Allow the student to record all or part of the assignment on tape.</td>
<td>Ask the student to complete the assignment at home and return it the next day.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Level of Support</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select different vocabulary words for the student to learn; words that are less difficult or in some cases more difficult.</td>
<td>Ask a classmate, peer tutor or teaching assistant to assist in completing the assignment.</td>
<td>Select fewer (or more) words for the student to learn, but leave the assignment the same as for other students.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Degree of Participation</th>
<th>Alternate Goal</th>
<th>Substitute Curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ask the student to check classmates' definitions against as answer key.</td>
<td>Set the goal as being to write the words only, or being able to pronounce the words, or just listening to the words and definitions.</td>
<td>Choose a different story for the student to read and identify one or several words the learner needs to know.</td>
</tr>
</tbody>
</table>
Creating Ways to Adapt Familiar Lessons - Secondary

1. Select the subject area (and grade level) to be taught:
   - math
   - science
   - history
   - literature
   - business
   - P.E.
   - fine arts
   - health
   Grade Level: ..........................

2. Select the lesson topic to be taught (on one day):

3. Briefly identify the *curricular* goal for most learners: By the end of this class, most students will know .................................................................

4. Briefly identify the *instructional* plan for most learners: As teacher, I will .................................................................

5. Identify the name(s) of the learner(s) who will need adaptations in the curriculum or instructional plan:

6. Now use “Nine Types of Adaptations” as a means of thinking about some of the ways you could adapt what or how you teach to accommodate this learner in the classroom for this lesson.

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<td></td>
<td></td>
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</tbody>
</table>
**Creating Ways to Adapt Familiar Lessons - Secondary**

1. Select the subject area (and grade level) to be taught:
   - math
   - science
   - history
   - literature
   - business
   - P.E.
   - fine arts
   - health
   Grade Level: [ ] 6
   [ ] 7
   [ ] 8
   [ ] 9
   [ ] 10
   [ ] 11

2. Select the lesson topic to be taught (on one day): **Concept comprehension**

3. Briefly identify the *curricular* goal for most learners: By the end of this class, most students will be able to define and explain the relevance of five concepts from their text chapter.

4. Briefly identify the *instructional* plan for most learners: As teacher, I will ask the students to read the chapter, identify five key concepts and write a short paragraph describing each concept they have chosen.

5. Identify the name(s) of the learner(s) who will need adaptations in the curriculum or instructional plan:
   - John

6. Now use “Nine Types of Adaptations” as a means of thinking about some of the ways you could adapt what or how you teach to accommodate this learner in the classroom for this lesson.

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<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>Provide a review of the chapter prior to having the student complete the written work.</td>
<td>Allow the student to use a tape recorder to dictate the assignment instead of having to write the answers.</td>
<td>Allow the student an extra day to complete the task either in study hall or at home.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Difficulty</strong></th>
<th><strong>Level of Support</strong></th>
<th><strong>Size</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify the key concepts for the student but keep the remainder of the assignment the same.</td>
<td>Place the students in cooperative groups to complete this assignment. Group members can assist the student with reading or writing.</td>
<td>Select fewer or more concepts for the student to learn, but leave the assignment the same as for other students.</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th><strong>Degree of Participation</strong></th>
<th><strong>Alternate Goal</strong></th>
<th><strong>Substitute Curriculum</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ask the student to pick out related books from the library that will provide supplementary information for classmates.</td>
<td>Set the goal as being to write the key concept words only, or being able to pronounce the words, or just listening to the words and descriptions.</td>
<td>During this lesson the student can work on keyboarding skills in the computer lab.</td>
</tr>
</tbody>
</table>

*Center for School & Community Integration, Institute for the Study of Developmental Disabilities, Indiana University, Bloomington, IN*
### Thematic Lesson Plan

<table>
<thead>
<tr>
<th>School Name</th>
<th>Class</th>
<th>Unit</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Room:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age:</td>
<td></td>
</tr>
<tr>
<td>Grade:</td>
<td></td>
</tr>
<tr>
<td>Parent/Guardian:</td>
<td>Phone:</td>
</tr>
<tr>
<td>Classroom Teacher:</td>
<td></td>
</tr>
<tr>
<td>Inclusion Support Teacher:</td>
<td></td>
</tr>
</tbody>
</table>

Major standards, objectives and expectations for the unit

<table>
<thead>
<tr>
<th>Materials, books, media, worksheets, software, etc.</th>
<th>Items requiring accommodations and/or modifications</th>
</tr>
</thead>
</table>

Instructional arrangements. Time and opportunities for large group, small group, core group, learning centers, individual activities, non-classroom instruction. Does it change day to day? Explain:

| Items requiring accommodations and/or modifications |

Projects, supplemental activities, and homework

| Items requiring accommodations and/or modifications |

Assessment(s) and final products. Summarize actual student performance (attach examples as appropriate) on the reverse.

| Items requiring accommodations and/or modifications |
# Thematic Lesson Plan

**School Name:** Palm View Elementary  
**Class:** Social Studies  
**Unit:** More Alike Than Different

**Student Name:** Corey Santos  
**Age:** 8  
**Grade:** 2  
**Parent/Guardian:** Ms. Anita Santos  
**Phone:** 555-5432  
**Classroom Teacher:** Mr. Sean Garrett  
**Inclusion Support Teacher:** Ms. Tangela Hunter

**Room:** 21

### Major standards, objectives and expectations for the unit
1. Understand why personal and civic responsibility are important.  
2. Understand the cultural traditions and contributions of various societies and groups.  
3. Display appreciation of diversity in our society, including cultural, gender, and ability.

### Materials, books, media, worksheets, software, etc.
1. Children's books on topic  
2. "Chocolates" posterboard (Activities for a Diverse Classroom)  
3. Family interview questions  
4. Slides and overheads

### Items requiring accommodations and/or modifications
1. Some books on tape  
2. Highlighted posterboard  
3. Feed questions - done on audio tape

### Instructional arrangements, time and opportunities for large group, small group, core group, learning centers, individual activities, non-classroom instruction
1. Large group for read aloud  
2. Interactive lessons using various media  
3. Cooperative groups to complete Hyperstudio project  
4. Small group for chocolate activity

### Items requiring accommodations and/or modifications
2. Modify if necessary  
3. Paraeducator assistance with computer

### Projects, supplemental activities, and homework
1. "Box of Chocolates" activity (Activities for a Diverse Classroom)  
2. Hyperstudio group project: Are We More Alike Than Different?  
3. Homework - Family interview

### Items requiring accommodations and/or modifications
1. Highlight posterboard of key points  
2. Select task items as student's instructional level  
4. Provide word bank or magazine pictures

### Assessment(s) and final products. Summarize actual student performance (attach examples as appropriate) on the reverse.
1. Completion of group activities  
2. Rubric for Hyperstudio presentation  
3. Family interview

### Items requiring accommodations and/or modifications
1. Assess on use of language  
2. Modify rubric

---

PEAK Parent Center, Inc. 1999
# Thematic Lesson Plan

**School Name:** Palm View Elementary  
**Class:** Language Arts  
**Unit:** One Book, Two Book, Red Book, Blue Book: Author Study of Dr. Seuss

**Student Name:** Corey Santos  
**Age:** 8  
**Grade:** 2  
**Parent/Guardian:** Ms. Anita Santos  
**Phone:** 555-5432  
**Classroom Teacher:** Mr. Sean Garrett  
**Inclusion Support Teacher:** Ms. Tangelia Hunter

**Room:** 21

## Major standards, objectives and expectations for the unit
1. Increase comprehension by rereading, retelling, and discussion.
2. Determine the main idea in nonprint communication.
3. Write, question, and make observations about familiar topics, stories, and new experiences.
4. Recognize personal preferences in literature.

<table>
<thead>
<tr>
<th>Materials, books, media, worksheets, software, etc.</th>
<th>Items requiring accommodations and/or modifications</th>
</tr>
</thead>
</table>
6. Picture vocabulary writing program  
7. Taped readings of source material |

## Instructional arrangements, time and opportunities for large group, small group, core group, learning centers, individual activities, non-classroom instruction. Does it change day to day? Explain:

1. Large group for K-W-L chart; 2. Large group read aloud; 3. Read/Writer-pair-share; 4. Individual journal writing; 5. Partner research in media center; 6. Concept web of themes; 7. Small group editing

## Projects, supplemental activities, and homework

1. Read 2 books-parent and child write in response journal (homework); 2. Choose 4 books from list (one must be a video), analyze for common themes; 3. Analyze for a kindergartner, then read aloud to him or her

## Assessment(s) and final products: Summarize actual student performance (attach examples as appropriate) on the reverse.

1. Reflective journal entries  
2. Author project rubric of presentation  
3. Self-assessment of kindergarten reading  
4. Portfolio selection

## Items requiring accommodations and/or modifications

2. Reduce rubric to focus on thematic analysis  
3. Use pictures to support self-assessment
### Academic Unit Lesson Plan

<table>
<thead>
<tr>
<th>School Name</th>
<th>Class</th>
<th>Unit</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Class Schedule:</th>
<th>Room:</th>
</tr>
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<tbody>
<tr>
<td>Age:</td>
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**Major standards, objectives and expectations for the unit**

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**Materials, books, media, worksheets, software, etc.:**

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**Instructional arrangements:** Time and opportunities for large group, small group, core group, learning centers, individual activities, non-classroom instruction. Does it change day to day? Explain.

<table>
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</table>

**Projects, supplemental activities, and homework**

<table>
<thead>
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</table>

**Assessment(s) and final products:** Summarize actual student performance. (Attach examples as appropriate) on the reverse.

<table>
<thead>
<tr>
<th>Items requiring adaptations and/or modifications</th>
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</thead>
</table>
SAMPLE FORM

Academic Unit Lesson Plan

School Name: Central
Clan: Sophomore
English
Unit: Of Mice and Men

Student Name: Kelley Glass
Class Schedule: Block 1: Math
Room: 22
Block 2: English
147
Block 3: Biology
116
Block 4: World Geography
150
Block 5: 3-D Art
19

Major standards, objectives and expectations for the unit:
1. Students will evaluate their beliefs related to prejudice and diversity.
2. Students will learn about the plight of the migrant farm worker.
3. Students will learn about the times during the Depression and the time period in which
Steinbeck did his writing.

Materials, books, media, worksheets, software, etc.
1. Copy of the short story "The Circuit" by Francisco Goldman
2. Copy of the novel Of Mice and Men by John Steinbeck
3. Worksheets for each of the six chapters
4. Video of the book Of Mice and Men
5. Video camera
6. "I Am" Poem to use with "The Circuit"
7. "Open Mind" worksheet (see activity under Projects)
8. Circle of friends worksheet (see activity under Projects)

Instructional arrangements. Time and opportunities for large group, small
group, coop group, learning centers, individual activities, non-classroom
instruction. Does it change day to day? Explore
1. Large group instruction for introduction of the time period,
Steinbeck, the Depression and migrant farm workers; use of opening
question in Socratic dialogue format: Are my brother's keeper?
2. Small groups for "I Am" poem for "The Circuit"
3. Students pairs to complete worksheets
4. Large group presentation for trial for George (with every student
having a part in the trial)

Projects, supplemental activities, and homework
1. Class completes chapter worksheets
2. "I Am" poem on short story "The Circuit." Students complete outline of
short essay that includes descriptive phrases, parallel structure within lines,
and constructive challenging
3. Simulation trial of George for killing Lennie
4. Homework: Rehearse roles in trial, some reading of novel at home
5. Illustration of vocabulary words
6. "Open Mind" activity students fill in thoughts from the perspective of
specified characters
7. Circle of friends activity students complete circular diagram to identify
their relationships with family and friends; students complete similar diagrams
for Lennie's character (from Of Mice and Men)

Assessment(s) and final products. Summarize actual student performance
(attach examples as appropriate) on the reverse.
1. Trial presentation/video taped
2. Objective test
3. Evaluative essay

Items requiring adaptations and/or modifications
1. Audio/visual tape recorder of the short story
"The Circuit"
2. Audio/visual tape recorder of the novel
Of Mice and Men
3. Reformat chapter summary worksheets and
comprehension questions using outlines,
pictures, or written format

1. Peer takes notes in class.
2. Student types notes on computer for both

Items requiring adaptations and/or modifications
1. Reformatted worksheets completed on
the computer with the peer tutor.
2. Give options for responses for
completing poem (3 choices for each
line of the poem)
3. Listen to audiotape and/or family
members read book.
4. Rehearse part in play with picture
cards.
5. Word bank to use for completing
"Open Mind" activity

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