

Unit Title: Responding to Diversity

INSTRUCTIONAL UNIT AUTHORS

Gunnison Watershed School District

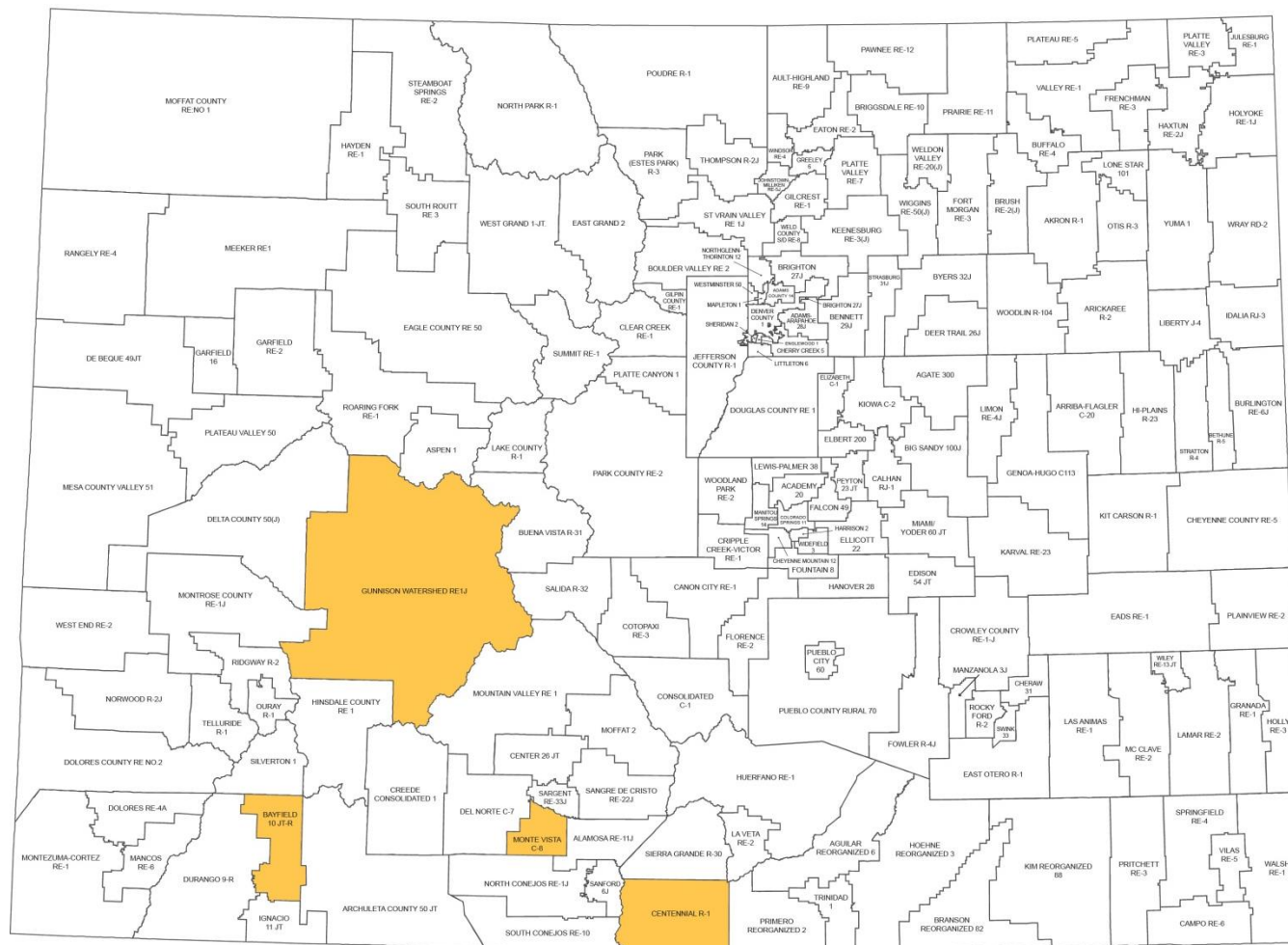
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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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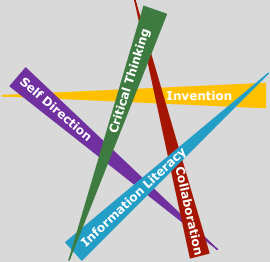

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This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Reading, Writing, and Communicating	Grade Level	12 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Oral Expression and Listening	1. Effective speaking in formal and informal settings requires appropriate use of methods and audience awareness	RWC10-GR.12-S.1-GLE.1	
	2. Effective collaborative groups accomplish goals	RWC10-GR.12-S.1-GLE.2	
2. Reading for All Purposes	1. Literary criticism of complex texts requires the use of analysis, interpretive, and evaluative strategies	RWC10-GR.12-S.2-GLE.1	
	2. Interpreting and evaluating complex informational texts require the understanding of rhetoric, critical reading, and analysis skills	RWC10-GR.12-S.2-GLE.2	
3. Writing and Composition	1. Style, detail, expressive language, and genre create a well-crafted statement directed at an intended audience and purpose	RWC10-GR.12-S.3-GLE.1	
	2. Ideas, evidence, structure, and style create persuasive, academic, and technical texts for particular audiences and specific purposes	RWC10-GR.12-S.3-GLE.2	
	3. Standard English conventions effectively communicate to targeted audiences and purposes	RWC10-GR.12-S.3-GLE.3	
4. Research and Reasoning	1. Independent research designs articulate and defend information, conclusions, and solutions that address specific contexts and purposes	RWC10-GR.12-S.4-GLE.1	
	2. Logical arguments distinguish facts from opinions; and evidence defines reasoned judgment	RWC10-GR.12-S.4-GLE.2	
 <p>Colorado 21st Century Skills</p> <p>Critical Thinking and Reasoning: <i>Thinking Deeply, Thinking Differently</i></p> <p>Information Literacy: <i>Untangling the Web</i></p> <p>Collaboration: <i>Working Together, Learning Together</i></p> <p>Self-Direction: <i>Own Your Learning</i></p> <p>Invention: <i>Creating Solutions</i></p>		<p align="center">Text Complexity</p> 	
Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence	
Responding to Diversity	4-6 weeks	3	

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Responding to Diversity		Length of Unit	4-6 weeks
Focusing Lens(es)	Diversity	Standards and Grade Level Expectations Addressed in this Unit	RWC10-GR.12-S.1-GLE.1 RWC10-GR.12-S.2-GLE.1 RWC10-GR.12-S.2-GLE.2	RWC10-GR.12-S.3-GLE.1 RWC10-GR.12-S.3-GLE.2 RWC10-GR.12-S.3-GLE.3 RWC10-GR.12-S.4-GLE.1
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • Are there texts every student should be required to read (RWC10-GR.12-S.2-GLE.1-IQ.1, 2)? • Does truth change depending upon audience (RWC10-GR.12-S.1-GLE.1-EO.c; IQ.1; RA.2)? 			
Unit Strands	Oral Expression and Listening, Reading for all Purposes, Writing and Composition, Research and Reasoning			
Concepts	In content:	In reading:	In writing:	
	Diversity, audience, perspectives, truth, power, tolerance	Adaptation, comparing, verify, literary movements, genre, inquiry, connections, interpretation	Point of view, theme, context, arguments/counterarguments, evidence, audience, purpose, stylistic effect, formal tone, informal tone	

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Literary movements diversify the world’s texts and provide access to new points of view (RWC10-GR.12-S.2-GLE.1-EO.b).	What are the characteristics of a particular literary movement (e.g., Romanticism, Transcendentalism, and Modernism)?	How are literary movements reactionary?
Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection (RWC10-GR.12-S.3-GLE.1-EO.b; IQ.4) and (RWC10-GR.12-S.3-GLE.2-EO.a; N.1).	Is the genre used by the author appropriate to the audience? (RWC10-GR.12-S.3-GLE.1-EO.b)	Why is it important to identify audience needs and address counterarguments? (RWC10-GR.12-S.3-GLE.2-IQ.2)
Language can be manipulated for stylistic effect (RWC10-GR.12-S.3-GLE.3-EO.b).	Identify words in a text that contribute to the author’s tone (RWC10-GR.12-S.2-GLE.1-EO.e)	How does language choice strengthen or weaken a text’s clarity, quality and aesthetics? (RWC10-GR.12-S.3-GLE.3-EO.b)
Speech choices should reflect the speaker’s adaptations fitted to specific contexts and tasks (RWC10-GR.12-S.1-GLE.1-EO.c, e).	What is the difference between denotation and connotation?	When is the use of informal or colloquial language appropriate?

Colorado Teacher-Authored Sample Instructional Unit

Critical Content: My students will Know ...	Key Skills: My students will be able to (Do) ...
<ul style="list-style-type: none"> • Conventions of formal English (RWC10-GR.12-S.1-GLE.1-EO.c) and (RWC10-GR.12-S.3-GLE.3-EO.b). • Specific literary movements’ and genres’ perspectives and intentions (RWC10-GR.12-S.2-GLE.1-EO.c) and (RWC10-GR.12-S.3-GLE.1-IQ.4). • Various foundations of world literature (RWC10-GR.12-S.2-GLE.1-EO.f). • How writers effectively anticipate an audience’s misconceptions (RWC10-GR.12-S.3-GLE.2-N.2). 	<ul style="list-style-type: none"> • Adapt speech to a variety of tasks using formal English when appropriate (RWC10-GR.12-S.1-GLE.1-EO.c). • Create a clear and coherent structure appropriate to the chosen genre (RWC10-GR.12-S.3-GLE.1-EO.b). • Articulate a position through a sophisticated claim or statement (RWC10-GR.12-S.3-GLE.2-EO.a). • Address audience needs and anticipate audience questions or misunderstandings (RWC10-GR.12-S.3-GLE.2-EO.c). • Select and build context for language appropriate to content (RWC10-GR.12-S.3-GLE.2-EO.d). • Deliberately manipulate the conventions of Standard English in writing for stylistic effect (RWC10-GR.12-S.3-GLE.3-EO.b). • Describe, compare, and contrast characteristics of specific literary movements and perspectives (RWC10-GR.12-S.2-GLE.1-EO.b). • Demonstrate knowledge of classical foundational works of world literature (RWC10-GR.12-S.2-GLE.1-EO.f) • Effectively research a topic in an unbiased manner and verify sources (RWC12-GR.12-S.4-GLE.1)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>The representation of social diversity in the Middle English text The Canterbury Tales contrasts with the imperialistic attitudes found in the Victorian novella Heart Of Darkness.</i> <i>The use of diction is a way to manipulate tone and credibility.</i></p>
<p>Academic Vocabulary:</p>	<p>Ascribe, counterargument, adapt, inquiry, reactionary, verify, genre, aesthetic, manipulate, diversity</p>
<p>Technical Vocabulary:</p>	<p>Point of view, theme, diction, literary movements, literary canon, denotation, connotation, colloquial, tone, Romanticism, Transcendentalism, Modernism</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	In this 4-6 week unit, students will explore the diversity of literature within three literary movements: Romanticism, Post-Colonialism, and Modernism. Students will analyze how the movements reveal diverse themes, cultural contexts, style, and purposes in world literature which will allow students to develop new perspectives toward literature and literary movements. The culminating project will be an essay and oral presentation asking students to connect past literature and literary movements to modern texts.
Considerations	In this unit, the team focused on Romanticism, Post-Colonialism, Modernism. (Other movements, of course, may be considered: Transcendentalism, Naturalism, Realism, Colonialism, Victorianism, Post-Modernism). So that students may access multiple texts, the team focused on poetry and short stories for this unit with longer works listed as options for Literature Circles in the Ongoing Learning Experiences. Because of the nature of the unit, many of the assessments in the Learning Experiences could be revised and included in a student’s portfolio for the summative assessment.
Unit Generalizations	
Key Generalization:	Literary movements diversify the world’s texts and provide access to new points of view
Supporting Generalizations:	Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection
	Language can be manipulated for stylistic effect
	Speech choices should reflect the speaker’s adaptations fitted to specific contexts and tasks

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Literary movements diversify the world’s texts and provide access to new points of view.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	You are a literary critic who has been asked to write an analysis exploring how Romantic, Post-Colonial, and Modern literary movements were reactions to movements that preceded them. Your argument will also consider the extent to which today’s literary texts (including novels, film, plays and other works) are both reactions to what preceded them and reflections of the influences of literature from previous times. In other words, your argument should explore the ways, if any, that current literature draws on traditional elements of literature from preceding movements and the innovative ways it extends beyond its predecessors.
Product/Evidence: (Expected product from students)	Students will write a literary analysis in which they explore the question of how literary movements are both a reaction to what preceded them and an extension from those previous literary movements. As they explore the texts that they studied, students will also extend their analysis to discuss how we see evidence of preceding literary movements (e.g., Romanticism, Post-Colonialism, and Modernism) in current literary works (to include film, plays and novels).
Differentiation: (Multiple modes for student expression)	<p>Students may</p> <ul style="list-style-type: none"> • write a literary analysis solely focused on comparing the movements studied and not extending to contemporary literature • address teacher-selected works of literature • alter the length of the assignment as appropriate (for both above and below grade level students) • read and incorporate literary criticism from professional critics (above grade level students)

Colorado Teacher-Authored Sample Instructional Unit

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
	<p>Novel suggestions for literature circles are found later in this unit in the Ongoing Learning Experiences (with Literature Circles). In addition, teachers may choose to have students read short stories from the literary movements identified in this unit:</p> <p>Romanticism:</p> <ul style="list-style-type: none"> • http://poestories.com/stories.php (short stories by Edgar Allan Poe) • "My Kinsman, Major Molineux" "The Minister's Black Veil"; "Young Goodman Brown"; Rappacini's Daughter" (short stories by Nathaniel Hawthorne) <p>Post-colonialism:</p> <ul style="list-style-type: none"> • "When Rain Clouds Gather" by Bessie Head • <i>Master Harold ... and the Boys</i> by Athol Fugard • "An Outpost of Progress" by Joseph Conrad • "The Force of Circumstance" by W. Somerset Maugham • "Shooting an Elephant" by George Orwell • "The Second Hut" by Doris Lessing • "A Horse and Two Goats" by R.K.Narayan • "Dead Men's Path" by Chinua Achebe <p>Modernism:</p> <ul style="list-style-type: none"> • "Death of an Old Old Man" or other stories by Roald Dahl • "The Wall" by Sartre • "The Metamorphosis" by Kafka • "The Gift of the Magi" by O. Henry • "A Rose for Emily" by Faulkner

Colorado Teacher-Authored Sample Instructional Unit

Ongoing Discipline-Specific Learning Experiences			
1.	Description:	<p>Students will think and work like literary critics throughout the unit</p> <p>Teacher note: Teachers may also provide selected short stories to be a literature circle choice (see above for independent reading suggestions). The Literature Circles should be determined early in the unit, after Learning Experience #3 – so students would have a foundation of the characteristics of each literary period and some background knowledge prior to making their selection.</p>	<p>Teacher Resources:</p> <p>Modified Literature Circle Roles: (Style Finder, Theme Detective, Cultural Critic, Purpose Person) (Literature Circles described more in Learning Experience #11) http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (traditional literature circle roles)</p> <p>Differentiation: The teacher may help direct student choices for ELL students or students reading below grade level</p>
		<p>Student Resources:</p> <p>Romanticism: <i>Frankenstein</i> by Mary Shelley (Lexile = 1170) <i>Cyrano de Bergerac</i> by Edmond Rostand (Lexile = unavailable) <i>The Man in the Iron Mask</i> by Alexandre Dumas (Lexile = 990) <i>Dr. Jekyll and Mr. Hyde</i> by Robert Louis Stevenson (Lexile = 910) <i>The Scarlet Letter</i> by Nathaniel Hawthorne (Lexile = 1340)</p> <p>Post-Colonialism: <i>Things Fall Apart</i> by Chinua Achebe (Lexile = 890) <i>Nervous Conditions</i> by Tsitsi Dangarembga (Lexile = 1100) <i>The God of Small Things</i> by Arundhati Roy (Lexile = 840) <i>The Wide Sargasso Sea</i> by Jean Rhys (Lexile = unavailable) <i>Passage to India</i> by E.M. Forster (Lexile = 950) <i>Out of Africa</i> by Isak Dinesen (Lexile = unavailable) <i>Lucy</i> (Jamaica Kincaid (Lexile = unavailable) <i>Annie John</i> by Jamaica Kincaid (Lexile = 1220) <i>A Thousand Splendid Suns</i> by Khaled Hosseini (Lexile = 830) <i>Persepolis</i> Marjane Satrapi (Lexile = NC380)</p> <p>Modernism: <i>The Great Gatsby</i> by F. Scott Fitzgerald (Lexile = 1070) <i>For Whom the Bell Tolls</i> Hemingway (Lexile = 840) <i>The Metamorphosis</i> Franz Kafka (Lexile = 670) <i>The Invisible Man</i> Ralph Ellison (Lexile = 950) <i>Black Boy</i> by Richard Wright (Lexile = 950) <i>Death and the King's Horseman</i> Wole Soyinka (Lexile = unavailable)</p>	
	Skills:	<p>Independent reading; integration of ideas from class discussion into reading logs and group discussion</p>	<p>Assessment:</p> <p>Students will maintain a reading log and response journal in preparation for their literature circles / small group discussions; both the log and the discussion serve as formative assessments throughout the unit. Literature circles will present on their text toward the end of the unit on style, theme, purpose, cultural context of the novel and how it is representative of the respective literary movement / period. http://www.adlit.org/strategies/22091/ and http://www.readwritethink.org/files/resources/lesson_images/lesson228/double.pdf (Double entry journals) and http://www.cal.org/resources/digest/peyton01.html (Dialogue journals) are types of notes students may be asked to maintain.</p>

Colorado Teacher-Authored Sample Instructional Unit

Prior Knowledge and Experiences

Students should have knowledge of literary movements studied in previous years [Naturalism (Junior year), Transcendentalism (Junior year), American Romanticism (Junior year)], poetic and literary devices in literature, and an understanding of the literary elements in a range of complex literatures. Students should have skills necessary for analyzing and writing about literature: formulate a claim/thesis for literary analysis; use textual evidence to support analysis; cite sources; identify and use valid resources; use academic tone and style in essays.

Learning Experience # 1

The teacher may use diverse texts about the importance of experiencing a variety of points of view in literature (e.g., by showing the TED Talk *The Danger of a Single Story*) so that students can gain an appreciation of exploring new and diverse perspectives. [*Understanding text, Responding to text*]

Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view	
Teacher Resources:	TED Talk, <i>The Danger of a Single Story</i> , http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html TED Talk transcript http://dotsub.com/view/63ef5d28-6607-4fec-b906-aaae6cff7dbe/viewTranscript/eng?timed=true	
Student Resources:	TED Talk, <i>The Danger of a Single Story</i> , http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html TED Talk transcript http://dotsub.com/view/63ef5d28-6607-4fec-b906-aaae6cff7dbe/viewTranscript/eng?timed=true	
Assessment:	Students will take notes about the TED Talk capturing her message about diversifying texts and write an exit ticket identifying other “single stories” that may exist in our current literature, culture, and time. http://exitticket.org/ (Online exit ticket form)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide guided notes (http://www.interventioncentral.org/academic-interventions/study-organization/guided-notes-increasing-student-engagement-during-lecture-) The teacher may provide the transcript to the student The teacher may provide access to the TED Talk so students can view it repeatedly The teacher may encourage students to go to www.dotsub.com to listen with subtitles in the student’s own language	Students may complete the guided notes Students may annotate the transcript of the Ted Talk in lieu of completing the guided notes
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may encourage students to find other videos on the same topic The teacher may encourage students to annotate the transcript of the TED Talk	Students may write a reflection or lead a discussion on their ideas of a single story Students may annotate and respond on the TED talk transcript in dialogue journal types of notes http://www.adlit.org/strategies/22091/ https://www.teachervision.com/tv/printables/prodev/PAS_Double-Entry-Journal.pdf

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none"> • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature • How writers effectively anticipate an audience’s misconceptions
Key Skills:	<ul style="list-style-type: none"> • Address audience needs and anticipate audience questions or misunderstandings • Select and build context for language appropriate to content • Describe, compare, and contrast characteristics of specific literary movements and perspectives
Critical Language:	Adapt, reactionary, genre, aesthetic, diversity, point of view, tone, patronizing, perspective

Learning Experience # 2

The teacher may provide the opportunity and resources for researching different literary movements (e.g., Romanticism, Post-Colonialism, Modernism) so that students can begin building background knowledge of different literary movements and their defining characteristics. [*Understanding text, Responding to text*]

Generalization Connection(s):	<p>Literary movements diversify the world’s texts and provide access to new points of view Language can be manipulated for stylistic effect Speech choices should reflect the speaker’s adaptations fitted to specific contexts and tasks</p>
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Teacher Resources:	<p>Background on Romanticism: http://academic.brooklyn.cuny.edu/english/melani/cs6/rom.html https://www.mtholyoke.edu/courses/rschwartz/hist255/jkr/romanticism.html http://www.uh.edu/engines/romanticism/introduction.html http://www.pbs.org/wnet/americanovel/timeline/romanticism.html (Resource from PBS on literary movements)</p> <p>Background on Post-Colonialism: http://englishaspie.files.wordpress.com/2010/10/enga1-ll-tfa-postcolonial-critics.png http://faculty.winthrop.edu/kosterj/engl203/overviews/postcolonial.asp http://www.icemag.org/2/post/2011/04/postcolonialism-and-me-a-review-of-the-key-concepts-in-postcolonial-theory-and-their-relevance-to-my-research-in-the-field-of-international-and-comparative-education.html</p> <p>Background on Modernism: https://pantherfile.uwm.edu/wash/www/102_7.htm http://www.mdc.edu/wolfson/academic/ArtsLetters/art_philosophy/Humanities/history_of_modernism.htm www.odessa.edu/dept/english/dsmith/modern.ppt http://plato.mercyhurst.edu/english/breed/www/brit&irish.modernism/Modernist%20Literature.ppt (Be patient; it will load even though it asks for a password) http://www.pbs.org/wnet/americanovel/timeline/modernism.html (Resource from PBS on literary movements)</p> <p>Presentation ideas: http://blog.crazyegg.com/2013/05/28/online-presentation-tools/</p>
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Student Resources:	<p>Background on Romanticism: http://academic.brooklyn.cuny.edu/english/melani/cs6/rom.html https://www.mtholyoke.edu/courses/rschwartz/hist255/jkr/romanticism.html http://www.uh.edu/engines/romanticism/introduction.html http://www.pbs.org/wnet/americanovel/timeline/romanticism.html (Resource from PBS on literary movements)</p>
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Colorado Teacher-Authored Sample Instructional Unit

	<p>Background on Post-Colonialism: http://englishaspie.files.wordpress.com/2010/10/enga1-ll-tfa-postcolonial-critics.png http://faculty.winthrop.edu/kosterj/engl203/overviews/postcolonial.asp http://www.icemag.org/2/post/2011/04/postcolonialism-and-me-a-review-of-the-key-concepts-in-postcolonial-theory-and-their-relevance-to-my-research-in-the-field-of-international-and-comparative-education.html</p> <p>Background on Modernism: https://pantherfile.uwm.edu/wash/www/102_7.htm http://www.mdc.edu/wolfson/academic/ArtsLetters/art_philosophy/Humanities/history_of_modernism.htm www.odessa.edu/dept/english/dsmith/modern.ppt http://plato.mercyhurst.edu/english/breed/www/brit&irish.modernism/Modernist%20Literature.ppt (Be patient; it will load even though it asks for a password) http://www.pbs.org/wnet/americannovel/timeline/modernism.html (Resource from PBS on literary movements)</p> <p>Presentation ideas: http://blog.crazyegg.com/2013/05/28/online-presentation-tools/</p>	
Assessment:	Students will keep notes in their response journal (see Ongoing Learning Experience) and deliver a brief presentation that highlights characteristics of each literary movement.	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>The teacher may give students access to flashcards with succinct notes about each movement: http://www.proprofs.com/flashcards/cardshow.php?title=characteristics--literary-movements&quesnum=1</p> <p>The teacher may give students access to a document with succinct notes about each movement: https://kwarren.diplomaplus.net/blob/download/134337</p> <p>The teacher may provide definitions of unknown words</p>	<p>Students may give a shortened presentation Students may co-present</p>
<p>Extensions for depth and complexity:</p>	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>The teacher may provide access to multimedia resources for each movement to provide the student with a holistic view of the movements:</p> <p>Romanticism: http://www.metmuseum.org/toah/hd/roma/hd_roma.htm (art) http://www.ipl.org/div/mushist/rom/ (Music)</p> <p>Post-Colonialism: http://tinyurl.com/ljqsq2z (Google search for art) http://postcolonialstudies.emory.edu/hybrid-postcolonial-music/ (Music)</p> <p>Modernism: http://postcolonialstudies.emory.edu/hybrid-postcolonial-music/ (Music) http://tinyurl.com/megunl4 (Google search for Modernism art)</p>	<p>Students may incorporate examples of art, music, etc. of the time period to enhance their presentations</p>

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Critical Content:	<ul style="list-style-type: none"> • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature • How writers effectively anticipate an audience’s misconceptions
Key Skills:	<ul style="list-style-type: none"> • Adapt speech to a variety of tasks using formal English when appropriate • Create a clear and coherent structure appropriate to the chosen genre • Address audience needs and anticipate audience questions or misunderstandings • Select and build context for language appropriate to content • Effectively research a topic in an unbiased manner and verify sources
Critical Language:	Genre, literary movements, literary canon, aesthetic, Romanticism, Post-Colonialism, Modernism

Learning Experience # 3		
The teacher may provide poetic examples from literary movements (e.g., Romanticism, Post-Colonialism, Modernism) so that students can analyze shared and unique characteristics of each literary movement. [<i>Understanding text, Responding to text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect	
Teacher Resources:	Teachers may want to use the following poems Romantic Poem: http://www.poetryfoundation.org/poem/174790 (I Wandered Lonely as a Cloud, William Wordsworth) Post-Colonial Poem: http://www.cerebration.org/postcolonialpoem.html (Cerebration, Kamal Kumar Tanti) Modernism Poem: http://www.poets.org/viewmedia.php/prmMID/23194 (Time does not bring relief, Edna St. Vincent Millay) Three-way Venn diagram: http://www.educationworld.com/tools_templates/D_venn3_2.doc	
Student Resources:	Romantic Poem: http://www.poetryfoundation.org/poem/174790 (I Wandered Lonely as a Cloud, William Wordsworth) Post-Colonial Poem: http://www.cerebration.org/postcolonialpoem.html (Cerebration, Kamal Kumar Tanti) Modernism Poem: http://www.poets.org/viewmedia.php/prmMID/23194 (Time does not bring relief, Edna St. Vincent Millay)	
Assessment:	Students will complete a three-way Venn diagram: http://www.educationworld.com/tools_templates/D_venn3_2.doc analyzing the poems and uncovering similarities and differences in the poems between them.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide students with an overview of each of the poems before reading The teacher may provide students with visual aids for each of the poems before reading The teacher may provide students vocabulary instruction for each of the poems before reading The teacher may provide students with a framed summary to fill out for each of the poems before reading The teacher may provide definitions of unknown words	Students may complete a framed summary for each of the poems Students may complete the pre-populated three-way Venn diagram Students may work with partners to complete the Venn diagram

Colorado Teacher-Authored Sample Instructional Unit

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide students the opportunity to explore poets' lives and influences and additional literary works	Students may explain and analyze how styles impact meaning Students may add these stylistic elements to their Venn diagram Students may use this additional information for their final essays
Critical Content:	<ul style="list-style-type: none"> Literary movements diversify the world's texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection 	
Key Skills:	<ul style="list-style-type: none"> Select and build context for language appropriate to content Describe, compare, and contrast characteristics of specific literary movements and perspectives Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Ascribe, reactionary, genre, aesthetic, diversity, point of view, theme, diction, literary movements, literary canon, denotation, connotation, colloquial, tone, Romanticism, Post-Colonial, Modernism	

Learning Experience # 4

The teacher may provide students with poems from **the Romantic period** so that students can analyze, reflect on and critique the topics of style, themes, context, and purpose of that specific movement. [*Understanding text, Responding to text, Critiquing text*]

Generalization Connection(s):	Literary movements diversify the world's texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect	
Teacher Resources:	http://www.poemhunter.com/poem/ozymandias/ ("Ozymandias" by Percy Sysse Shelley) http://www.poetryfoundation.org/poem/173100 ("She Walks in Beauty" by Lord Byron) http://www.poetryfoundation.org/poem/174790 ("I Wandered Lonely as a Cloud" by William Wordsworth)	
Student Resources:	http://www.poemhunter.com/poem/ozymandias/ ("Ozymandias" by Percy Sysse Shelley) http://www.poetryfoundation.org/poem/173100 ("She Walks in Beauty" by Lord Byron) http://www.poetryfoundation.org/poem/174790 ("I Wandered Lonely as a Cloud" by William Wordsworth)	
Assessment:	Students will complete a double entry journal (http://www.adlit.org/strategies/22091/) and an analysis responding to and critiquing the topics of style, themes, context, and purpose of that movement as evident in the poem.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide an overview of each of the poems before reading The teacher may provide visual aids for each of the poems before reading The teacher may provide vocabulary instruction for each of the poems before reading	Students may complete the graphic organizer with a partner before writing the analysis paragraph

Colorado Teacher-Authored Sample Instructional Unit

	The teacher may provide a shortened assignment The teacher may modify the paragraph writing process/task The teacher may provide definitions of unknown words	
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide the opportunity to compare and contrast this poetry with their literature circle novel in their analysis paragraph The teacher may provide the opportunity to compare and contrast this poetry with the previously research art and music in their analysis paragraph	Students may complete the graphic organizer and write the analysis paragraph
Critical Content:	<ul style="list-style-type: none"> • Conventions of formal English • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Create a clear and coherent structure appropriate to the chosen genre • Articulate a position through a sophisticated claim or statement • Select and build context for language appropriate to content • Deliberately manipulate the conventions of Standard English in writing for stylistic effect • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Style, cultural context, theme, purpose, genre, aesthetic, manipulate, point of view, theme, diction, literary movements, literary canon, denotation, connotation, colloquial, tone, Romanticism	

Learning Experience # 5		
The teacher may provide students with poems from the Post-Colonial period so that students can analyze, reflect on and critique the topics of style, themes, context, and purpose of that specific movement. [<i>Understanding text, Responding to text, Critiquing text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect	
Teacher Resources:	http://anthologypoems.wikispaces.com/Search+for+my+Tongue (Search for My Tongue” by Sujata Bhatt) http://www.courses.vcu.edu/ENG-snh/Caribbean/Barbados/Poetry/goodis”on7.htm (“Guinea Woman” by Lorna Goodison) http://www.courses.vcu.edu/ENG-snh/Caribbean/Barbados/Poetry/Brathwaite4.htm (“The Visibility Trigger” by Kamau Brathwaite)	
Student Resources:	http://anthologypoems.wikispaces.com/Search+for+my+Tongue (Search for My Tongue” by Sujata Bhatt) http://www.courses.vcu.edu/ENG-snh/Caribbean/Barbados/Poetry/goodis”on7.htm (“Guinea Woman” by Lorna Goodison) http://www.courses.vcu.edu/ENG-snh/Caribbean/Barbados/Poetry/Brathwaite4.htm (“The Visibility Trigger” by Kamau Brathwaite)	

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	Students will complete a double entry journal (http://www.adlit.org/strategies/22091/) and an analysis paragraph responding to and critiquing the topics of style, themes, context, and purpose of that movement as evident in the poem.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>The teacher may provide an overview of each of the poems before reading</p> <p>The teacher may provide visual aids for each of the poems before reading</p> <p>The teacher may provide vocabulary instruction for each of the poems before reading</p> <p>The teacher may provide a shortened assignment</p> <p>The teacher may provide modify the paragraph writing process/task</p> <p>The teacher may provide definitions of unknown words</p>	Students may complete the graphic organizer with a partner before writing the analysis paragraph
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>The teacher may provide the opportunity to compare and contrast this poetry with their literature circle novel in their analysis paragraph</p> <p>The teacher may provide the opportunity to compare and contrast this poetry with the previously research art and music in their analysis paragraph</p>	Students may complete the graphic organizer and write the analysis paragraph
Critical Content:	<ul style="list-style-type: none"> • Conventions of formal English • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Create a clear and coherent structure appropriate to the chosen genre • Articulate a position through a sophisticated claim or statement • Select and build context for language appropriate to content • Deliberately manipulate the conventions of Standard English in writing for stylistic effect • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Style, cultural context, theme, purpose, genre, aesthetic, manipulate, point of view, theme, diction, literary movements, literary canon, denotation, connotation, colloquial, tone, Post-Colonialism	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 6		
The teacher may juxtapose a Romantic poem and a Post-Colonial poem so that students may identify the aspects (lines/phrases, images, word choice, structure) from those poems that best exemplify the distinctive characteristics of each movement. [<i>Understanding text, Responding to text, Critiquing text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect	
Teacher Resources:	Teacher models Student generated answer key for the categorization	
Student Resources:	Computers with internet access Poetry books to copy Scissors, envelopes for cut up lines, etc.	
Assessment:	Student teams will cut their poems into lines and identify the lines that exemplify the respective movement. They will create an answer key to demonstrate they understand characteristics of each movement and match the lines to the characteristics. Other students will then categorize another group’s lines to demonstrate understanding of movement characteristics.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	NA	NA
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide the students with the opportunity to find multiple poems for other groups to categorize	Students may write a defense/justification of their answer key
Critical Content:	<ul style="list-style-type: none"> • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Describe, compare, and contrast characteristics of specific literary movements and perspectives • Demonstrate knowledge of classical foundational works of world literature • Effectively research a topic in an unbiased manner and verify sources 	
Critical Language:	Ascribe, verify, aesthetic, theme, literary movements, diction, denotation, connotation, tone, Romanticism, Post-Colonialism	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 7		
The teacher may provide students with poems from the Modernist period so that students can analyze, reflect on and critique the topics of style, themes, context, and purpose of that specific movement. [<i>Understanding text, Responding to text, Critiquing text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect	
Teacher Resources:	http://www.poetryfoundation.org/poem/177397 (“Theme for English b” by Langston Hughes) http://www.poetryfoundation.org/poetrymagazine/poem/173476 (“The Love Song of J. Alfred Prufrock” by T.S. Eliot)	
Student Resources:	http://www.poetryfoundation.org/poem/177397 (“Theme for English b” by Langston Hughes) http://www.poetryfoundation.org/poetrymagazine/poem/173476 (“The Love Song of J. Alfred Prufrock” by T.S. Eliot)	
Assessment:	Students will complete a double entry journal (http://www.adlit.org/strategies/22091/) and an analysis responding to and critiquing the topics of style, themes, context, and purpose of that movement as evident in the poem.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide an overview of each of the poems before reading The teacher may provide visual aids for each of the poems before reading The teacher may provide vocabulary instruction for each of the poems before reading The teacher may provide a shortened assignment The teacher may provide modify the paragraph writing process/task The teacher may provide definitions of unknown words	Students may complete the graphic organizer and write the analysis paragraph
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide the opportunity to compare and contrast this poetry with their literature circle novel in their analysis paragraph The teacher may provide the opportunity to compare and contrast this poetry with the previously research art and music in their analysis paragraph	Students may complete the graphic organizer and write the analysis paragraph
Critical Content:	<ul style="list-style-type: none"> • Conventions of formal English • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Create a clear and coherent structure appropriate to the chosen genre • Articulate a position through a sophisticated claim or statement • Select and build context for language appropriate to content • Deliberately manipulate the conventions of Standard English in writing for stylistic effect • Demonstrate knowledge of classical foundational works of world literature
Critical Language:	Style, cultural context, theme, purpose, genre, aesthetic, manipulate, point of view, theme, diction, literary movements, literary canon, denotation, connotation, colloquial, tone, Modernism

Learning Experience # 8		
The teacher may provide the students with a single poem (representing a particular movement) so that students can develop their abilities to analyze the poetry for characteristics that illustrate the particular literary movement. [<i>Understanding text, Responding to text, Critiquing text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection	
Teacher Resources:	http://www.poemhunter.com/poem/love-after-love/ (“Love After Love” by Derek Walcott; post-colonialism) http://www.youtube.com/watch?v=YOqxUrKJgc4 (David Whyte reads “Love After Love”)	
Student Resources:	http://www.poemhunter.com/poem/love-after-love/ (“Love After Love” by Derek Walcott; post-colonialism) http://www.youtube.com/watch?v=YOqxUrKJgc4 (David Whyte reads “Love After Love”)	
Assessment:	Students will write an exit ticket that identifies and analyzes the characteristics of the poem and which literary movement it may exemplify. http://exitticket.org/ (Online exit ticket form)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide a graphic organizer for the student to complete while analyzing the poem The teacher may provide definitions of unknown words	Students may work with a partner for analyzing the poem prior to writing the exit ticket
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may find another poem that contains elements of all three movements
Critical Content:	<ul style="list-style-type: none"> • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Describe, compare, and contrast characteristics of specific literary movements and perspectives • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Genre, theme, literary movements, tone, Romanticism, Post-Colonialism, Modernism	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 9		
The teacher may engage the students in the initial process of constructing poems (i.e., poems that reflect the styles of two different movements) so that students can practice manipulating the language in the style of various movements. [<i>Producing text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect	
Teacher Resources:	N/A	
Student Resources:	Notes on movements and poems studied	
Assessment:	Students will use their response journal to draft two poems about the same topic (for example, nature, love relationships, power) written in the styles of two different literary movements. This writing could be included in the student portfolio at the end of the unit.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may ask the student to write one poem in the style of one movement The teacher may group students to write their two poems	Students may write one poem in the style of the literary movement Students may collaborate to write two poems about the same topic written the styles of two different literary movements
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may ask the students to write justifications of the different choices they made in crafting the poems	Students may produce two poems as well as a reflective paper justifying or explaining the choices made
Critical Content:	<ul style="list-style-type: none"> • Conventions of formal English • Specific literary movements’ and genres’ perspectives and intentions 	
Key Skills:	<ul style="list-style-type: none"> • Create a clear and coherent structure appropriate to the chosen genre • Deliberately manipulate the conventions of Standard English in writing for stylistic effect • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Genre, manipulate, literary movements, Romanticism, Post-Colonialism, Modernism	

Learning Experience # 10		
The teacher may model effective ways to synthesize information so that students can begin working to analyze and synthesize the characteristics and themes of all three movements. [<i>Understanding text, Responding to text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection	

Colorado Teacher-Authored Sample Instructional Unit

Teacher Resources:	http://lincolnparkhs.org/ourpages/auto/2011/4/3/38868085/Lit%20Reductions%202011.pdf (Literary Reduction instructions) www.kentschools.net/jconsilio/files/2010/02/Literary-Reduction.doc (Literary Reduction examples) http://morganparkcps.enschool.org/ourpages/auto/2011/9/27/39031735/A%20Literary%20Reduction%20Fall%20intercession.ppt . (Literary Reduction models)	
Student Resources:	The texts students have read (poems, short stories, any independent reading) www.kentschools.net/jconsilio/files/2010/02/Literary-Reduction.doc (Literary Reduction examples) http://lincolnparkhs.org/ourpages/auto/2011/4/3/38868085/Lit%20Reductions%202011.pdf (Literary Reduction instructions) http://morganparkcps.enschool.org/ourpages/auto/2011/9/27/39031735/A%20Literary%20Reduction%20Fall%20intercession.ppt . (Literary Reduction models)	
Assessment:	Students will create a “Literary Movement Reduction” poster for the works they have read. This writing could be included in the student portfolio at the end of the unit. http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide students with a graphic organizer to help students synthesize information: http://mrschild.weebly.com/uploads/3/5/5/6/3556537/ap_e1-litreductionorganizer.pdf The teacher may have the students work in small groups to complete learning experience	Students may create a modified Literary Movement Reduction poster
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may ask the students to write a one sentence overview statement of their literary reduction assignment	Students may create a modified Literary Movement Reduction poster with reflection / overview statement
Critical Content:	<ul style="list-style-type: none"> • Specific literary movements’ and genres’ perspectives and intentions) • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Describe, compare, and contrast characteristics of specific literary movements and perspectives • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Point of view, theme, literary movements, denotation, connotation, tone, Romanticism, Post-Colonialism, Modernism	

Learning Experience # 11	
The teacher may facilitate students’ literature circle discussion so that students can present their chosen novel’s style, theme, context, and purpose in terms of the representative literary movement. [<i>Understanding text, Responding to text, Critiquing text</i>]	
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection

Colorado Teacher-Authored Sample Instructional Unit

Teacher Resources:	N/A	
Student Resources:	Completed Literature Circle Role Sheets (Style Finder, Theme Detective, Cultural Critic, and Purpose Person) http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (traditional literature circle roles)	
Assessment:	Students and their literature circle groups will make presentations demonstrating student responses and critiques of their longer literary piece. Students will submit their Literature Role Circle Sheets (which could also be included in their portfolio assessment.)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide an outline of what needs to be addressed in the presentation The teacher may predetermine the menu of literature circle choices for struggling students to support success in the presentation	Students may present their novel and how it is representative of the literary movement
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may have the students synthesize and present the information on their own The teacher may have the students tie the movements of music and art to their presentations The teacher may have the students write a skit representing the movement’s characteristics revealed in the novel instead of doing a traditional presentation The teacher may have the students become a character from the novel in order to present the	Students may present their novel and how it is representative of the literary movement
Critical Content:	<ul style="list-style-type: none"> • Conventions of formal English • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Adapt speech to a variety of tasks using formal English when appropriate • Create a clear and coherent structure appropriate to the chosen genre • Address audience needs and anticipate audience questions or misunderstandings • Select and build context for language appropriate to content • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Style, tone, cultural context, theme, purpose, diversity, genre, literary movements, Romanticism, Post-Colonialism, Modernism	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 12		
The teacher may engage students in reflective processes so that students can further explore their perspectives on literature in light of their experiences with diverse literary movements. [<i>Understanding text, Responding to text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection	
Teacher Resources:	N/A	
Student Resources:	Copies of and notes about the literature previously studied in the unit	
Assessment:	Students will complete “Before” and “After” impact sentences reflecting on their experiences with and understanding of literature. Students may want to use a double entry journal format http://www.adlit.org/strategies/22091/ or T-Chart http://www.readwritethink.org/classroom-resources/printouts/chart-30225.html	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	NA	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	NA	N/A
Critical Content:	<ul style="list-style-type: none"> Conventions of formal English 	
Key Skills:	<ul style="list-style-type: none"> Create a clear and coherent structure appropriate to the chosen genre 	
Critical Language:	Reactionary, Romanticism, Post-Colonialism, Modernism	

Learning Experience # 13		
The teacher may brainstorm the topics, styles, and themes of contemporary novels and movies (e.g., those relevant to the students’ lives) so that students can make connections between the work of writers today and literary movements of the past.		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection	
Teacher Resources:	Sticky note for novel and movie novel and movie brainstorming Large pieces of paper labeled with each movement to place sticky notes on	
Student Resources:	Works studied; notes taken during the unit	
Assessment:	Exit ticket in which the students reflect on and justify their choice of modern novel or movie that exemplifies their chosen movement. http://exitticket.org/ (Online exit ticket form)	

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide a list of possible novels or movies to choose from	Students may produce shortened exit ticket in which they reflect on and justify their choice of modern novel or movie that exemplifies their chosen movement
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may ask the students to choose a novel a novel read in another English choice to view through the lens of their chosen lens	Students may produce exit tickets in which they reflect on and justify their choice of modern novel or movie that exemplifies their chosen movement
Critical Content:	<ul style="list-style-type: none"> • Conventions of formal English • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Articulate a position through a sophisticated claim or statement • Describe, compare, and contrast characteristics of specific literary movements and perspectives • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Literary movements, Romanticism, Post-Colonialism, Modernism	

Learning Experience # 14	
The teacher may have the students review and synthesize the information studied thus far so that student can understand the need to establish an organized plan for structuring the writing process. [<i>Producing text</i>]	
Teacher Notes:	This Learning Experience transitions students into writing their Performance Assessment. Learning Experiences 14-16 are focused on moving students through the writing process to complete their literary analysis.
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection
Teacher Resources:	www.easybib.com (easybib to organize ideas in the note taking section)
Student Resources:	www.easybib.com (easybib to organize ideas in the note taking section) Notes on movements Pieces studied in class Perspective sentences Modern connection exit ticket
Assessment:	Students will submit their draft plan of their review and synthesis of the literary works studies and connections to the contemporary text.

Colorado Teacher-Authored Sample Instructional Unit

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide a template outline so they can fill in their ideas The teacher may provide colored note cards to help organize their ideas The teacher may provide www.easybib.com in order to organize ideas in the note taking section	Students may complete the template outline Students may organize the note cards Students may access and create Easybib notes
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may allow the student to organize their ideas on computer generated notes	The student will produce organized notes
Critical Content:	<ul style="list-style-type: none"> • Specific literary movements’ and genres’ perspectives and intentions • Various foundations of world literature 	
Key Skills:	<ul style="list-style-type: none"> • Create a clear and coherent structure appropriate to the chosen genre • Demonstrate knowledge of classical foundational works of world literature 	
Critical Language:	Reactionary, verify, manipulate Romanticism, Post-Colonialism, Modernism	

Learning Experience # 15		
The teacher may co-construct the development of a thesis statement so that students can recognize the importance of organizing various components of a text (e.g., a literary argument exploring multiple pieces of literature) around a central idea. <i>[Producing text]</i>		
Generalization Connection(s):	Language can be manipulated for stylistic effect	
Teacher Resources:	Writing good thesis statements: https://owl.english.purdue.edu/owl/resource/545/01/ https://owl.english.purdue.edu/owl/resource/588/01/	
Student Resources:	Notes from prior Learning Experiences Notes from textual analysis Notes from Literature Circle work Student poem from Learning Experience 9	
Assessment:	Students will submit exit ticket with students’ thesis statements for final essay. http://exitticket.org/ (Online exit ticket form)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may provide a template of thesis statement for the students to fill in: http://www.press.umich.edu/pdf/0472031937-templates.pdf	N/A

Colorado Teacher-Authored Sample Instructional Unit

Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Conventions of formal English 	
Key Skills:	<ul style="list-style-type: none"> Create a clear and coherent structure appropriate to the chosen genre Articulate a position through a sophisticated claim or statement Select and build context for language appropriate to content Deliberately manipulate the conventions of Standard English in writing for stylistic effect 	
Critical Language:	Counterargument, reactionary, verify	

Learning Experience # 16		
The teacher may facilitate small group or partnered feedback sessions (i.e., debate, discussion, etc.) so that students can understand the relevance of the peer review process in helping writers produce and refine their best work. [<i>Producing text</i>]		
Generalization Connection(s):	Literary movements diversify the world’s texts and provide access to new points of view Texts written for diverse audiences and purposes requires clarity of ideas and intentional genre selection Language can be manipulated for stylistic effect Speech choices should reflect the speaker’s adoptions fitted to specific contexts and tasks	
Teacher Resources:	Yes, and . . . yes, but: http://www.commarts.com/columns/yes-but (“Yes, and...,” a technique borrowed from improvisational theater. Its premise is that you accept and then build on each other’s ideas. “Yes, but...” is an aid to committing to my existing principles.) Believing/Doubting: http://www.visionrealization.com/Resources/Organizational/Believing_and_doubting_game.pdf http://www.procon.org/sourcefiles/believinggame.pdf (Believing/doubting game for exploring opposing viewpoints) http://www.teachablemoment.org/ideas/criticalthinking.html (Believing/doubting game for exploring opposing viewpoints)	
Student Resources:	N/A	
Assessment:	Students will submit their notes of revisions they will make as a result of the discussion.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	The teacher may group students so groups are not homogeneous	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

Colorado Teacher-Authored Sample Instructional Unit

Critical Content:	<ul style="list-style-type: none">• How writers effectively anticipate an audience’s misconceptions
Key Skills:	<ul style="list-style-type: none">• Create a clear and coherent structure appropriate to the chosen genre• Address audience needs and anticipate audience questions or misunderstandings• Describe, compare, and contrast characteristics of specific literary movements and perspectives• Demonstrate knowledge of classical foundational works of world literature
Critical Language:	Counterargument, inquiry, reactionary