

MODULE A: American Romanticism and Transcendentalism (NONFICTION)**Texts: 1 Extended U.S. Foundation (Nonfiction), 2-3 Short American Literature, 1-2 U.S. documents****Essential Question(s): What is American individualism? What is the early vision of the American Dream? How did the Romantics and Transcendentalists contribute to the formation of the American Dream?**

Students explore America's first prolific period of literature by examining works from Cooper, Bryant, and Irving to Hawthorne, Melville, Longfellow, Poe, Dickinson, Emerson, Thoreau and possibly Whitman (although he will be more fully studied during the unit on Realism and Naturalism). Of the American writers of this period, Irving, Cooper and Bryant best exemplify the new, Romantic attitudes toward nature, emphasizing the beauty, strangeness and mysteries of the natural world. Students should examine and discuss that part of the Romantic approach to life as a belief that human nature and nature are part of the same reality, and that the individual may use his imagination and intuition to get in touch with the truths of the greater world of Nature. The prominent theme of manifest destiny during this period in American literature may be introduced by reading John O'Sullivan's essay "Annexation." Students will wrestle with how the romantics perceived individualism and how this focus on individualism relates to other themes in American literature.

Students will explore transcendentalism as an aspect of American romanticism and compare the romantics with the transcendentalists through readings like "Walden" or "Civil Disobedience". The writings of Emerson, Thoreau, Hawthorne and Melville demonstrate the deepest philosophical and literary concerns of American Romanticism and perhaps of American culture generally. The basic philosophical views have revolutionary implications for art and culture. The transcendentalists dismissed the long-held idea that literary forms are established by convention, that, for instance, one kind of poem should have fourteen lines. Students should read various poems from this period and notice the theory of organic form put forth by the writers of this time. In addition, students will examine Melville and Hawthorne, the two more vocal critics of the transcendentalists' beliefs; particularly attacking the transcendentalists for ignoring two powerful realities – the reality of evil and the reality of human love. Teachers are encouraged to select excerpts from one novel and a variety of the other poetry and prose in order to give students maximum exposure to the various works of the period.

POSSIBLE STANDARDS ADDRESSED (You may use some or all of these, or may add others depending on your text and assessment choices)

- RL.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.9: Demonstrate knowledge of eighteenth-, nineteenth-, and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- RI.11-12.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meaning; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
- RI.11-12.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- RI.11-12.6: Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- RI.11-12.7: Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
- W.11-12.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- SL.11-12.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.

- L.11-12.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

SUGGESTED OBJECTIVES (You will have others depending on what choices you make for specific literature in this unit)

- Define the major characteristics of American romanticism (e.g., use of symbols, myth, and the “fantastic”; veneration of nature; celebration of the “self”; and isolationism).
- Identify specific Romantic motifs in the works of Irving, Cooper, Bryant and Poe; emphasis on imagination; interest in the past; the sense of nature as vast and mysterious; heightened awareness of change and growth.
- Identify and explain the principles of transcendentalism, especially in Emerson’s essays and poetry and in Thoreau’s account of life in the woods near Walden Pond.
- To contrast with the transcendentalists the increasingly pessimistic view of nature Melville displays in his novels and poems, and the evil and folly of the human heart illustrated in Hawthorne’s stories.
- To demonstrate an understanding of literary techniques such as paradox, personification, symbol, imagery, simile and metaphor, and dialect as used by writers of the American Renaissance.
- To define and identify literary forms such as allegory, parable, requiem and idyll by the writers in this module.
- Define transcendentalism as an aspect of American romanticism and explain how the two differ.
- Trace characterization techniques in American romantic novels.
- Analyze the structure and effectiveness of arguments in transcendentalist essays studied.
- Respond to literature through oral discussion and analysis
- Make connections between literature and the arts and culture

Suggested Terminology for Module (You may wish to include other terms depending on the literature you choose)

- Allegory
- Alliteration
- Anaphora
- Assonance
- Classicism
- Consonance
- Idyll
- Imagery
- Individualism
- Lyric poetry
- Manifest destiny
- Metonymy
- Noble savage
- Parable
- Paradox
- Personification

<ul style="list-style-type: none"> • Requiem • Romanticism • Symbol • Synecdoche • Transcendentalism • Verbal irony 				
READING COMPLEX TEXTS		WRITING	RESEARCH	NARRATIVE
Extended Text: U.S. Foundational (1 required)	Short Texts: 3-5 required (2-3 American Literature, 1-2 U.S. documents)	Routine Writing & 4-6 Analyses	One Research Project per module	One narrative per module
Suggested Texts	American Literature text suggestions	Suggested Emphasis: Focus on Informing and Explaining	*See sample activities and assessments for possible research projects	*See sample activities and assessments for possible narrative assignments
<p><i>Essays:</i></p> <p>“Annexation” (John O’Sullivan) (United States Magazine and Democratic Review 17, No. 1, 1845)</p> <p>“Civil Disobedience” (Henry David Thoreau)</p> <p>“Self-Reliance” (Ralph Waldo Emerson)</p> <p>“Society and Solitude” (Ralph Waldo Emerson)</p> <p><i>Nonfiction:</i></p> <p><u>Walden; or, Life in the Woods</u> (Henry David Thoreau)</p>	<p>Selections from <u>Adventures in American Literature</u>, pages 115-334)</p> <p><i>Novels:</i></p> <p><i>Moby-Dick</i> (Herman Melville) (excerpts)</p> <p><i>Typee</i> (Herman Melville) (excerpts)</p> <p><i>The Pioneers</i> (James Fenimore Cooper) (excerpts)</p> <p><i>Deerslayer</i> (James Fenimore Cooper) (excerpts)</p> <p><i>Uncle Tom’s Cabin</i> (Harriet Beecher Stowe) (excerpts)</p> <p><i>Poetry:</i></p> <p>“Annabel Lee” (Edgar Allan Poe)</p> <p>“The Raven” (Edgar Allan Poe)</p> <p>“A Bird came down the Walk” (Emily Dickinson)</p> <p>“Because I could not stop for Death” (Emily Dickinson)</p> <p>“This is my letter to the World” (Emily Dickinson)</p> <p>“I Never Saw a Moor” (Emily Dickinson)</p> <p>“‘Hope’ Is the Thing with Feathers” (Emily Dickinson)</p> <p>“Success is Counted Sweetest” (Emily Dickinson)</p> <p>“Thanatopsis” (William Cullen Bryant)</p> <p>“The Rhodora” (Ralph Waldo Emerson)</p> <p>“Brahma” (Ralph Waldo Emerson)</p> <p>“I Hear America Singing” (Walt Whitman)</p>	<p>*See sample activities and assessments for possible writing topics.</p> <p>*See Reading and Writing Standards to be Addressed to align writing assessments with the CCS</p>		

	<p>“Song of Myself” (Walt Whitman) “When Lilacs Last in the Dooryard Bloom’d” (Walt Whitman) “The Old Oaken Bucket” (Samuel Woodworth) “Shiloh: A Requiem” (Herman Melville) “The Maldive Shark” (Herman Melville) “A Psalm of Life” (Henry Wadsworth Longfellow) “Nature” (Henry Wadsworth Longfellow) “The Arrow and the Song” (Henry Wadsworth Longfellow)</p> <p><i>Short Stories:</i></p> <p>“Billy Budd” (Herman Melville) “Rappaccini’s Daughter” (Nathaniel Hawthorne) “Rip Van Winkle” (Washington Irving) “The Fall of the House of Usher” (Edgar Allan Poe) “The Legend of Sleepy Hollow” (Washington Irving) “The Devil and Tom Walker” (Washington Irving) “The Minister’s Black Veil” (Nathaniel Hawthorne) “Dr. Heidegger’s Experiment” (Nathaniel Hawthorne) “The Piazza” (Herman Melville) “Young Goodman Brown” (Nathaniel Hawthorne)</p> <p>U.S. Historical document text suggestions</p> <p><i>Essays (full or excerpts):</i></p> <p>“Annexation” (John O’Sullivan) (<i>United States Magazine and Democratic Review</i> 17, No. 1, 1845)</p> <p>“Civil Disobedience” (excerpts) (Henry David Thoreau)</p> <p>“Self-Reliance” (excerpts) (Ralph Waldo Emerson)</p> <p>“Society and Solitude” (excerpts) (Ralph Waldo Emerson)</p> <p><i>Nonfiction:</i></p> <p><i>Walden; or, Life in the Woods</i> (excerpts) (Henry David</p>			
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	<p>Thoreau)</p> <p style="text-align: center;">Art, Media, Music</p> <p><i>Art:</i></p> <p>Albert Bierstadt, <u>Looking Down Yosemite Valley</u> (1865) Asher Durand, <u>Kindred Spirits</u> (1849) Frederic Church, <u>Niagara</u> (1857) George Inness, <u>The Lackawanna Valley</u> (1855) Thomas Cole, <u>Romantic Landscape with Ruined Tower</u> (1832-1836)</p>			
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SAMPLE ACTIVITIES AND ASSESSMENTS (you may create your own assessments as long as the CCS are addressed).

Art, Speaking and Listening

After reading literary examples of American romanticism, examine the paintings featured. Why do you believe these are romantic paintings? What visual aspects do the artists employ to interact with the viewer? How do they use the formal principles of art and design? View Thomas Cole’s work "Romantic Landscape with Ruined Tower." What has Cole done to create a "romantic landscape"? Continue viewing the other works of art as comparisons. After viewing all of these paintings, what do you think are the characteristics of a romantic work of art? Brainstorm a list of the visual aspects of romantic painting. (SL.11.2, SL.11.3)

Reading Literature, Argument Writing

Seminar: Select one of the short stories and explain why you think it is a good example of American romanticism. Use at least three pieces of textual evidence to support your position. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, RL.11-12.9, W.11-12.2, SL.11-12.1)

Reading Literature, Speaking and Listening

Students will be given a passage they have not seen before from one of the other works by Hawthorne or Melville (teacher’s choice) and asked to provide a ten-minute commentary on two of the following questions:

- What is the primary significance of this passage?
- Identify the poetic techniques used in this poem (or extract from a poem). Relate them to the content.
- Which poetic techniques in this poem or extract are typical of the writer?
- What are the effects of the dominant images used in this work?
- What do you think the important themes in this work are?

Record your commentary using a video camera so you can evaluate how well you answered the questions. (RL.11-12.1, SL.11-12.4, SL.11-12.6)

Narrative Writing

Write your own narrative essay in the style of *Walden*. Your teacher may give you the opportunity to post your first draft on a shared spreadsheet and receive feedback from

classmates before publication. (W.11-12.3, W.11-12.9)

Language Usage, Vocabulary

Keep track of new words (or different uses of words that you know) in the works read in this unit. Use the dictionary to confirm the words' definitions and parts of speech. Note their etymology and whether or how the author used the word differently than it is used today. In your journal—or on a shared spreadsheet completed with others—write new sentences of your own using each new word encountered. (L.11-12.4, W.11-12.4, W.11-12.6)

Speaking and Listening

Reflect on seminar questions, take notes on your responses in your journal or on a shared spreadsheet, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Argument Writing

Seminar: Agree or disagree with this Emerson quotation: "What is popularly called Transcendentalism among us, is Idealism; Idealism as it appears in 1842." Use at least three pieces of textual evidence to support your opinion. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RI.11-12.2, SL.11-12.6, W.11-12.9)

Reading and Writing Standards to be Addressed

Cite Evidence RL/RI.11.1	Analyze Content RL/RI.11.2-9 SL.11.2-3	Study & Apply Grammar L.11.1-3, SL.11.6	Study & Apply Vocabulary L.11.4-6	Conduct discussions SL.11.1	Report findings SL.11.4-6
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Additional Online Resources:

- *The American Renaissance and Transcendentalism* (PBS) (RL.11-12.9)
- *Walt Whitman's Notebooks and Poetry: The Sweep of the Universe* (National Endowment for the Humanities) (RL.11-12.4)
- *Africans in America (Part 3)* (PBS) (RL.11-12.1, RI.11-12.1, SL.11-12.1)

MODULE B: A Nation Divided & The Civil War (NONFICTION)

Texts: 1 Extended Informational (Nonfiction), 2-3 Short Literature, 1-2 U.S. documents

Essential Question(s): What defines an American? How was the American Dream tested during this time? How did the American Dream change after the Civil War?

Drawing from the previous unit on Romanticism and Transcendentalism, in which individualism figures as a prominent theme in American romanticism and transcendentalism, this unit explores the expanding idea of the American individual and the related idea of the pursuit of liberty in various forms. This module should show the students the shift from Romanticism to realism, the local-color movement and the Civil War. Writers of this time tended to address everyday human problems in complex settings and were less concerned with metaphysical questions than with manners, customs or commercial life. Teachers are encouraged to have students read passages *The Adventures of Huckleberry Finn* (which may read in its entirety later), a classic American novel that deals with issues of racism and slavery and raises important questions about what America promises—and to whom. Beyond *The Adventures of Huckleberry Finn*, teachers can select passages from among the other novels listed or ask different students to read different novels, so that the variety of the novels' compelling themes may be shared and discussed as a class (e.g., via presentations and seminars). Teachers are encouraged to sample heavily from the informational texts, many of which are critical to understanding the era of the Civil War and the struggle to fulfill America's promise. In addition to reading and learning about the struggles of slavery and the Civil War, students may examine the concurrent struggles of the Native Americans during the later 19th century.

POSSIBLE STANDARDS ADDRESSED (You may use some or all of these, or may add others depending on your text and assessment choices)

- RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RI.11-12.3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)
- SL.11-12.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- L.11-12.2: Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

SUGGESTED OBJECTIVES (You will have others depending on what choices you make for specific literature in this unit)

- Determine and analyze the development of the theme or themes in American literature of the nineteenth century (e.g., freedom, the American dream, racism, regionalism, survival, "individual vs. society," and "civilized society" vs. the wilderness).
- Compare the treatment of related themes in different genres (e.g., *The Adventures of Huckleberry Finn* and *The Narrative of Sojourner Truth*).
- Explain how fictional characters in late nineteenth-century America express the challenges facing America at the time, citing textual evidence from both fiction and nonfiction to make the case.
- Identify the major authors, popular genres, recurring themes and major works of the Civil War period in American literature.
- Explain the effect of the Civil War, its prelude, and its aftermath on American literature of the last half of the nineteenth century.
- Make connections between literature and history.

Suggested Terminology for Module (You may wish to include other terms depending on the literature you choose)

- Abolition
- American Dream

- Assimilation
- Autobiography
- Biography
- Determinism
- Local-Color
- “Melting pot”
- Mood
- Naturalism
- Realism
- Regionalism
- Satire
- Vernacular

READING COMPLEX TEXTS		WRITING	RESEARCH	NARRATIVE
Extended Text: Informational Text (1 required)	Short Texts: 3-5 required (2-3 Literature, 1-2 U.S. documents)	Routine Writing & 4-6 Analyses	One Research Project per module	One narrative per module
<p>Suggested Texts</p> <p><i>The Narrative of Sojourner Truth</i> (Sojourner Truth and Olive Gilbert)</p> <p><i>Twenty Years at Hull House</i> (Jane Addams) (selections)</p> <p><i>What They Fought For 1861-1865</i> (James M. McPherson)</p>	<p>Literature text suggestions</p> <p>Selections from <u>Adventures in American Literature</u>, pages 337-385)</p> <p><i>Novels:</i> <i>The Adventures of Huckleberry Finn</i> (excerpts) (Mark Twain)</p> <p><i>Poetry:</i> “Ode on the Confederate Dead” (Henry Timrod) “Song of the Chattahoochee” (Sidney Lanier) “Song of the Sky Loom” (Anonymous) “Prayer Spoken While Presenting an Infant to the Sun” (Anonymous)</p> <p>U.S. Historical document text suggestions</p> <p><i>Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself</i> (Frederick Douglass) (excerpts)</p> <p>“My Bondage and My Freedom” (Frederick Douglass)</p>	<p>Suggested Emphasis: Focus on Argument</p> <p>*See sample activities and assessments for possible writing topics.</p> <p>*See Reading and Writing Standards to be Addressed to align writing assessments with the CCS</p>	<p>*See sample activities and assessments for possible research projects</p>	<p>*See sample activities and assessments for possible narrative assignments</p>

	<p>Letter to His Son (<i>Robert E. Lee</i>)</p> <p>Voices of Native Americans</p> <p>The Blackfeet Genesis</p> <p>Black Hawk's Farewell</p> <p>The Surrender Speech of Chief Joseph</p> <p>An Indian's Views of Indian Affairs</p> <p><i>Speeches:</i></p> <p>"A House Divided" (Abraham Lincoln)</p> <p>"Ain't I a Woman?" (Sojourner Truth) (May 29, 1851)</p> <p>"I will fight no more forever" (Chief Joseph the Younger of the Nez Perce Nation) (October 5, 1877)</p> <p>"The Gettysburg Address" (Abraham Lincoln)</p> <p style="text-align: center;">Art, Media, Music</p> <p><i>Art:</i></p> <p>Winslow Homer, <u>A Visit from the Old Mistress</u> (1876)</p>			
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SAMPLE ACTIVITIES AND ASSESSMENTS (you may create your own assessments as long as the CCS are addressed).

Reading Informational Text, Performance

Recite "The Gettysburg Address" from memory. Include an introduction that discusses why the excerpt exemplifies America's core conflicts and its finest values. Record your recitation using a video camera so you can evaluate your performance. (RI.11-12.9, SL.11-12.3)

Reading Literature, Argument Writing

Seminar: How do Sojourner Truth and Frederick Douglass embody the values inherent in the American Dream? Consider brainstorming a list of values you believe are inherent in the American Dream and how Truth and Douglass represent these values. Write an argument in which you use at least three pieces of evidence to support an original thesis

statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.9, SL.11-12.1, W.11-12.9)

Art, Speaking and Listening

Focus on the Homer painting. Without knowing any background information on the time period or setting of this work, discuss the following questions with classmates: What do you think might be going on in this scene? Who are these women? Notice each person's dress and body position. What do these details suggest about their relationships? Note that the painting is sectioned. But where is the division: between the white woman and the black family, or at the painting's center, to the left of the central figure? How does noticing this division add to our understanding of the relationships in the painting? What do you think each character might be thinking or feeling? Why do you think Homer created such a complex composition to depict what at first appears to be a simple interaction? Now learn some background information about the painting. Did you come up with "correct" assumptions? Is there a "right" answer to analyzing this work of art? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Argument Writing

Seminar: Write an argument in which you agree or disagree with the following statement, offering at least three pieces of evidence from the texts to support your position: Women in nineteenth-century America could not really be free. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, W.11-12.1)

Reading Literature, Reading Informational Text, Informative Writing

Seminar: Choose two women from among the works studied and compare and contrast their life experiences, noting the ways in which they either exemplified or were an exception to the times in which they lived. Use at least three pieces of evidence from the texts to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, RI.11-12.10, W.11-12.1, W.11-12.9)

Reading Literature, Multimedia Presentation

Create a mixed-media presentation that summarizes one of the novels you've read and presents questions that you think the novel raises about its uniquely American themes. Prepare the presentation for posting on the class web page for this unit. (RL.11-12.1, W.11-12.6, SL.11-12.5)

Language Usage

Examine a page from one of the stories in this unit (selected by the teacher) and highlight the prepositional phrases; identify what they modify and determine whether they are adjectival or adverbial. (L.11-12.1)

Speaking and Listening

Reflect on seminar questions, take notes on your responses in your journal or on a shared online document, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Reading Literature, Informative Writing

Seminar: How does Mark Twain address the issue of slavery in *The Adventures of Huckleberry Finn*? Compare this with the treatment of slavery in other texts you've read, such as *The Narrative of Sojourner Truth*, *Narrative of Frederick Douglass*, or "My Bondage and My Freedom". Use at least three pieces of textual evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.6, W.11-12.2, W.11-12.9)

Reading and Writing Standards to be Addressed

Cite Evidence RL/RI.11.1	Analyze Content RL/RI.11.2-9 SL.11.2-3	Study & Apply Grammar L.11.1-3, SL.11.6	Study & Apply Vocabulary L.11.4-6	Conduct discussions SL.11.1	Report findings SL.11.4-6
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Additional Online Resources:

MODULE C: REALISM AND NATURALISM (FICTION)

Texts: 1 Extended American Literature, 2-3 Short American Literature, 1-2 Short Informational

Essential Question(s): How is America portrayed through the eyes of Realists?

This module continues to examine literary movements as a natural progression in American literature – a progression that is in reaction to each period before and to the social, cultural and political climate of the time. Mark Twain’s work shows the transition from one period to the next well; using local-color regionalism and satire, Twain was able to convey harsh truths about the Civil War and slavery with a unique style. Students can compare Twain to later realists and note that the local-color movement formed an important transition between Romanticism and realism. In its close attention to the dialect, customs, and character types The other pieces in this module are presented in the context of realism and naturalism. The extent of discussion of what those terms embody is up to the teacher, depending in the pieces chosen. It is important to stress that realism and naturalism were literary movements; the first emphasized accurate representation without idealization, and the second theorized that human existence is determined by natural forces that humanity cannot control. Caution students against labeling any work definitely, because realism and naturalism often merge. This merging may occur on a thematic level in Stephen Crane’s “The Open Boat”; the tale relayed by the narrator is realistic, but the underlying theme of nature’s indifference to the men’s plight is characteristically naturalistic. Some works, however, are primarily realistic or primarily naturalistic, illustrated by Willa Cather’s realistic “The Sculptor’s Funeral” and Jack London’s naturalistic “The Build a Fire”. The social milieu of the realistic story reappears in the poetry of Edwin Arlington Robinson and Edgar Lee Masters. The anti-Romantic irony found in the Robinson poems is even more grim in the poetry of Stephen Crane. Such experimental free verse served as a bridge between Walt Whitman and Emily Dickinson and between Ezra Pound and Amy Lowell. In most of the works included in this module, a likable, redeeming gift of some sort – youth, imagination, sensitivity, individuality, courage, etc. – is ironically embattled in a nonhuman universe or in a world that is blind to individual needs.

POSSIBLE STANDARDS ADDRESSED (You may use some or all of these, or may add others depending on your text and assessment choices)

- RL.11.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- RL.11.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other

authors.)

- RL.11.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- RL.11.9: Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- RI.11.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RI.11.9: Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.
- W.11.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.11.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- SL.11.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- SL.11.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- L.11.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

SUGGESTED OBJECTIVES (You will have others depending on what choices you make for specific literature in this unit)

- Identify the major characteristics of realism and naturalism as American literary movements.
- Demonstrate an understanding of the effect of social conditions on turn-of-the-century American literature.
- Identify the major authors, popular genres, and recurring themes associated with realism and naturalism in literature.
- Identify literary elements in works associated with the realism and naturalism movements.
- Make connections between literature, culture and history

Suggested Terminology for Module (You may wish to include other terms depending on the literature you choose)

- Dialect
- Hyperbole
- Local Color
- Metaphor
- Naturalism
- Realism
- Regionalism
- Satire
- Simile
- Vernacular

READING COMPLEX TEXTS	WRITING	RESEARCH	NARRATIVE
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Extended Text: American Literature (1 required)	Short Texts: 3-5 required (2-3 American Literature, 1-2 Informational)	Routine Writing & 4-6 Analyses	One Research Project per module	One narrative per module
<p>Suggested Texts</p> <p><i>Novels:</i></p> <p><i>The Adventures of Huckleberry Finn</i> (Mark Twain)</p> <p><i>Washington Square</i> (Henry James)</p> <p><i>The Call of the Wild</i> (Jack London)</p> <p><i>My Antonia</i> (Willa Cather)</p> <p><i>Ethan Frome</i> (Edith Wharton)</p> <p><i>Maggie: A Girl of the Streets</i> (Stephen Crane)</p> <p><i>Short Stories:</i></p> <p><i>“The Open Boat”</i> (Stephen Crane)</p>	<p>American Literature text suggestions</p> <p>Selections from <u>Adventures in American Literature</u>, pages 349-430)</p> <p><i>Novels:</i></p> <p><i>The Adventures of Huckleberry Finn</i> (Mark Twain) (excerpts)</p> <p><i>Washington Square</i> (Henry James) (excerpts)</p> <p><i>The Call of the Wild</i> (Jack London) (excerpts)</p> <p><i>My Antonia</i> (Willa Cather) (excerpts)</p> <p><i>Ethan Frome</i> (Edith Wharton) (excerpts)</p> <p><i>Maggie: A Girl of the Streets</i> (Stephen Crane) (excerpts)</p> <p><i>Short Stories:</i></p> <p>“The Notorious Jumping Frog of Calaveras County” (Mark Twain)</p> <p>“Baker’s Bluejay Yarn” (Mark Twain)</p> <p>“Life on the Mississippi” (Mark Twain) (excerpts)</p> <p>“The Outcasts of Poker Flat” (Bret Harte)</p> <p>“The Open Boat” (Stephen Crane)</p> <p>“To Build a Fire” (Jack London)</p> <p>“The Sculptor’s Funeral” (Willa Cather)</p> <p>“Roman Fever” (Edith Wharton)</p> <p>“The Story of an Hour” (Kate Chopin)</p> <p>“Desiree’s Baby” (Kate Chopin)</p> <p>“The Rocking Chair” (Charlotte Perkins Gilman)</p> <p>“When I Was a Witch” (Charlotte Perkins Gilman)</p> <p><i>Poetry:</i></p> <p>“War Is Kind” (Stephen Crane)</p> <p>“Song of Myself” (Walt Whitman) (selections)</p> <p>“One’s-Self I Sing” (Walt Whitman)</p> <p>“I Hear America Singing” (Walt Whitman)</p> <p>“When I Heard the Learn’d Astronomer” (Walt Whitman)</p>	<p>Suggested Emphasis: Focus on Informing and Explaining</p> <p>*See sample activities and assessments for possible writing topics.</p> <p>*See Reading and Writing Standards to be Addressed to align writing assessments with the CCS</p>	<p>*See sample activities and assessments for possible research projects</p>	<p>*See sample activities and assessments for possible narrative assignments</p>

	<p>“When Lilacs Last in the Dooryard Bloom’d” (Walt Whitman) “A Noiseless Patient Spider” (Walt Whitman) “Beat! Beat! Drums!” (Walt Whitman) “Reconciliation” (Walt Whitman) “A March in the Ranks Hard-Prest, and the Road Unknown” (Walt Whitman)</p> <p style="text-align: center;">Informational text suggestions</p> <p><i>Reading the American Novel 1865-1914</i> (G.R. Thompson)</p> <p><i>People of the Abyss</i> (Jack London) (excerpts)</p> <p><i>Inventing Mark Twain</i> (excerpts) (Andrew Hoffman)</p> <p>“I Had Barbara!: Women’s Ties and Wharton’s ‘Roman Fever’” (Rachel Bowlby)</p> <p>“The Higher Education of Women,” from <i>A Voice from the South</i> (Anna Julia Cooper)</p> <p><i>Regional Fictions: Culture and Identity in Nineteenth-Century American Literature</i> (excerpts) (Stephanie Foote)</p> <p><i>The Diaries of Charlotte Perkins Gilman</i>, 2 Vols. (excerpts) (Ed. Denise D. Knight)</p> <p style="text-align: center;">Art, Media, Music</p>			
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SAMPLE ACTIVITIES AND ASSESSMENTS (you may create your own assessments as long as the CCS are addressed).

Reading Literature, Informative Writing

Edith Wharton, Charlotte Perkins Gilman, and Kate Chopin are often referred to as feminist authors. Their protagonists are usually women, and their conflicts are frequently with men. Read two of the following stories: "Roman Fever" by Edith Wharton, "When I Was A Witch" by Charlotte Perkins Gilman, "The Story of an Hour" by Kate Chopin; then, write an

informative/explanatory essay in which you explore how the positioning of the women protagonists in the stories exposes the authors' views of women in society. (RL.11 -12.1, RL.11-12.2, RL.11-12.3, RI.11-12.1, RI.11-12.2, RI.11-12.3, W.11-12.2)

Argument Writing

Seminar: Write an argument in which you agree or disagree with the following statement, offering at least three pieces of evidence from the texts to support your position: Women in nineteenth-century America could not really be free. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, W.11-12.1)

Reading Literature, Argument Writing

Seminar: Does Huckleberry Finn embody the values inherent in the American Dream? Write an argument in which you use at least three pieces of evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.9, SL.11-12.1, W.11-12.9)

Reading Literature, Reading Informational Text, Informative Writing

Seminar: Choose two women from among the works studied and compare and contrast their life experiences, noting the ways in which they either exemplified or were an exception to the times in which they lived. Use at least three pieces of evidence from the texts to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, RI.11-12.10, W.11-12.1, W.11-12.9)

Reading and Writing Standards to be Addressed

Cite Evidence RL/RI.11.1	Analyze Content RL/RI.11.2-9 SL.11.2-3	Study & Apply Grammar L.11.1-3, SL.11.6	Study & Apply Vocabulary L.11.4-6	Conduct discussions SL.11.1	Report findings SL.11.4-6
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Additional Online Resources:

MODULE D: THE LOST GENERATION & THE HARLEM RENAISSANCE (Emerging Modernism in America) (FICTION)

Texts: 1 Extended Literature, 2-3 Short Literature, 1-2 Short Informational

Essential Question(s): How did modernization result in isolation and disillusionment in the early American twentieth century? What is the American Dream?

This module addresses early twentieth-century American literature, including writers of the Lost Generation and the Harlem Renaissance. With the twentieth century came writers with new styles and themes that mirrored the emotional and psychological nature of human relationships in a complex modern world. Many writers of fiction began focusing on stories with “open form,” in which more emphasis was placed on the development of mood and character and less on plot and resolution of conflict. Poets reworked traditional forms, such as blank verse and the sonnet, and experimented with exact images, symbolism, new rhythms, and conversational language. Twentieth century dramatists moved away from nineteenth century Romanticism by concentrating on the details of everyday life (realism) and the individual’s thoughts and feelings (expressionism). The unit traces the emergence of American modernism, including literature from World War I, and tracks the literature of “disillusionment” that followed the war. Students explore Robert Frost’s vision of nature as modernist rather than transcendentalist in its perspective. They

identify the alienation of the modern man and the tensions that are embedded in the modernist works of F. Scott Fitzgerald and Ernest Hemingway. The works of Countee Cullen, Langston Hughes, and illustrate the breadth of the Harlem Renaissance literary movement. Informational and critical texts enrich the students' analysis of the literary works.

POSSIBLE STANDARDS ADDRESSED (You may use some or all of these, or may add others depending on your text and assessment choices)

- RL.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.11-12.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- RI.11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- SL.11-12.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- L.11-12.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

SUGGESTED OBJECTIVES (You will have others depending on what choices you make for specific literature in this unit)

- Define and explain the origins of the Harlem Renaissance.
- Explore the relationship between historical events and literature as they emerge in the works of Harlem Renaissance poets and authors.
- Define and explain the Lost Generation, noting experimental aspects of some works.
- Demonstrate an understanding of the effect of World War I on modern American fiction and poetry
- Define modernism and identify characteristics of modernist works.
- Note the relationship between themes in early twentieth-century American literature and nineteenth-century American thought.
- Identify modernist ideas (using the informational texts).
- Analyze the relationship between modernist style and content.
- Examine evidence of the alienation of “modern man.”
- Make connections between literature and culture.

Suggested Terminology for Module (You may wish to include other terms depending on the literature you choose)

- Alienation
- American modernism
- Dialect
- Disillusionment
- Flat and Round Characters
- Flashback
- Foreshadowing
- “Great migration”

- Harlem Renaissance
- Industrialization
- Interior monologue
- The Lost Generation
- Modernism
- Motif
- Stream of consciousness
- Villanelle

READING COMPLEX TEXTS		WRITING	RESEARCH	NARRATIVE
Extended Text: Literature (1 required)	Short Texts: 3-5 required (2-3 Literature, 1-2 Informational)	Routine Writing & 4-6 Analyses	One Research Project per module	One narrative per module
Suggested Texts	Literature text suggestions	Suggested Emphasis: Focus on Argument	*See sample activities and assessments for possible research projects	*See sample activities and assessments for possible narrative assignments
<p><i>Novels:</i></p> <p><i>A Farewell to Arms</i> (Ernest Hemingway)</p> <p><i>The Old Man and the Sea</i> (Ernest Hemingway)</p> <p><i>As I Lay Dying</i> (William Faulkner) (excerpts)</p> <p><i>The Great Gatsby</i> (F. Scott Fitzgerald)</p> <p><i>The Pearl</i> (John Steinbeck)</p> <p><i>The Grapes of Wrath</i> (John Steinbeck) (excerpts)</p> <p><i>East of Eden</i> (John Steinbeck) (excerpts)</p> <p><i>The Bridge of San Luis Rey</i></p>	<p><i>Novels:</i></p> <p><i>A Farewell to Arms</i> (Ernest Hemingway) (excerpts)</p> <p><i>The Old Man and the Sea</i> (Ernest Hemingway) (excerpts)</p> <p><i>As I Lay Dying</i> (William Faulkner) (excerpts)</p> <p><i>The Great Gatsby</i> (F. Scott Fitzgerald) (excerpts)</p> <p><i>The Pearl</i> (John Steinbeck) (excerpts)</p> <p><i>The Grapes of Wrath</i> (John Steinbeck) (excerpts)</p> <p><i>East of Eden</i> (John Steinbeck) (excerpts)</p> <p><i>The Bridge of San Luis Rey</i> (Thornton Wilder) (excerpts)</p> <p><i>Native Son</i> (Richard Wright) (excerpts)</p> <p><i>Short Stories:</i></p> <p>“A Clean, Well-Lighted Place” (Ernest Hemingway)</p> <p>“A Rose for Emily” (William Faulkner)</p> <p>“Hills Like White Elephants” (Ernest Hemingway)</p> <p>“The Snows of Kilimanjaro” (Ernest Hemingway)</p> <p>“Winter Dreams” (F. Scott Fitzgerald)</p> <p>“Flight” (John Steinbeck)</p> <p><i>Poetry:</i></p> <p>“A High-Toned Old Christian Woman” (Wallace Stevens)</p>	<p>*See sample activities and assessments for possible writing topics.</p> <p>*See Reading and Writing Standards to be Addressed to align writing assessments with the CCS</p>		

(Thornton Wilder)
Native Son (Richard Wright)

“Birches” (Robert Frost)
“Conscientious Objector” (Edna St. Vincent Millay)
“Domination of Black” (Wallace Stevens)
“Grass” (Carl Sandburg)
“In the Dordogne” (John Peale Bishop)
“Mother to Son” (Langston Hughes)
“Harlem” (Langston Hughes)
“Poetry” (Marianne Moore)
“Richard Cory” (E.A. Robinson)
“Tableau” (Countee Cullen)
“The Death of the Hired Man” (Robert Frost)
“The House on the Hill” (E.A. Robinson)
“The Love Song of J. Alfred Prufrock” (T.S. Eliot)
“The Wasteland” (T.S. Eliot) (excerpts)
“The Negro Speaks of Rivers” (Langston Hughes)
The Pisan Cantos (Ezra Pound) (selections)
“The Road Not Taken” (Robert Frost)
“The Silent Slain” (Archibald MacLeish)
“Yet Do I Marvel” (Countee Cullen)

Informational text suggestions

Essays:

“*How Bigger Was Born*” (Richard Wright)

“*Everybody’s Protest Novel: Notes of a Native Son*” (James Baldwin)

“A Farewell to Arms: The Impact of Irony and the Irrational” (Fred H. Marcus)

“If Black English Isn’t a Language, Then Tell Me, What Is?” (James Baldwin)

“The Great Gatsby and the Twenties” (Ronald Berman)

"Towards a Definition of American Modernism" (Daniel Joseph Singal, *American Quarterly* 39, Spring 1987, 7-26)

Speeches:

"State of the Union Address" (Franklin Delano Roosevelt)

Black Elk Speaks (Black Elk, as told through John G. Neihardt) (selections)

"The Solitude of Self" (February 20, 1892) (Elizabeth Cady Stanton)

"The Spirit of Liberty" speech at "I Am an American Day" (Learned Hand, 1944)

Nonfiction:

Only Yesterday: An Informal History of the 1920s (excerpts) (Frederick Lewis Allen)

Art, Media, Music

Art:

Alfred Stieglitz, From the Back Window, 291 (1915)

Arthur Dove, Goat (1934)

Charles Demuth, My Egypt (1927)
Charles Sheeler, Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company (1927)

Georgia O'Keeffe, Ram's Head, Blue Morning Glory (1938)

Imogen Cunningham, Calla (1929)

	<p>Jacob Lawrence, <u>War Series: The Letter</u> (1946)</p> <p>Marsden Hartley, <u>Mount Katahdin, Maine</u> (1939-1940)</p> <p>Stuart Davis, <u>Owh! In San Pao</u> (1951)</p> <p><i>Film:</i></p> <p><u>The Great Gatsby</u> (1974), dir. Jack Clayton, starring Robert Redford</p> <p><u>The Great Gatsby</u> (2013), dir. Baz Luhrmann, starring Leonardo DiCaprio</p> <p><u>Native Son</u> (1986), dir. Jerrold Freedman, starring Victor Love and Matt Dillon</p>			
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SAMPLE ACTIVITIES AND ASSESSMENTS (you may create your own assessments as long as the CCS are addressed).

Reading Literature, Informative Writing, Language Usage

Seminar: What are the effects of the shifting point of view on the reader’s understanding of events in *As I Lay Dying*? Why do you think Faulkner chose to tell the story from different points of view? Use at least three pieces of textual evidence to support your position. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.3, RL.11-12.5, W.11-12.2, W.11-12.9a, L.11-12.5)

Reading Poetry, Poetry Writing

Conduct a close reading of Langston Hughes's "The Negro Speaks of Rivers," "Mother to Son," and "Harlem," identifying Hughes’s use of metaphors to depict ideas. After reading the poems, compose your own poem in response to Hughes’s ideas and vision. Use a metaphor that depicts your perception of Hughes (e.g., "Hughes, a fearless lion / roaring whispers of distant memories"). (RL.11-12.10, W.11-12.3d)

Art, Speaking and Listening

Examine and discuss the paintings listed. Do you see modernism emerging in these works? Can you make any fruitful comparisons with the way modernism emerges in the works you are reading? What new stylistic developments do you see in the paintings? What do we mean when we talk about modernists creating "art for art’s sake"? For instance, compare the Hartley, Dove, and Demuth paintings. To what extent do you think these painters were interested in painting a mountain (Hartley), a goat (Dove), and silos (Demuth) versus experimenting with the possibilities of paint, space, and line? What role do you think fine art photography (see the Stieglitz image) might have played in the transition of painting away from a primary focus on depiction? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Reading Literature, Reading Informational Text, Informative Writing

Seminar: After reading *Native Son*, by Richard Wright, and *Notes of a Native Son*, “Everybody’s Protest Novel”, by James Baldwin, do you agree or disagree with Baldwin’s assertions and observations about his experience in America put forth in the Part One: “Everybody’s Protest Novel”? Use at least three pieces of textual evidence to support your original thesis. Your teacher may give you the opportunity to share your initial thoughts in the class to get feedback from your classmates. (RL.11-12.1, RL.11-12.4, RL.11-12.6,

RL.11-12.9, SL.11-12.4, W.11-12.9a, L.11-12.3)

Reading Poetry, Argument Writing

How do the poems of this unit—especially Eliot, Frost, and Pound—grapple with hope and despair? By the end of the poems selected, does hope or despair triumph? Organize textual evidence to support your position. (RL.11-12.2, SL.11-12.4, W.11-12.1)

Reading Informational Text, Reading Literature, Informative Writing

In "Towards a Definition of American Modernism," Daniel Joseph Singal notes that novelists like F. Scott Fitzgerald and Ernest Hemingway (among other American writers) "chronicled the disintegration of modern society and culture, but [their] primary concern ... was somehow 'to make the world re-cohere'" (p. 20). Write an informative/explanatory essay in which you consider Singal's words as you examine Fitzgerald or Hemingway's social-political critique of the modern world. You may discuss one or both authors. You must cite evidence from the novels to support your thesis. You must also cite "Towards a Definition of American Modernism" by Singal. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5, RI.11-12.1, RI.11-12.2, W.11-12.2)

Argument Writing, Oral Presentation

Discuss what you think Learned Hand meant when he said of Americans, "For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land." Cite examples from works read in this unit and describe how the characters exhibit this quality. Record your recitation using a video camera so you can evaluate how well you discussed Hand's quotation. (Note: This quotation could also be used as a prompt for argument, asking students to agree or disagree with Hand and requiring at least three pieces of evidence to support the position.) (RL.11-12.9, SL.11-2.4, L.11-12.5)

Multimedia Presentation

Make a formal multimedia presentation in which you define and discuss the Lost Generation in American literary history. Cite at least three sources. Prepare the presentation for posting on the class web page for this unit. (RL.11-12.9, W.11-12.6, SL.11-12.5)

Language Mechanics

Read the draft of a classmate's essay and highlight all the independent and dependent clauses; make sure they are punctuated correctly. (L.11-12.1, L.11-12.2)

Speaking and Listening

Reflect on seminar questions, take notes on your responses in your journal or on a shared spreadsheet, and note the page numbers of the textual evidence you will refer to in your seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Reading Literature, Argument Writing

Seminar: After reading "The Love Song of J. Alfred Prufrock" and *The Great Gatsby*, decide whether you agree or disagree with the following statement: Prufrock and Gatsby have similar characters. Use at least three pieces of textual evidence to support your position. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, RL.11-12.5, SL.11-12.4, W.11-12.9a)

Reading and Writing Standards to be Addressed

Cite Evidence RL/RI.11.1	Analyze Content RL/RI.11.2-9 SL.11.2-3	Study & Apply Grammar L.11.1-3, SL.11.6	Study & Apply Vocabulary L.11.4-6	Conduct discussions SL.11.1	Report findings SL.11.4-6
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Additional Online Resources:

- *Introduction to Modernist Poetry* (National Endowment for the Humanities) (RL.11-12.4)
- *Faulkner's As I Lay Dying: Form of a Funeral* (National Endowment for the Humanities) (RL.11-12.3, RL.11-12.5)

MODULE E: THE POST-MODERN ERA (FICTION)**Texts: 1 Literature, 2-3 Literature, 1-2 Informational****Essential Question(s): How has the American Dream changed? Does the American Dream still exist?**

This module concludes the exploration of the American experience by addressing literary and nonfiction texts that reflect the challenges and successes of America in the latter half of the twentieth century. The unit traces the flourishing of the American short story and the development of the novel and dramas since World War II. The unit includes a few titles from the twenty-first century as well. Students will read masters of the southern short story—writers such as Eudora Welty and Flannery O'Connor. The unit also explores works by Richard Wright and Ralph Ellison, whose texts expose tensions within the emerging African American literary tradition. The 1960s are rich with both informational and literary works mirroring profound cultural shifts in the American landscape. This unit also emphasizes how a changing political landscape, exemplified in the words of leaders such as John Fitzgerald Kennedy and Ronald Reagan, shaped the world in which we live.

POSSIBLE STANDARDS ADDRESSED (You may use some or all of these, or may add others depending on your text and assessment choices)

- RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.7: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- RL.11-12.10: By the end of grade 11, read and comprehend literature, including stories, drama, and poems, in the grades 11-CCR text complexity band of proficiently, with scaffolding as needed at the high end of the range.
- RI.11-12.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- W.11-12.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- SL.11-12.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- L.11-12.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- L.11-12.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

SUGGESTED OBJECTIVES (You will have others depending on what choices you make for specific literature in this unit)

- Analyze the development of the short story in post-World War II America.
- Trace the development of the Southern Gothic tradition in American literature.

- Distinguish between the two distinct views within the African American literary tradition as represented by Richard Wright and Ralph Ellison.
- Explore the nature of African American literature during the Civil Rights movement following World War II.
- Recognize the emergence of dynamic views represented in literary texts by first- and second-generation Americans.
- Explain how the Beat Generation challenged traditional forms and subjects in literature.
- Identify multiple postmodernist approaches to critical analyses of literature.
- Note the influence that postmodernism has had on the “common reader.”

Suggested Terminology for Module (You may wish to include other terms depending on the literature you choose)

- Beatniks; the Beat Generation
- Minimalism
- Nonlinear narratives
- Parody
- Pastiche
- Postmodernism

READING COMPLEX TEXTS		WRITING	RESEARCH	NARRATIVE
Extended Text: Literature (1 required)	Short Texts: 3-5 required (2-3 Literature, 1-2 Informational)	Routine Writing & 4-6 Analyses	One Research Project per module	One narrative per module
Suggested Texts	Literature text suggestions	Suggested Emphasis: Emphasis on Argument	*See sample activities and assessments for possible research projects	*See sample activities and assessments for possible narrative assignments
<p><i>Novels:</i></p> <p><i>The Things They Carried</i> (Tim O'Brien)</p> <p><i>Seize the Day</i> (Saul Bellow)</p> <p><i>Less Than Zero</i> (Bret Easton Ellis)</p> <p><i>Slaughterhouse Five</i> (Kurt Vonnegut)</p> <p><i>Drama:</i></p> <p><i>Death of a Salesman</i> (Arthur Miller)</p>	<p><i>Novels:</i></p> <p><i>The Things They Carried</i> (Tim O'Brien) (excerpts)</p> <p><i>Seize the Day</i> (Saul Bellow) (excerpts)</p> <p><i>Less Than Zero</i> (Bret Easton Ellis) (excerpts)</p> <p><i>Slaughterhouse Five</i> (Kurt Vonnegut) (excerpts)</p> <p><i>Go Ask Alice</i> (Anonymous) (excerpts)</p> <p><i>Drama:</i></p> <p><i>Death of a Salesman</i> (Arthur Miller) (excerpts)</p> <p><i>All My Sons</i> (Arthur Miller) (excerpts)</p> <p><i>A View From the Bridge</i> (Arthur Miller) (excerpts)</p> <p><i>A Streetcar Named Desire</i> (Tennessee Williams) (excerpts)</p>	<p>*See sample activities and assessments for possible writing topics.</p> <p>*See Reading and Writing Standards to be Addressed to align writing assessments with the CCS</p>		

<p><i>All My Sons</i> (Arthur Miller)</p> <p><i>A View From the Bridge</i> (Arthur Miller)</p> <p><i>A Streetcar Named Desire</i> (Tennessee Williams)</p> <p><i>The Glass Menagerie</i> (Tennessee Williams)</p>	<p><i>The Glass Menagerie</i> (Tennessee Williams) (excerpts)</p> <p><i>Short Stories:</i></p> <p>“A & P” (John Updike) “A Good Man is Hard to Find” (Flannery O’Connor) “A Small, Good Thing” (Raymond Carver) “Flying Home” (Ralph Ellison) “Petrified Man” (Eudora Welty) The Man Who Was Almos' a Man (Richard Wright) “The Swimmer” (John Cheever) “Where Are You Going, Where Have You Been?” (Joyce Carol Oates)</p> <p><i>Poetry:</i></p> <p>"Advice to a Prophet" (Richard Wilbur) “America” (Allen Ginsberg) “Days of 1964” (James Merrill) "Happiness" or "The Current" (Raymond Carver) “July in Washington” (Robert Lowell) “Memories of West Street and Lepke” (Robert Lowell) “My Friends ” (W.S. Merwin) “One Art” (Elizabeth Bishop) “Sestina” (Elizabeth Bishop) “Skunk Hour” (Robert Lowell) “The Black Swan” (James Merrill) “The Fish” (Elizabeth Bishop) “The Octopus” (James Merrill) “The Tartar Swept” (August Kleinzahler) “The Visitor” (Carolyn Forché) “Tulips” (Sylvia Plath) “Love Calls Us to the Things of This World” (Richard Wilbur)</p>			
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Informational text suggestions

Autobiographies:

Black Boy (Richard Wright) (excerpts)

The Autobiography of Malcolm X: As Told to Alex Haley (Malcolm X) (excerpts)

Biographies:

The Pipes Were Calling (David Flaherty)

Alone in the Valley (George Lanigan)

Patton: A Biography (Alan Axelrod) (excerpts)

Essays:

“Seeing” or other essays from *Pilgrim at Tinker Creek* (Annie Dillard)

“Letter from a Birmingham Jail” (Martin Luther King, Jr.)

“On Being an American” (H.L. Mencken)

“Remembering Richard Wright” (Ralph Ellison)

“The Content of His Character” (Shelby Steele)

Nonfiction:

The American Language, 4th Edition (H.L. Mencken)

The Feminine Mystique (Betty Friedan)

	<p><i>Speeches:</i></p> <p>“Address to the Broadcasting Industry” (1961) (Newton Minow)</p> <p>“Brandenburg Gate Address” (June 12, 1987) (Ronald Reagan)</p> <p>Inaugural Address (January 20, 1961) (John F. Kennedy)</p> <p>Art, Media, Music</p> <p><i>Architecture:</i></p> <p>Farnsworth House, Plano, Illinois (1951)</p> <p>Seagram Building, New York City, New York (1957)</p> <p><i>Art:</i></p> <p>Barnett Newman, <u>Concord</u> (1949)</p> <p>David Smith, <u>Pillar of Sundays</u> (1945)</p> <p>Franz Kline, <u>Untitled</u> (1957)</p> <p>Jackson Pollock, <u>Number 28, 1950</u> (1950)</p> <p>Louise Bourgeois, <u>Red Fragmented Figure</u> (1953)</p> <p>Mark di Suvero, <u>Are Years What? (For Marianne Moore)</u> (1967)</p> <p>Mark Rothko, <u>Untitled</u> (1964)</p> <p>Robert Motherwell, <u>Elegy to the Spanish Republic, 70</u> (1961)</p> <p>Willem de Kooning, <u>Excavation</u> (1950)</p>			
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	<p><i>Film:</i></p> <p><u>Death of a Salesman</u> (1985, TV), dir. Volker Schlöndorff, starring Dustin Hoffman</p> <p><u>Death of a Salesman</u> (2000), dir. Kirk Browning, starring Brian Dennehy</p> <p><u>A Streetcar Named Desire</u> (1951), dir. Elia Kazan, starring Marlon Brando</p> <p><u>A Streetcar Named Desire</u> (1995), Glenn Jordan, starring Alec Baldwin</p> <p><u>The Pursuit of Happyness</u> (2006), Gabriele Muccino, starring Will Smith</p> <p><i>Music:</i></p> <p>“Blowin’ in the Wind” (Bob Dylan)</p> <p>“This Land is Your Land” (Woody Guthrie)</p> <p>“Where Have All the Flowers Gone?” (Pete Seeger)</p>			
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SAMPLE ACTIVITIES AND ASSESSMENTS (you may create your own assessments as long as the CCS are addressed).

Film, Argument Writing

Seminar: Compare a scene from the 1951 film of A Streetcar Named Desire with the same scene in the 1995 film or a stage performance. Do you think the film or stage production is faithful to the author’s intent? Why or why not? Cite at least three pieces of evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.7, W.11-12.2, SL.12.1)

Art, Speaking and Listening

View the two works of architecture, one residential and one commercial. The same architect, Ludwig Mies van der Rohe, designed these buildings. How do they compare? Do you see similar elements in both of them? What is different? How is each building site-specific (i.e., reacting specifically to the place where it resides)? Compare this duo to the di Suvero and Bourgeois sculptures. How might you compare them—or can we even compare them? Does the comparison suggest that artists and architects sometimes work on similar ideas? (SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5)

Reading Literature, Informative Writing

Seminar: How do Willy Loman and Tommy Wilhelm contend with being “nobody”? Cite at least three pieces of evidence from *Death of a Salesman* to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.9, W.11-12.2, SL.11-12.1, W.11-12.9a)

Art, Speaking and Listening

The paintings listed are all signal examples of abstract expressionist art. What do you see in each image? Consider these paintings in comparison to romantic painting, discussed in Module A, and the early modernist works in Module D. Why do you believe the abstract expressionists took such a grand leap away from figurative art (i.e., creating a representational image)? What words come to mind when you see these images? Many of these works are large-scale paintings. Can you appreciate the monumental scale of these works without being in front of them? Do you need to view this image in person to be affected—by the colors, textures, and shapes used? What happens to an image when it is reproduced? (RL.11-12.9, SL.11-12.1, SL.11-12.4)

Reading Informational Text, Reading Literature, Informative Writing

In his essay "The Content of His Character," Shelby Steele observes that authors Richard Wright and Ralph Ellison, both African Americans, hold vastly different political visions of America. The protagonists of "The Man Who Was Almost a Man" by Richard Wright and "Flying Home" by Ralph Ellison reflect this philosophical divide. In an informative/explanatory essay, discuss how the authors' opposing visions of America's promise emerge in two stories. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RI.11-12.2, W.11-12.2)

Reading Literature, Informative Writing

Seminar: Discuss the characterization techniques authors use to create Huckleberry Finn, Jay Gatsby, and/or John Grady Cole. How are they similar? How are they different? Are some more effective than others? Why? Use at least three pieces of evidence to support an original thesis statement. Your teacher may give you the opportunity to share your initial thoughts on the classroom blog in order to get feedback from your classmates. (RL.11-12.3, W.11-12.2, SL.11-12.1, L.11-12.5)

Research, Reading Literature, Informative Writing

Write a research paper in which you trace the influence of World War II on American literature. Cite at least three pieces of textual evidence and three secondary sources to support an original thesis statement. The essay should reflect your reasoned judgment about the quality and reliability of sources consulted (i.e., why you emphasize some sources and not others), a balance of paraphrasing and quoting from sources, and proper citation of sources. Your teacher may give you the opportunity to share and refine your initial research questions on the classroom blog in order to get feedback from your classmates. (RL.11-12.1, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10, RI.11-12.7)

Media, Reading Poetry, Oral Presentation

Play recordings of two of the poets reading their work. Make a presentation to the class about how their reading influences the listener's interpretation of the poem (e.g., tone, inflection, pitch, emphasis, and pauses). Record your presentation with a video camera so you can evaluate your performance. (RL.11-12.4, W.11-12.6, SL.11-12.4, SL.11-12.5, SL.11-12.6)

Language Mechanics, Opinion Writing

Examine a one- to two-page excerpt (selected by the teacher) from *All The Pretty Horses*. Insert punctuation where you think convention would demand it. Explain in a brief essay why you think McCarthy has omitted standard punctuation in some places in his novel. (L.11-12.2, L.11-12.3)

Reading Literature, Oral Presentation

Students will be given an unfamiliar passage from a contemporary novel, poem, or short story and asked to provide a ten-minute commentary on two of the following questions:

- What are the effects of the dominant images used in this extract?
- Identify the literary or poetic techniques used in this work. Relate them to the content.
- What do you think the important themes in this extract are?

Record your presentation with a video camera so you can evaluate your performance. (RL.11-12.1, RL.11-12.4, SL.11-12.4)

Speaking and Listening

Reflect on seminar questions, take notes on your responses in your journal or on a shared spreadsheet, and note the page numbers of the textual evidence you will refer to in your

seminar and/or essay answers. Share your notes with a partner for feedback and guidance. Have you interpreted the text correctly? Is your evidence convincing? (RL.11-12.1, SL.11-12.1)

Reading and Writing Standards to be Addressed

Cite Evidence RL/RI.11.1	Analyze Content RL/RI.11.2-9 SL.11.2-3	Study & Apply Grammar L.11.1-3, SL.11.6	Study & Apply Vocabulary L.11.4-6	Conduct discussions SL.11.1	Report findings SL.11.4-6
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Additional Online Resources:

- *Every Punctuation Mark Matters: A Mini-lesson on Semicolons* (ReadWriteThink) (RI.11-12.9, L.11-12.2, W.11-12.5)
- *Exploring A Streetcar Named Desire* (ArtsEdge, The Kennedy Center) (RL.11-12.3)
- *Flannery O'Connor's "A Good Man is Hard to Find": "Who's the Real Misfit?"* (National Endowment for the Humanities) (RL.11-12.9)