

ARTS IN MOTION CHARTER SCHOOL | 12th AP English Literature CURRICULUM MAP

Projects	Essential Questions	Enduring Understandings	Cognitive Skills	CCSS	Final Product
Socrates Says	<ul style="list-style-type: none"> How do writers develop characters, plots, and themes in a condensed form, like the short story? How can we communicate our ideas most effectively in discussion? 	<ul style="list-style-type: none"> Short stories are a genre of literature where writers must develop characters, plots, and themes in a short amount of space. Through discussion like Socratic seminars, people can come to deeper understanding and new insights about a text. 	<ul style="list-style-type: none"> Development Discussion / Contribution Norms / Active Listening Preparation 	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.SL.11-12.1 CCSS.ELA-LITERACY.W.11-12.2 	<ul style="list-style-type: none"> Small Group Socratic Seminar Development Timed Write
Reading Through Critical Lenses	<ul style="list-style-type: none"> How can we personalize the process of reading literature? How does the perspective through which we read a novel affect the meaning of the text? 	<ul style="list-style-type: none"> Reading with focus, such as through a particular critical lens, can help us hone in on the elements of a text that are particularly important to us and make connections to our own experiences. At the same time, utilizing critical lenses can also help reveal aspects of the text that we might not notice during a more conventional reading. 	<ul style="list-style-type: none"> Conventions Explanation of Evidence Integration of Evidence Style and Language (Tone, Academic Language, Syntax) Theme/Central Idea 	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.W.11-12.2 CCSS.ELA-LITERACY.W.11-12.6 CCSS.ELA-LITERACY.W.11-12.9 	<ul style="list-style-type: none"> Critical Lens Expert Close Reading Timed Write
The Poetry Professor	<ul style="list-style-type: none"> What is special about poetry? How can discussing a poem prepare me to speak with expertise about complex subjects? 	<ul style="list-style-type: none"> Poets manipulate sounds, words, structure, and other poetic elements not only to convey a theme or message to the reader, but to re-create the very experience that the poem is describing. In order to appreciate poetry, students must pay special attention to a poem's key poetic elements; to convey their understanding of a poem with accuracy and expertise, they must know how to explicate a poem -- both verbally and in writing. 	<ul style="list-style-type: none"> Informational/Explanatory Thesis Integration of Evidence Oral Presentation Organization (Transitions, Cohesion, Structure) Selection of Evidence Structure Style and Language (Tone, Academic Language, Syntax) Word Choice 	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.SL.11-12.4 CCSS.ELA-LITERACY.W.11-12.2 	<ul style="list-style-type: none"> Written Explanation Lecture
Why Shakespeare?	<ul style="list-style-type: none"> What does it mean to be a classic or "in the canon"? Why are some authors considered to be classic or canonical? 	<ul style="list-style-type: none"> It is important to question the accepted and established canon, but it is also important to be fully informed when we do so if we want our questions to be taken seriously. 	<ul style="list-style-type: none"> Argumentative Claim Conventions Explanation of Evidence Selection of Evidence Structure Theme/Central Idea Word Choice 	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.W.11-12.1 CCSS.ELA-LITERACY.W.11-12.9 	<ul style="list-style-type: none"> Shakespeare Case Study

Freshman Composition 101	<ul style="list-style-type: none"> Who owns the meaning of a text? Where does that ownership come from? 	<ul style="list-style-type: none"> The things that you write and think have value and, if your ideas are thoughtful, well-organized, and well-researched, then you can and will contribute meaningfully to the discourse around a text. 	<ul style="list-style-type: none"> Development Explanation of Evidence Informational/Explanatory Thesis Integration of Evidence Organization (Transitions, Cohesion, Structure) Style and Language (Tone, Academic Language, Syntax) Theme/Central Idea 	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.W.11-12.2 	<ul style="list-style-type: none"> Literary Analysis Paper Reading Checks
Political Activism Project	<ul style="list-style-type: none"> How can I use my voice and the political process to effect social change? 	<ul style="list-style-type: none"> In order to be an active, contributing member of society you must advocate for yourself and your community. Ultimately, you have the power to effect change in your community and use your voice to participate in the political process 	<ul style="list-style-type: none"> Argumentative Claim Asking questions Comparing/ Contrasting Multimedia in Oral Presentation Oral Presentation Organization (Transitions, Cohesion, Structure) Selection of Evidence Style and Language (Tone, Academic Language, Syntax) 	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.W.11-12.1 CCSS.ELA-LITERACY.W.11-12.9 	<ul style="list-style-type: none"> Political Activism Multimedia Political Activism Paper

ARTS IN MOTION CHARTER SCHOOL | 12th AP English Literature UNIT PLAN

Project	Socrates Says
Suggested Time	<ul style="list-style-type: none"> 4 Weeks
Essential Questions	<ul style="list-style-type: none"> How do writers develop characters, plots, and themes in a condensed form, like the short story? How can we communicate our ideas most effectively in discussion?
Enduring Understandings	<ul style="list-style-type: none"> Short stories are a genre of literature where writers must develop characters, plots, and themes in a short amount of space. Through discussion like Socratic seminars, people can come to deeper understanding and new insights about a text.
Cognitive Skills	<ul style="list-style-type: none"> Development Discussion / Contribution Norms / Active Listening Preparation
Focus Areas	<ul style="list-style-type: none"> Structure and Form in Fiction
CCSS	<ul style="list-style-type: none"> CCSS.ELA-LITERACY.RL.11-12.1 CCSS.ELA-LITERACY.RL.11-12.2 CCSS.ELA-LITERACY.RL.11-12.3 CCSS.ELA-LITERACY.RL.11-12.4 CCSS.ELA-LITERACY.RL.11-12.5 CCSS.ELA-LITERACY.SL.11-12.1 CCSS.ELA-LITERACY.W.11-12.2
Checkpoints	<ul style="list-style-type: none"> Socratic Seminar Practice Round Development Practice Round Short Story Preparation
Final Product	<ul style="list-style-type: none"> Small Group Socratic Seminar (See attached Sample) Development Timed Write

ARTS IN MOTION CHARTER SCHOOL | 12th AP English Literature LESSON PLAN

Project	Socrates Says	Essential Questions	<ul style="list-style-type: none"> How do writers develop characters, plots, and themes in a condensed form, like the short story? How can we communicate our ideas most effectively in discussion? 	Final Product	<ul style="list-style-type: none"> Small Group Socratic Seminar Development Timed Write
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Checkpoint	<ul style="list-style-type: none"> Socratic Seminar Practice Round
Cognitive Skills	<ul style="list-style-type: none"> Discussion / Contribution Norms / Active Listening Preparation
Objective	<ul style="list-style-type: none"> You will participate in at least one practice Socratic and receive feedback on the three main Socratic Skills: Discussion/Contribution, Norms/Active Listening and Preparation.
Activities	<ul style="list-style-type: none"> Entry Event: Hint Fiction Summer Reading Socratic Seminar "Hills Like White Elephants" Whole Class Seminar Socratic Practice Round Reflections (See attached Sample)
Resources	<ul style="list-style-type: none"> "Hills Like White Elephants" (See attached Sample)
Assessment	<ul style="list-style-type: none"> Performance task assessment using cognitive skills (See attached Sample)

Socrates Says

Socratic Seminar Practice Round Reflection and Self-Assessment

Before we begin the Project Inquiry phase of Socrates Says, we should take some time to reflect on how the Practice Round for the project went.

Self-Assessment

Preparation

How well did you prepare for your practice Socratic Seminar(s)? What did you do to prepare?

Highlight the score you think you deserve for this skill. If you think you deserve a score outside of this range, say so.

4	5	6	7	8
Prepares specific notes with connections to highlight key areas. Explicitly draws on those notes to probe and reflect on ideas under discussion.	Comes to discussions having read & researched material for teacher-provided questions; explicitly draws on texts & research to stimulate a thoughtful, well-reasoned exchange of ideas.	Come to discussions with responses and evidence generated with peers through studying, research, or inquiry; explicitly draws on texts and research to stimulate a thoughtful, well-reasoned exchange of ideas.	Come to discussions with self-generated questions from studying, research, and/or inquiry. Attempts to move discussion along by using those questions at appropriate moments.	Comes to discussions with self-generated, sequenced, specific questions and evidence to move the discussion along purposefully (i.e., toward an intended outcome or desired understanding).

What do you need to do to either improve on this skill or maintain your current level for the final assessment?

Discussion / Contribution

How well did you participate in the practice Socratic(s)? What are some specific things you did well?

Highlight the score you think you deserve for this skill. If you think you deserve a score outside of this range, say so.

4	5	6	7	8
Expresses original ideas clearly and connects to the ideas of others. Questions and responses are mostly high level. Attempts to move discussion forward by asking and responding to questions.	Expresses original ideas clearly and persuasively; connects to the ideas of others and builds new pathways of discussion. Attempts to deepen discussion by asking connecting questions or building on the responses of others.	Expresses original ideas clearly and persuasively. Builds new pathways of discussion that are clearly connected to the ideas of others. Propels conversations by relating to broader themes.	Expresses original ideas clearly and persuasively. Builds new pathways of discussion that are clearly connected to the ideas of others. Uses questions & summarization to preserve focus. Propels conversations by relating to broader themes.	Expresses original ideas clearly and persuasively. Builds new pathways of discussion that are clearly connected to the ideas of others. Uses questions & summarization to preserve focus. Propels conversations by relating to broader themes, probing reasoning and evidence and/or promoting divergent and creative perspectives.

What do you need to do to either improve on this skill or maintain your current level for the final assessment?

Norms / Active Listening

How well did you uphold norms in the practice Socratic(s)? What are some specific things you did well?

Highlight the score you think you deserve for this skill. If you think you deserve a score outside of this range, say so.

4	5	6	7	8
Mostly adheres to established norms for collegial discussions.	Consistently adheres to collegial discussion norms. At times, uses facilitation strategies to advance the goals of the Socratic.	Consistently adheres to and helps enforce discussion norms. When appropriate, uses facilitation strategies to advance the goals of the Socratic.	Consistently adheres to and helps enforce discussion norms. Supports the facilitation of the Socratic without dominating the conversation.	Applies collegial discussion norms to promote civil, democratic discussions. Effectively shares the role of facilitator in the group.

What do you need to do to either improve on this skill or maintain your current level for the final assessment?

Hills Like White Elephants

By Ernest Hemingway

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

"What should we drink?" the girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said.

"Let's drink beer."

"Dos cervezas," the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes. Two big ones."

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"Four reales."

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

"It's all right."

"You want them with water?" asked the woman.

"Yes, with water."

"It tastes like licorice," the girl said and put the glass down.

"That's the way with everything."

"Yes," said the girl. "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe."

"Oh, cut it out."

"You started it," the girl said. "I was being amused. I was having a fine time."

"Well, let's try and have a fine time."

"All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?"

"That was bright."

"I wanted to try this new drink. That's all we do, isn't it—look at things and try new drinks?"

"I guess so."

The girl looked across at the hills.

"They're lovely hills," she said. "They don't really look like white elephants. I just meant the coloring of their skin through the trees."

"Should we have another drink?"

"All right."

The warm wind blew the bead curtain against the table.

"The beer's nice and cool," the man said.

"It's lovely," the girl said.

"It's really an awfully simple operation, Jig," the man said. "It's not really an operation at all."

The girl looked at the ground the table legs rested on.

"I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in."

The girl did not say anything.

"I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."

"Then what will we do afterward?"

"We'll be fine afterward. Just like we were before."

"What makes you think so?"

"That's the only thing that bothers us. It's the only thing that's made us unhappy."

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

"And you think then we'll be all right and be happy."

"I know we will. You don't have to be afraid. I've known lots of people that have done it."

"So have I," said the girl. "And afterward they were all so happy."

"Well," the man said, "if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple."

"And you really want to?"

"I think it's the best thing to do. But I don't want you to do it if you don't really want to."

"And if I do it you'll be happy and things will be like they were and you'll love me?"

"I love you now. You know I love you."

"I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?"

"I'll love it. I love it now but I just can't think about it. You know how I get when I worry."

"If I do it you won't ever worry?"

"I won't worry about that because it's perfectly simple."

"Then I'll do it. Because I don't care about me."

"What do you mean?"

"I don't care about me."

"Well, I care about you."

"Oh, yes. But I don't care about me. And I'll do it and then everything will be fine."

"I don't want you to do it if you feel that way."

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

"And we could have all this," she said. "And we could have everything and every day we make it more impossible."

"What did you say?"

"I said we could have everything."

"We can have everything."

"No, we can't."

"We can have the whole world."

"No, we can't."

"We can go everywhere."

"No, we can't. It isn't ours any more."

"It's ours."

"No, it isn't. And once they take it away, you never get it back."

"But they haven't taken it away."

"We'll wait and see."

"Come on back in the shade," he said. "You mustn't feel that way."

"I don't feel any way," the girl said. "I just know things."

"I don't want you to do anything that you don't want to do—"

"Nor that isn't good for me," she said. "I know. Could we have another beer?"

"All right. But you've got to realize—"

"I realize," the girl said. "Can't we maybe stop talking?"

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

"You've got to realize," he said, "that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you."

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want anyone else. And I know it's perfectly simple."

"Yes, you know it's perfectly simple."

"It's all right for you to say that, but I do know it."

"Would you do something for me now?"

"I'd do anything for you."

"Would you please please please please please please stop talking?"

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

"But I don't want you to," he said, "I don't care anything about it."

"I'll scream," the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. "The train comes in five minutes," she said.

"What did she say?" asked the girl.

"That the train is coming in five minutes."

The girl smiled brightly at the woman, to thank her.

"I'd better take the bags over to the other side of the station," the man said. She smiled at him.

"All right. Then come back and we'll finish the beer."

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

"Do you feel better?" he asked.

"I feel fine," she said. "There's nothing wrong with me. I feel fine."

(1927)

Socrates Says

Socratic Seminar Practice Round Score Sheet

Your teacher will use these rubrics to give you feedback on your skill performance in the Socratic Practice Round.

Preparation

4	5	6	7	8
Prepares specific notes with connections to highlight key areas. Explicitly draws on those notes to probe and reflect on ideas under discussion.	Comes to discussions having read & researched material for teacher-provided questions; explicitly draws on texts & research to stimulate a thoughtful, well-reasoned exchange of ideas.	Come to discussions with responses and evidence generated with peers through studying, research, or inquiry; explicitly draws on texts and research to stimulate a thoughtful, well-reasoned exchange of ideas.	Come to discussions with self-generated questions from studying, research, and/or inquiry. Attempts to move discussion along by using those questions at appropriate moments.	Comes to discussions with self-generated, sequenced, specific questions and evidence to move the discussion along purposefully (i.e., toward an intended outcome or desired understanding).

Feedback

Discussion / Contribution

4	5	6	7	8
Expresses original ideas clearly and connects to the ideas of others. Questions and responses are mostly high level. Attempts to move discussion forward by asking and responding to questions.	Expresses original ideas clearly and persuasively; connects to the ideas of others and builds new pathways of discussion. Attempts to deepen discussion by asking connecting questions or building on the responses of others.	Expresses original ideas clearly and persuasively. Builds new pathways of discussion that are clearly connected to the ideas of others. Propels conversations by relating to broader themes.	Expresses original ideas clearly and persuasively. Builds new pathways of discussion that are clearly connected to the ideas of others. Uses questions & summarization to preserve focus. Propels conversations by relating to broader themes.	Expresses original ideas clearly and persuasively. Builds new pathways of discussion that are clearly connected to the ideas of others. Uses questions & summarization to preserve focus. Propels conversations by relating to broader themes, probing reasoning and evidence and/or promoting divergent and creative perspectives.

Feedback

Norms / Active Listening

4	5	6	7	8
Mostly adheres to established norms for collegial	Consistently adheres to collegial discussion norms.	Consistently adheres to and helps enforce discussion norms.	Consistently adheres to and helps enforce discussion norms.	Applies collegial discussion norms to promote civil,

discussions.	At times, uses facilitation strategies to advance the goals of the Socratic.	When appropriate, uses facilitation strategies to advance the goals of the Socratic.	Supports the facilitation of the Socratic without dominating the conversation.	democratic discussions. Effectively shares the role of facilitator in the group.
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Feedback

Small Group Socratic Seminar:

You will prepare for and participate in a small group Socratic Seminar on the short story you selected for 40-50 minutes.