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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Unit 11.1: THE POWER OF LANGUAGE TO TRANSFORM LIVES – ANGLO-SAXON (OLD ENGLISH) AND MEDIEVAL (MIDDLE ENGLISH) PERIODS</b>	
<b>Anchor text</b> <i>Beowulf</i> and <i>The Canterbury Tales</i>	
<b>Grade 11 Disposition</b>	
Transformational Thinking	
<b>Big Ideas</b>	
<ul style="list-style-type: none"> <li>• oral tradition/ storytelling</li> </ul>	Oral tradition, 38, 204 "Literature of the Period," p. 10-14 "The Seafarer," trans. Burton Rafael p.19-22 "The Wanderer," trans. Charles W. Kennedy p. 23-26 From the Translator's Desk: "Burton Rafael Introduces Beowulf," p. 36-37 "Seamus Heaney Discusses Beowulf," p. 66-67 from, "Beowulf," trans. Burton Rafael p. 41-62 A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature," p.94-95 "The Canterbury Tales: The Prologue," p. 98-119 "The Canterbury Tales: The Pardoner's Tale," p 123-133 "The Canterbury Tales: The Wife of Bath's Tale," p. 137-155
<ul style="list-style-type: none"> <li>• the power of language to transform lives</li> </ul>	Political commentary, 811, 813, 819 Social commentary, 97, 104, 108, 111, 112, 117, 120, 823, 826, 829, 831 Speaker/Speech, 435, 438, 445, 865, 867, 870, 871, 873, 876, 879, 883, 1117, 1120, 1123, 1125, 1126, 1127, <i>This theme is also explored in part 2 of unit 1:</i> Lovers and Their Lines <i>Some selections that focus on this theme include:</i> "Sonnet 1," Edmund Spenser p. 240 "Sonnet 35," Edmund Spenser p. 241 "Sonnet 75," Edmund Spenser p. 242 "The Passionate Shepherd to his Love," Christopher Marlowe p. 250 "The Nymph's Reply to the Shepherd," Walter Raleigh p. 251-252

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<ul style="list-style-type: none"> <li>• the journey</li> </ul>	<p><i>This theme is explored in part 1 of unit 1:</i>            Earthly Exile, Heavenly Home  <i>Some selections that focus on this theme include:</i>            "The Seafarer," trans. Burton Rafael p.19-22            "The Wanderer," trans. Charles W. Kennedy p. 23-26            "The Wife's Lament," trans. Ann Stanford p. 27-29</p>
<ul style="list-style-type: none"> <li>• honor</li> </ul>	<p>Medieval romance, 161, 164, 166, 168, 170, 171, 172, 174, 179, 181, 182, 183, 185  <i>This theme is also explored in part 1 of unit 4:</i>            Perils and Adventure  <i>Some selections that focus on this theme include:</i>            "Sir Gawain and the Green Knight," trans. Marie Borroff p. 162-175            from "Morte d'Arthur," p. 176-184</p>
<ul style="list-style-type: none"> <li>• truth</li> </ul>	<p>Social commentary, 97, 104, 108, 111, 112, 117, 120, 823, 826, 829, 831, R18  <i>This theme is also explored in part 4 of unit 3:</i>            The Reaction to Society's Ills  <i>Some selections that focus on this theme include:</i>            "A Song: Men of England," Percy Shelley p. 815            "On Making an Agreeable marriage," Jane Austen p. 825-827            from "A Vindication of the Rights of Woman," Mary Wollstonecraft p. 828-830</p>
<ul style="list-style-type: none"> <li>• heroic codes</li> </ul>	<p>Archetype (Heroic Quest), 122, 134, 360, 378, R10            Epic, Medieval, 38, 41, 42, 45, 47, 48, 49, 50, 53, 57, 58, 59, 61, 63  <i>This theme is explored in part 1 of unit 4:</i> Perils and Adventure  <i>Some selections that focus on this theme include:</i>            "Sir Gawain and the Green Knight," trans. Marie Borroff p. 162-175            from "Morte d'Arthur," p. 176-184</p>

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<ul style="list-style-type: none"> <li>• value systems</li> </ul>	<p>Recognizing author's purpose, 551, 590–591, 613, 623  <i>This theme is also explored in part 3 of unit 2:</i>  The Ties That Bind  <i>Some selections that focus on this theme include:</i>  From, "A Journal of the Plague Year," Daniel Defore, p. 511-516  From "Gulliver's Travels," Jonathan Swift p. 522-532  From " An Essay on Man," Alexander Pope p. 539  "A Modest Proposal," Jonathan Swift p. 614-622  "Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 693-696</p>
<ul style="list-style-type: none"> <li>• use of language</li> </ul>	<p><i>The Changing English Language: The Beginnings of English</i>, 14, "A Man of Fire – New Words" 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020  Reading verse for meaning, 34–35, 326, 327, 334, 337, 340  Charged language, 271, 277, 416  Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004, R13  Reading lyric poetry, 704–705  Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757  Judging poet's message, 865, 867, 1231, 1235, 1238, 1240, 1242, 1244, 1245, 1246, 1247  <i>This theme is also explored in part 1 of unit 4:</i>  Fantasy and Reality  <i>Some selections that focus on this theme include:</i>  "Tyger, The," William Blake, p. 681  "Lamb, The," William Blake, p. 680  "Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 693-696</p>

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<ul style="list-style-type: none"> <li>• transformation/transformational thinking</li> </ul>	<p><i>Carpe diem</i> theme, 459, 462, 463, 466, R11  <i>This theme is also explored in part 1 of unit 6:</i>            Waking from the Dream  <i>Some selections that focus on this theme include:</i>            "When You are Old," William Butler Yeats p. 1025            "The Lake Isle of Innisfree," William Butler Yeats p. 1026            "The Wild Swans at Coole," William Butler Yeats p. 1027-1028            "The Second Coming," William Butler Yeats p. 1029-1030            "Sailing to Byzantium," William Butler Yeats p. 1031-1032            "Preludes," T.S. Eliot p. 1040-1041            "Journey of the Magi," T.S. Eliot p. 1042-1043            "The Hollow Men," T.S. Eliot p. 1047-1050</p>
<b>Themes</b>	
<ul style="list-style-type: none"> <li>• In the transformation from oral language to the written word, universal truths of human nature were formalized.</li> </ul>	<p><i>Unit Introductions:</i> Historical background of Old English and Medieval Periods, 6–13  <i>The Changing English Language:</i> The Beginnings of English, 14, "A Man of Fire – New Words" 236            Archetype, 122, 134, 360, 378, R10            Epic, 34–35, 38, 39, 41, 42, 45, 47, 48, 49, 50, 53, 57, 58, 59, 61, 63, 473, 479, 480, 481, 482, 485, 487, 537, 544, 549, 551, R12, R15            Theme, 249, 252, 253, 271, 277, 459, 462, 463, 466, 898–899, 929, 931, 936, 937, 1055, 1156–1157, 1058, 1159, 1179, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, 1221, 1067, 1275, 1279, 1281, 1285, 1289, 1291, R11, R19</p>
<ul style="list-style-type: none"> <li>• The evolution of language impacts life.</li> </ul>	<p><i>The Changing English Language:</i> The Beginnings of English, 14, "A Man of Fire – New Words" 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020</p>
<ul style="list-style-type: none"> <li>• Sometimes the journey itself is more important than the destination.</li> </ul>	<p><i>This theme is explored in part 1 of unit 1:</i>            Earthly Exile, Heavenly Home  <i>Some selections that focus on this theme include:</i>            "The Seafarer," trans. Burton Rafael p.19-22            "The Wanderer," trans. Charles W. Kennedy p. 23-26            "The Wife's Lament," trans. Ann Stanford p. 27-29</p>

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Historical Perspective</b>	
The Anglo-Saxon (Old English) and Medieval (Middle English) Periods	
<p><b>597:</b> Augustine of Canterbury reintroduces Christianity to England</p> <p><b>1066:</b> Battle of Hastings The Norman French warriors crossed the English Channel and defeated the Anglo-Saxons. William the Conqueror becomes the King of England.</p> <p><b>1215:</b> Magna Carta (The document that takes important steps toward constitutional government.)</p> <p><b>1347:</b> "Black Death," ravages Europe (the plague)</p> <p><b>1372:</b> Bible is first translated into English</p> <p><b>1476:</b> Printing Press</p> <p><b>1485:</b> Henry VII wins the throne; stability begins.</p>	<p>Timeline: British and World Events AD499-1485, p. 4-5</p> <p>From Legend to History (AD 499-1485) Historical Background p. 6-9</p>
<b>Literary Works and Authors</b>	
Anglo-Saxon Literature, Laments, Epics, Arthurian Legends, Boccaccio, Chaucer, Homer, Malory	
<b>Focus and Essential Questions and Quotations</b>	
<b>Focus Questions</b>	
<ul style="list-style-type: none"> <li>• How does the interpretation of language impact decision making?</li> </ul>	<p>Social commentary, 97, 104, 108, 111, 112, 117, 120, 823, 826, 829, 831, R18</p> <p>Appeal, 408, 410, 823</p> <p>Propaganda, 415, 645</p> <p>Metaphysical poetry, 435, 441, 443, 445, R14</p> <p>Romantic philosophy, 775, 780, 785</p> <p>Political commentary, 811, 813, 819, R17</p> <p>Social criticism, 903, 905, 909, 912, 914, 917, 919</p> <p>Political critique of art, 1285, 1291</p> <p>Prophetic essay, 1313, 1316, 1321</p>
<ul style="list-style-type: none"> <li>• How can studying the past lead to new opportunities for the future?</li> </ul>	<p>Connecting to historical context, 17, 19, 25, 30</p>
<ul style="list-style-type: none"> <li>• How do the heroes who are immortalized in literature reflect the cultural values of the time?</li> </ul>	<p>Epic hero, 34–35, 161</p> <p>Legendary hero, 39, 45, 47, 59, 63</p> <p>Monarch as hero theme, 271, 277</p> <p>Tragic hero, 292–293</p>

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• How have modern-day icons used language to transform our thinking?</li> </ul>	<p><i>Unit Introductions:</i> Historical background of Modern and Postmodern Periods, 1012–1019  <i>Background:</i> Sir Winston Churchill, 1118, Ireland, 1135, British rule in Rhodesia/Zimbabwe, 1144, Apartheid, 1276, Derek Walcott, 1286, India, 1298, Space exploration, 1314            “Wartime Speech,” Winston Churchill, pp. 1118            “Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122            “Lady in the Looking Glass: A Reflection, The,” Virginia Woolf, pp. 1184            “Train from Rhodesia, The,” Nadine Gordimer, pp. 1276            “Right Stuff, from The,” Tom Wolfe, pp. 1325</p>
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What evidence do I have that I am committed to learning?</li> </ul>	<p><i>Writing Workshops:</i> Reflecting on Your Writing (Journal), Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34  <i>Writing Workshops:</i> Rubric for Self–Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34</p>
<ul style="list-style-type: none"> <li>• Where will I find wisdom?</li> </ul>	<p>Writing Assignments: essay connecting literature with experience, 500, reflective essay, 585, essay on human behavior, 603, biographical essay, 881, reflective essay, 1261, account of a remarkable person, 1273</p>
<ul style="list-style-type: none"> <li>• When is loyalty to myself more important than loyalty to a friend?</li> </ul>	<p>Archetype (Heroic Quest), 122, 134, 360, 378, R10            Epic, Medieval, 38, 41, 42, 45, 47, 48, 49, 50, 53, 57, 58, 59, 61, 63  <i>This theme is explored in part 1 of unit 4: Perils and Adventure</i>  <i>Some selections that focus on this theme include:</i>            “Sir Gawain and the Green Knight,” trans. Marie Borroff p. 162-175            from “Morte d’Arthur,” p. 176-184</p>

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<ul style="list-style-type: none"> <li>• How do I demonstrate that I am open-minded enough to learn from my experiences?</li> </ul>	<p><i>Writing Workshops:</i> Reflecting on Your Writing (Journal), Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34  <i>Writing Workshops:</i> Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34</p>
<ul style="list-style-type: none"> <li>• How do the heroes of literature reflect the values of the time?</li> </ul>	<p>Epic hero, 34–35, 161            Legendary hero, 39, 45, 47, 59, 63            Monarch as hero theme, 271, 277            Tragic hero, 292–293</p>
<ul style="list-style-type: none"> <li>• What journey will I take to become my own hero?</li> </ul>	<p><i>This theme is explored in part 1 of unit 1:</i>            Earthly Exile, Heavenly Home  <i>Some selections that focus on this theme include:</i>            “The Seafarer,” trans. Burton Rafael p.19-22            “The Wanderer,” trans. Charles W. Kennedy p. 23-26            “The Wife’s Lament,” trans. Ann Stanford p. 27-29</p>
<b>Quotations</b>	
<p>“They said that of all the kings upon the earth he was the man most gracious and fair-minded, kindest to his people and keenest to win fame.” (<i>Beowulf</i> . 3180-82)</p>	<p>From the Translator’s Desk:            “Burton Rafael Introduces Beowulf,” p. 36-37            “Seamus Heaney Discusses Beowulf,” p. 66-67            from, “Beowulf,” trans. Burton Rafael p. 41-62</p>
<p>“Whan that Aprill with his shoures soote            The droghte of March hath perced to the roote,            And bathed every veyne in swich licour            Of which vertu engendred is the flour;            Whan Zephirus eek with his sweete breeth            Inspired hath in every holt and heeth            The tendre croppes, and the yonge sonne            Hath in the Ram his halve cours            yronne,            And smale foweles maken melodye,            That slepen al the nyght with open eye            (So priketh hem Nature in hir corages),            Thanne longen folk to goon on            pilgrimages,”            (<i>The Canterbury Tales</i>, General Prologue, 1–12)</p>	<p>A Closer Look:            “Chaucer’s Guided Tour of Medieval Life and Literature,” p.94-95            “The Canterbury Tales: The Prologue,” p. 98-119            “The Canterbury Tales: The Pardoner’s Tale,” p 123-133            “The Canterbury Tales: The Wife of Bath’s Tale,” p. 137-155</p>

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<p>"When in April the sweet showers fall And pierce the drought of March to the root, and all The veins are bathed in liquor of such power As brings about the engendering of the flower, When also Zephyrus with his sweet breath Exhales an air in every grove and heath Upon the tender shoots, and the young sun His half-course in the sign of the <i>Ram</i> has run, And the small fowl are making melody That sleep away the night with open eye (So nature picks them and their heart engages) Then people long to go on pilgrimages," (<i>The Canterbury Tales</i>, General Prologue, . 1–12)</p>	<p>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature," p.94-95 "The Canterbury Tales: The Prologue," p. 98-119 "The Canterbury Tales: The Pardoner's Tale," p 123-133 "The Canterbury Tales: The Wife of Bath's Tale," p. 137-155</p>
<p>"Of sundry persons who had chanced to fall In fellowship, and pilgrims were they all That toward Canterbury town would ride.," (<i>The Canterbury Tales Prologue</i>, . 25-27)</p>	<p>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature," p.94-95 "The Canterbury Tales: The Prologue," p. 98-119 "The Canterbury Tales: The Pardoner's Tale," p 123-133 "The Canterbury Tales: The Wife of Bath's Tale," p. 137-155</p>
<p>"And thus I preach against the very vice I make my living out of—avarice. And yet however guilty of that sin Myself, with others I have power to win Them from it, I can bring them to repent; But that is not my principal intent. Covetousness is both the root and stuff Of all I preach. That ought to be enough." (<i>The Canterbury Tales</i>, "The Pardoner's Prologue, 23-30)</p>	<p>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature," p.94-95 "The Canterbury Tales: The Prologue," p. 98-119 "The Canterbury Tales: The Pardoner's Tale," p 123-133 "The Canterbury Tales: The Wife of Bath's Tale," p. 137-155</p>
<p>"Language is the most perfect work of art in the world. The chisel of a thousand years retouches it.," Henry David Thoreau</p>	<p><i>The Changing English Language: The Beginnings of English</i>, 14, "A Man of Fire – New Words" 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020</p>
<b>Literary Genre</b>	
<b>Focus/Anchor Texts</b>	
<b>Narrative Text</b>	
<p>Excerpts from <i>Beowulf</i></p>	<p>From the Translator's Desk: "Burton Rafael Introduces Beowulf," p. 36-37 "Seamus Heaney Discusses Beowulf," p. 66-67 from, "Beowulf," trans. Burton Rafael p. 41-62</p>



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Excerpts from <i>The Canterbury Tales</i> including "The Prologue," and "The Pardoner's Tale,," Chaucer	A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature," p.94-95 "The Canterbury Tales: The Prologue," p. 98-119 "The Canterbury Tales: The Pardoner's Tale," p 123-133 "The Canterbury Tales: The Wife of Bath's Tale," p. 137-155
<b>Literary nonfiction</b>	
<i>Time 100</i> "The Most Important People of the Century," Heroes & Icons <a href="http://www.time.com/time/time100/index_2000_time100.html">http://www.time.com/time/time100/index_2000_time100.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Informational text</b>	
Taskforce Report	
"Preserving Research Collections: A Collaboration between Librarians and Scholars," <a href="http://www.arl.org/preserv/prc.html">http://www.arl.org/preserv/prc.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Metamorphosis</b>	
"Inside the Chrysalis," L. Brower <a href="http://www.learner.org/jnorth/tm/monarch/ChrysalisDevelopmentLPB.html">http://www.learner.org/jnorth/tm/monarch/ChrysalisDevelopmentLPB.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Linking texts/Media</b>	
<b>Media</b>	
<b>Model of Digital Storytelling</b>	
<a href="http://ed-web3.educ.msu.edu/outreach/k12out/pdf/language06/Jennifer.mov">http://ed-web3.educ.msu.edu/outreach/k12out/pdf/language06/Jennifer.mov</a>	See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 36b of the Teacher's Edition
<b>Model of Digital Storytelling and The Canterbury Tales-</b>	
"The Beggar," <a href="http://edcommunity.apple.com/ali/story.php?itemID=151">http://edcommunity.apple.com/ali/story.php?itemID=151</a>	See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 36b of the Teacher's Edition

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<b>Media Clips</b>	
<i>Beowulf and Grendel</i> (2005)	
<b>Pop Culture</b>	
Clip from <i>Annie Hall</i> in which she says: "Just don't take any course where they make you read <i>Beowulf</i> ."	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Texts</b>	
Arthurian Legends <i>Sir Gawain and the Green Knight</i>	"Sir Gawain and the Green Knight," trans. Marie Borroff p. 162-175
Selected excerpts from <i>Beowulf: A New Translation</i> , Seamus Heaney, 2000 <i>Grendel</i> , John Gardner (Modern Retelling)	From the Translator's Desk: "Burton Rafael Introduces Beowulf," p. 36-37 "Seamus Heaney Discusses Beowulf," p. 66-67 from, "Beowulf," trans. Burton Rafael p. 41-62
"The Hero's Journey," (transformation) <a href="http://www.yourheroicjourney.com/Journey.shtml">http://www.yourheroicjourney.com/Journey.shtml</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Universal Truths of Human Nature</b>	
Nobel Banquet Speech, 1949 William Faulkner <a href="http://nobelprize.org/nobel_prizes/literature/laureates/1949/faulkner-speech.html">http://nobelprize.org/nobel_prizes/literature/laureates/1949/faulkner-speech.html</a> (love, honor, pity, pride, compassion, and sacrifice)	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Poetry</b>	
Anglo-Saxon Riddles <a href="http://www2.kenyon.edu/AngloSaxonRiddles/texts.htm">http://www2.kenyon.edu/AngloSaxonRiddles/texts.htm</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
Excerpts from the <i>Exeter Book</i>	
"The Wife's Lament," "The Husband's Message,"	"The Wife's Lament," trans. Ann Stanford p. 27-29
"The Seafarer,"	"The Seafarer," trans. Burton Rafael p.19-22

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<i>The Earliest English Poets</i>	
M. Alexander, translator	From the Translator's Desk: "Burton Rafael Introduces Beowulf," p. 36-37 "Seamus Heaney Discusses Beowulf," p. 66-67
<i>Famous Quotations</i>	
<a href="http://www.famousquotes.me.uk/famouspeople/quotes.htm">http://www.famousquotes.me.uk/famouspeople/quotes.htm</a> <a href="http://www.tpub.com/Quotes/">http://www.tpub.com/Quotes/</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<i>Music Lyrics</i>	
"Wild, Wild, West,," Will Smith Lesson Plan 75: Historians with Style (Immortalizing a Hero) <a href="http://www.rockhall.com/programs/plans.asp">http://www.rockhall.com/programs/plans.asp</a> <a href="http://www.quehubo.com/eng/lyrics/index.php?%26page=1082&amp;page=70">http://www.quehubo.com/eng/lyrics/index.php?%26page=1082&amp;page=70</a>	Connection to modern lyric poetry include: "anyone lived in a pretty how town," e.e. cummings, pp. 988 Also see: "Shakespearean expert brings skills to Rowan County," pp. 398–401
<b>Works of Art</b>	
Original pictures/prints of the text of <i>Beowulf</i> and <i>The Canterbury Tales</i> <a href="http://www.bl.uk/onlinegallery/themes/englishlit/beowulf.html">http://www.bl.uk/onlinegallery/themes/englishlit/beowulf.html</a> <a href="http://www.bl.uk/onlinegallery/themes/englishlit/geoffchaucer.html">http://www.bl.uk/onlinegallery/themes/englishlit/geoffchaucer.html</a>	See the illustrations on pp. 33, 37, 40, 56, 101, 103, 106, 110, 115, 125, 129, 131, 139, 140, 144–145, 146, 149, 151, 152
<b>Poetry, Legends, and other Works and Authors from the time Period</b>	
Anglo-Saxon Riddles, Laments, Epics, Arthurian Legends, Boccaccio, Chaucer, Homer, Malory	"Literature of the Period," p. 10-14 "The Seafarer," trans. Burton Rafael p.19-22 "The Wanderer," trans. Charles W. Kennedy p. 23-26 "The Wife's Lament," trans. Ann Stanford p. 27-29 "Gilgamesh: The Prologue," trans David Ferry, p. 69-70 from "The Illiad," Trans. Richard Lattimore p. 71-74 from, " A history of the Church and People," 78-82 from "The Anglo-Saxon Chronicle," p. 83-87 "Sir Gawain and the Green Knight," trans. Marie Borroff p. 162-175 from "Morte d'Arthur," p. 176-184

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Teacher/District Resources</b>	
<p>Historical context of <i>Beowulf</i> and <i>The Canterbury Tales</i>  <a href="http://www.library.unr.edu/subjects/guides/beowulf.html">http://www.library.unr.edu/subjects/guides/beowulf.html</a>  <a href="http://www.courses.fas.harvard.edu/%7Echauce/r/">http://www.courses.fas.harvard.edu/%7Echauce/r/</a>            To connect to the primary document, order CDs at:  <a href="http://www.uky.edu/~kiernan/eBeowulf/guide.htm">http://www.uky.edu/~kiernan/eBeowulf/guide.htm</a></p>	<p>Timeline: British and World Events AD499-1485, p. 4-5            From Legend to History (AD 499-1485)            Historical Background p. 6-9            "Literature of the Period," p. 10-14            From the Translator's Desk:            "Burton Rafael Introduces Beowulf," p. 36-37            "Seamus Heaney Discusses Beowulf," p. 66-67            A Closer Look:            "Chaucer's Guided Tour of Medieval Life and Literature," p.94-95</p>
<b>"Scholarly Digital Editions,"</b>	
<p><a href="http://www.sd-editions.com/AnaAdditional/HengwrtEx/images/hgopen.html">http://www.sd-editions.com/AnaAdditional/HengwrtEx/images/hgopen.html</a>            Burke, Jim. 2003. <i>Writing Reminders: Tools, Tips, and Techniques</i>, Portsmouth, NH: Heinemann.            Burke, Jim and Carol Ann Parker. 2000. <i>I'll Grant You That: A Step by-Step Guide to Finding Funds, Designing Winning Projects, and Writing Powerful Grant Proposals</i>, Portsmouth, NH: Heinemann.</p>	<p>See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 36b of the Teacher's Edition</p>
<b>Genre Study and Literary Analysis</b>	
<b>Narrative Text</b>	
<b>Genre Study</b>	
Characteristics of	
<ul style="list-style-type: none"> <li>• the epic</li> </ul>	<p>Epic, 34–35, 38, 39, 41, 42, 45, 47, 48, 49, 50, 53, 57, 58, 59, 61, 63, 473, 479, 480, 481, 482, 485, 487, 537, 544, 549, 551, R12, R15</p>
<ul style="list-style-type: none"> <li>• Anglo-Saxon literature</li> </ul>	<p>Anglo-Saxon lyrics, 17, 20, 21, 23, 26, 29, 30            Anglo-Saxon poetry, R10</p>
<ul style="list-style-type: none"> <li>• Medieval literature</li> </ul>	<p><i>A Closer Look</i>: Chaucer's Guided Tour of Medieval Life and Literature, 94–95            Medieval romance, 161, 164, 166, 168, 170, 171, 172, 174, 179, 181, 182, 183, 185</p>
<ul style="list-style-type: none"> <li>• oral tradition</li> </ul>	<p>Oral tradition, 38, 204, R16</p>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b><i>Literary Elements</i></b>	
• characterization	Character/ Characterization, 97, 99, 100, 102, 104, 107, 108, 111, 112, 114, 116, 118, 120, 208, 212, 220, 296, 416, 898–899, 1156–1157, 1263, 1269, 1271, 1297, 1302, 1303, 1306, 1307, 1309, R11
• setting	Setting, 138, 145, 156, 297, 898–899, 1156–1157, R18
• conflict	Conflict (internal/external), 342, 346, 348, 352, 355, 358, 1143, 1147, 1149, 1152, 1156–1157, 1275, 1279, 1281, R11
• theme	Theme, 249, 252, 253, 271, 277, 459, 462, 463, 466, 898–899, 929, 931, 936, 937, 1055, 1156–1157, 1058, 1159, 1179, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, 1221, 1067, 1275, 1279, 1281, 1285, 1289, 1291, R11, R19
• mood	Mood, 929, 931, 936, 937, R15
• tone	Tone, 569, 638, 1075, 1085, 1103, 1105, 1109, 1113, R19
<b><i>Beowulf</i></b>	
• legend	Legend, 38, 160, 161, 179, 185, R13 Legendary hero, 39, 45, 47, 59, 63
• epic verse • folk epic	Epic hero, 34–35, 161 Epic, Medieval, 38, 41, 42, 45, 47, 48, 49, 50, 53, 57, 58, 59, 61, 63
• kennings	Kenning, 17, 30, 39, R13
• alliteration	Alliteration, 17, 30, 704–705, 729, 757, R10
• appositive phrases	Appositive, 64
• riddles	
• epic hero	Epic hero, 34–35, 161 Epic, Medieval, 38, 41, 42, 45, 47, 48, 49, 50, 53, 57, 58, 59, 61, 63

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b><i>The Canterbury Tales</i></b>	
<ul style="list-style-type: none"> <li>• frame tale</li> <li>• fabliaux</li> </ul>	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature."</i> Fabliaux is referred to on page 95.
<ul style="list-style-type: none"> <li>• beast-fable</li> </ul>	"The Nun Priest's Tale" is not included in this anthology, please see other sub-genres.
<ul style="list-style-type: none"> <li>• sermon</li> </ul>	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature."</i> Sermon is referred to on page 95.
<ul style="list-style-type: none"> <li>• parable</li> </ul>	"The Canterbury Tales: The Pardoner's Tale," p 123-133
<ul style="list-style-type: none"> <li>• satire</li> </ul>	See all Canterbury Tales listed above as well as the following references from other sections of the program: Satire, 521, 523, 526, 528, 530, 533, R18 Satirical essay, 613, 623
<ul style="list-style-type: none"> <li>• irony</li> </ul>	See all Canterbury Tales listed above as well as the following references from other sections of the program: Irony, 342, 348, 358, 521, 526, 530, 533, 967, 975, 1004, 1075, 1080, 1085, R13
<ul style="list-style-type: none"> <li>• melodrama</li> </ul>	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature."</i>
<b><i>Literary Devices</i></b>	
<ul style="list-style-type: none"> <li>• allusion</li> </ul>	Allusion, 1045, 1046, 1117, 1127, 1285, 1291, R10
<ul style="list-style-type: none"> <li>• allegory</li> </ul>	Allegory, R10
<ul style="list-style-type: none"> <li>• symbolism</li> </ul>	Symbol, 679, 683, 685, 1023, 1033, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, R19
<ul style="list-style-type: none"> <li>• imagery</li> </ul>	Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004, R13

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
• metaphor	Metaphor, 281, 288, 704–705, 761, 771, R14
• simile	Simile, 704–705, 761, 771, R18
• personification	Personification, 704–705, 761, 771, R16
• use of repetition and rhyme	Repetition, 704–705, 1117, 1127 Rhyme, 704–705, 729, 757, R17
<b><i>Historical/Cultural</i></b>	
• milestones for the developing English language	<i>The Changing English Language: The Beginnings of English</i> , 14, “A Man of Fire – New Words” 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020
• Prologue–view of life and cultural values in medieval England	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: “Chaucer’s Guided Tour of Medieval Life and Literature.”</i> <i>Unit Introductions: Historical background of Old English and Medieval Periods</i> , 6–13 <i>The British Tradition: Point/Counterpoint, The Middle Ages: 1000 Years of Darkness?</i>
<b><i>Language Variety and Use</i></b>	
• evolution from Old English to Middle English to Standard English to Standard American English	<i>The Changing English Language: The Beginnings of English</i> , 14, “A Man of Fire – New Words” 236
<b><i>Critical Perspectives</i></b>	
• contradictions in the role of religion	<i>Background: Pagan and Christian traditions</i> , 41, Arthurian legends, 162
<b>Informational text</b>	
<b><i>Genre Study</i></b>	
Characteristics of	
• digital story	See “From the Author’s Desk” DVD and “Listening to Literature” Audio CDs referred to on page 36b of the Teacher’s Edition
• magazine feature articles	<i>Reading Informational Materials: Newspaper Articles</i> , 398–401
• task force report	Multimedia Report, 1330–1337; also see: Proposal, program for elderly, 1311

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• informational text(s) providing historical perspective</li> </ul>	<i>Unit Introductions</i> : Historical background of Old English and Medieval Periods, 6–13, Historical background of English Renaissance, 228–235, Historical background of Seventeenth and Eighteenth Centuries, 424–431, Historical background of Romantic Period, 654–661, Historical background of Victorian Period, 854–861, Historical background of Modern and Postmodern Periods, 1012–1019
<ul style="list-style-type: none"> <li>• scientific article</li> </ul>	Science Connection: Anglo–Saxon Metalwork, 55 Display, science, 803
<b><i>Expository Elements</i></b>	
<ul style="list-style-type: none"> <li>• purpose and focus</li> </ul>	Determining writer's purpose, 823, 825, 831
<ul style="list-style-type: none"> <li>• organization, unity, coherence</li> </ul>	<i>Assessment Workshops</i> : Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Interpreting, organization of mission statement, 1070; <i>also see: Reading Informational Materials</i> : Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073
<ul style="list-style-type: none"> <li>• word choice (style, tone, economy, clarity)</li> </ul>	Charged language, 271, 277, 416; Narrative style, 281, 288, 1324, R21; Reasoned argument, 271, 277; <i>also see: From the Translator's Desk</i> : Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; <i>From the Author's Desk</i> : Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840
<ul style="list-style-type: none"> <li>• explanation</li> <li>• procedures</li> </ul>	<i>Reading Informational Materials</i> : Maps, 90–93, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964
<ul style="list-style-type: none"> <li>• facts and details</li> </ul>	Fact vs. opinion, 411; Distinguishing emotive and informative language, 949, 953, 955, 957 <i>Communications Workshops</i> : Analyzing Identifying main points and support, 1117, 1121, 1122, 1127



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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• organizational text structures</li> </ul>	<i>Assessment Workshops: Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i>
<ul style="list-style-type: none"> <li>• author’s perspective</li> </ul>	Interpreting, author's point of view, 898–899; also see: <i>Inferring: meaning, 281, 288, beliefs of the period, 380, 384, 386, 393, 395, speaker's attitude, 459, 464, 465, 466, 883, 886, 890, 892, 893, 894; Assessing propaganda, 415, 645; Determining writer's purpose, 823, 825, 831; Distinguishing emotive and informative language, 949, 953, 955, 957; Recognizing writer's attitudes, 1075, 1077, 1081, 1083, 1085</i>
<ul style="list-style-type: none"> <li>• opinions and examples</li> </ul>	Fact vs. opinion, 411; Distinguishing emotive and informative language, 949, 953, 955, 957 <i>Communications Workshops: Analyzing Identifying main points and support, 1117, 1121, 1122, 1127</i>
<ul style="list-style-type: none"> <li>• causes and consequences</li> </ul>	Analyze cause and effect, 323, 539, 674, 1084, 1172, 1178, 1215
<ul style="list-style-type: none"> <li>• statements and arguments</li> </ul>	Reasoned argument, 271, 277; Verbal irony, 1075, 1085; also see: <i>Inferring: meaning, 281, 288, Assessing propaganda, 415, 645; Determining writer's purpose, 823, 825, 831; Recognizing writer's attitudes, 1075, 1077, 1081, 1083, 1085</i>
<ul style="list-style-type: none"> <li>• judgments</li> </ul>	Judging poet's message, 704–705, 865, 867, 1231, 1235, 1238, 1240, 1242, 1244, 1245, 1246, 1247; also see: <i>Inferring: beliefs of the period, 380, 384, 386, 393, 395, speaker's attitude, 459, 464, 465, 466, 883, 886, 890, 892, 893, 894; Recognizing writer's attitudes, 1075, 1077, 1081, 1083, 1085</i>
<ul style="list-style-type: none"> <li>• comparisons</li> </ul>	<i>Writing About Literature: Comparing and Contrasting Literary Trends, 404–405, Comparing and Contrasting Literary Themes, 634–635</i>
<ul style="list-style-type: none"> <li>• text features/graphics</li> </ul>	<i>Using: text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685;</i>

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• leads for sequence or chronology</li> </ul>	Writing working thesis, 208, 404, 634, 990; Transitions, 209, 410; Revising: indicating cause-and-effect transition, 896, clarifying connections with transitions, 1283; Transitions to make comparisons, 1261
<ul style="list-style-type: none"> <li>• technical/specialized vocabulary</li> </ul>	Reading technical directions, 960; also see: Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338; Political science terms, 552, 1086
<b><i>Text Criteria</i></b>	
<ul style="list-style-type: none"> <li>• ACT Characteristics of Complex Text</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Elements of a Proposal</i></b>	
<ul style="list-style-type: none"> <li>• purpose and significance</li> <li>• previous exploration of the topic</li> <li>• methods for conducting the study or project</li> <li>• budget</li> <li>• concise (one page)</li> <li>• appropriate format/layout</li> </ul>	<i>Reading Informational Materials:</i> Mission Statements, 1070–1073
<b><i>Digital Story Elements</i></b> <a href="http://t3.k12.hi.us/t302-03/tutorials/digstory/elements.htm">http://t3.k12.hi.us/t302-03/tutorials/digstory/elements.htm</a>	
<ul style="list-style-type: none"> <li>• point of view</li> <li>• dramatic question</li> <li>• emotional content</li> <li>• your voice</li> <li>• sound track</li> <li>• economy of language</li> <li>• pacing</li> </ul>	See “From the Author’s Desk” DVD and “Listening to Literature” Audio CDs referred to on page 36b of the Teacher’s Edition Interpretation, oral, 32, 255, 896, 939, 1035, 1249, R40; Oral Reading, 65, 447, 585, 677, 687, 759, 977, 1069, 1100, 1141; also see: Recital, sonnet, 265; Parable, retelling, 290; Ballad, 500; Performance, town crier, 519; Reenactment, 570; Monologue, 603, 959; Play, radio, 699; Eulogy, 773, 1261; Contest, Victorian poetry, 987; Soliloquy, 1224; Recitation, poetic, 1293
<b><i>Historical/Cultural Perspective</i></b>	
<ul style="list-style-type: none"> <li>• history of the Anglo-Saxons</li> <li>• invasion of the Normans in 1066 AD</li> <li>• history of Middle Ages</li> <li>• warfare</li> <li>• feasting and boasting</li> <li>• role of religion</li> </ul>	Timeline: British and World Events AD499-1485, p. 4-5 From Legend to History (AD 499-1485) Historical Background p. 6-9

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Reading, Listening/Viewing Strategies and Activities</b>	
<b>Reading</b>	
<b><i>Narrative Text</i></b>	
<ul style="list-style-type: none"> <li>• Identify the use of the frame tale technique in a story</li> </ul>	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature."</i>
<ul style="list-style-type: none"> <li>• Complete graphic organizers charting characters, setting, conflict, theme, mood, and tone</li> </ul>	Reading Strategy (Graphic Organizers), 17, 39, 77, 97, 122, 136, 161, 189, 239, 249, 257, 271, 281, 305, 326, 342, 360, 380, 435, 449, 459, 473, 491, 503, 521, 537, 555, 573, 593, 613, 665, 679, 691, 707, 729, 761, 775, 789, 811, 823, 865, 883, 903, 929, 949, 967, 979, 1023, 1039, 1055, 1075, 1089, 1103, 1117, 1131, 1143, 1159, 1183, 1021, 1231, 1251, 1263, 1275, 1285, 1297, 1313
<ul style="list-style-type: none"> <li>• Respond to the anchor texts read by recognizing/observing the authors' use of Old and Middle English</li> </ul>	<i>The Changing English Language: The Beginnings of English</i> , 14 <i>From the Translator's Desk</i> (Selection Introductions/Commentary): Burton Raffel Introduces <i>Beowulf</i> , 36–37, Seamus Heaney Comments on <i>Beowulf</i> , 66–67
<ul style="list-style-type: none"> <li>• Analyze <i>Beowulf</i> using the planes of the profundity scale <a href="http://www.readinglady.com/mosaic/tools/Profundity%20Scalearrative%20from%20Jeff.pdf">www.readinglady.com/mosaic/tools/Profundity%20Scalearrative%20from%20Jeff.pdf</a></li> </ul>	<i>Thinking About the Commentary</i> (Translator, Scholar and Author Selection Introductions): 37 Reading Strategy (Apply the Skills), 63 Critical Reading (Comprehension Questions): 62
<ul style="list-style-type: none"> <li>• Compare and Contrast <i>Beowulf</i>, "Wild Wild West," and Gardner's <i>Grendel</i> in terms of</li> </ul>	
<ul style="list-style-type: none"> <li>- plot</li> <li>- hero</li> <li>- heroic feats</li> <li>- villains/monsters faced</li> <li>- setting</li> <li>- cultural values</li> <li>- figurative language</li> <li>- value and use of rhythm</li> </ul>	Extend Understanding: Cultural Connection, 63 ("Compare the way the epic commemorates...its heroes.")
<b><i>Informational Text</i></b>	
<ul style="list-style-type: none"> <li>• Use critical reading strategies to find the inferred meaning of the chrysalis metaphor</li> <li>• Read the "Preserving Research Collections," report taking a critical stance; identify and summarize key issues and the persuasive elements.</li> </ul>	Timed Writing: Response to Criticism, 65 (agree with or disagree with Burton Raffel about <i>Beowulf</i> )

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Listening/Viewing</b>	
<ul style="list-style-type: none"> <li>• Explore authentic local community book clubs as a model for year-long book clubs for each unit; listen to and view members discussing a book they are currently reading; analyze interaction identifying protocols used</li> <li>• Class/group discussion using protocols</li> </ul>	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
<ul style="list-style-type: none"> <li>• Critique peers' digital storytelling presentation using class-generated rubric</li> </ul>	Interpretation, oral, 32, 255, 896, 939, 1035, 1249, R40; Oral Reading, 65, 447, 585, 677, 687, 759, 977, 1069, 1100, 1141; also see: Recital, sonnet, 265; Parable, retelling, 290; Ballad, 500; Performance, town crier, 519; Reenactment, 570; Monologue, 603, 959; Play, radio, 699; Eulogy, 773, 1261; Contest, Victorian poetry, 987; Soliloquy, 1224; Recitation, poetic, 1293
<ul style="list-style-type: none"> <li>• Listen to excerpts of <i>Beowulf</i>, <i>Anglo-Saxon Riddles</i>, and <i>The Canterbury Tales</i> in Old English, Middle English, and Modern prose translation  <a href="http://www.bl.uk/learning/langlit/changlang/activities/lang/beowulf/beowulfpage1.html">http://www.bl.uk/learning/langlit/changlang/activities/lang/beowulf/beowulfpage1.html</a>  <a href="http://www.bl.uk/learning/langlit/changlang/activities/lang/chaucer/chaucerpage1.html">http://www.bl.uk/learning/langlit/changlang/activities/lang/chaucer/chaucerpage1.html</a></li> </ul>	See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 36b of the Teacher's Edition
<b>Word Study/Vocabulary Activities</b>	
<ul style="list-style-type: none"> <li>• Examine various translations of <i>Beowulf</i> and <i>The Canterbury Tales</i> charting their similarities and differences, impact on syntax, and their placement within context. Assess which author's style is more appealing</li> </ul>	<i>From the Translator's Desk</i> (Selection Introductions/Commentary): Burton Raffel Introduces <i>Beowulf</i> , 36–37, Seamus Heaney Comments on <i>Beowulf</i> , 66–67
<ul style="list-style-type: none"> <li>• Use roots, prefixes, suffixes, and context to examine the dynamic nature of language</li> </ul>	Suffixes, 31, 88, 121, 676, 772, 802, 895, 1322; Word roots, 64, 186, 202, 264, 278, 289, 341, 379, 396, 488, 534, 571, 602, 686, 758, 786, 820, 832, 938, 976, 1034, 1052, 1068, 1099, 1114, 1128, 1140, 1180, 1248, 1260, 1292, 1310; Prefixes, 135, 359, 446, 518, 584, 920, 1198, 1222, 1282
<b>Teacher Resource</b>	
"From Beowulf to Buzzwords," <a href="http://www.bl.uk/learning/langlit/changlang/language.html">http://www.bl.uk/learning/langlit/changlang/language.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Writing, Speaking, Expressing Strategies and Activities</b>	
<b>Writing to Learn</b>	
<ul style="list-style-type: none"> <li>• Annotate text</li> <li>• Quotation notebook</li> </ul>	Prewriting note-taking for summary, 247, note-taking to focus on theme, 634, reviewing notebooks, journals, and textbooks, 993
<ul style="list-style-type: none"> <li>• Respond to reading of anchor and linking texts with journal entries recording:               <ul style="list-style-type: none"> <li>- the role of storytelling</li> <li>- the importance of community</li> <li>- author’s use of religious symbolism</li> <li>- examples of journeys leading to moral or life lesson</li> <li>- attributes of personal heroes</li> <li>- examples of narrative characteristics (allusion, allegory, symbolism, imagery, figurative language, kenning)</li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>• Take two-sided notes documenting and explaining symbolism and allegory in the text</li> </ul>	Symbol, 679, 683, 685, 1023, 1033, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, R19; Allegory, R10
<b>Writing to Demonstrate Learning</b>	
<b>Essay</b>	
Persuasive Essay	
<ul style="list-style-type: none"> <li>• Using support from texts read, agree or disagree with the following statement: Sometimes the journey is more important than the destination.</li> <li>• Argue for or against a person’s appearance on the <i>Time 100</i> list or in support of a person who was omitted.</li> </ul>	<i>Writing Workshops</i> : Persuasive Essay, 406–413; <i>Timed Writing Applications</i> (including essay): Persuasive, 93, Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053, Analysis, argument, 1323, Problem-and-solution, 1154; <i>Revising paragraphs</i> : parallelism to create persuasive tone, 279; for persuasive language, 821; <i>Revising tone</i> : persuasive, 468; <i>Developing Style</i> : persuasive evidence, 411; <i>From the Scholar’s Desk</i> : Frank Kermodé on Persuasion, 409; Speech: persuasive, 646, 821, 1004; Editorial, on political issue, 821; Letter to an editor, 279
Comparative Essay	
<ul style="list-style-type: none"> <li>• Metaphorically connect transformation in the stages of the chrysalis to the stages of transformation through the Middle Ages.</li> </ul>	<i>Unit Introductions</i> : Historical background of Old English and Medieval Periods, 6–13 <i>The British Tradition</i> : Point/Counterpoint, The Middle Ages: 1000 Years of Darkness?, 9 Metaphor, 281, 288, 704–705, 761, 771, R14

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Michigan Merit Curriculum Model Unit Standards  
(Grade 11)

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<ul style="list-style-type: none"> <li>Compare the Medieval mentality as portrayed in excerpts from the <i>Exeter Book</i> with that in <i>The Canterbury Tales</i>.</li> </ul>	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature."</i>
<b>Descriptive Essay</b>	
<ul style="list-style-type: none"> <li>Select one of Chaucer's tales and write an essay analyzing how he uses these tales to critique human behavior.</li> </ul>	Writing Lesson: Allegory, 158 (essay about allegorical form of Chaucer's tales)
<b>Riddles</b>	
<ul style="list-style-type: none"> <li>Write modern day riddles that model those of the Anglo-Saxon period.</li> </ul>	Introduction to the literary forms and context in which the tales were written can be found on pages 94-95 <i>A Closer Look: "Chaucer's Guided Tour of Medieval Life and Literature."</i>
<b>Authentic Writing</b>	
<ul style="list-style-type: none"> <li>Write a Proposal to purchase books for classroom book clubs (literature circles) throughout the year. "Write a Proposal," <i>Writing Reminders</i>, p. 360 J. Burke</li> <li>Petition the community library to sponsor a community reading of a selected text. "Write a Proposal," <i>Writing Reminders</i>, p. 360 J. Burke</li> </ul>	Proposal for multimedia presentation, 187 Proposal for portrait, 773 Recommendation, about proposal, 896 Proposal, program for elderly, 1311
<b>Digital Storytelling</b>	
<ul style="list-style-type: none"> <li>Create an original pilgrim and a corresponding "digiTale," a digital movie based on a character.</li> <li>Create a digital movie in which you portray yourself as a hero using the stages of "A Hero's Journey."</li> </ul>	Review, film, 939 Critique film, 1129
<b>Teacher Resources</b>	
<a href="http://t3.k12.hi.us/t302-03/tutorials/digstory/elements.htm">http://t3.k12.hi.us/t302-03/tutorials/digstory/elements.htm</a> <a href="http://www.digitales.us/">http://www.digitales.us/</a> <a href="http://www.storycenter.org/memvoice/pages/tutorial_1.html">http://www.storycenter.org/memvoice/pages/tutorial_1.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 65, 82, 119
<b>Speaking</b>	
<ul style="list-style-type: none"> <li>Class/group discussion of importance of story telling, family, religion, and a value system (in Medieval and Anglo-Saxon periods and today)</li> </ul>	Discussion, 835, 1129, 1199, 1323, R20, R40
<ul style="list-style-type: none"> <li>Digital story/movie presentation</li> </ul>	See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 36b of the Teacher's Edition

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Class/group discussion of task force report</li> </ul>	
<ul style="list-style-type: none"> <li>- evaluate findings of the preservation task force</li> <li>- consider bias and perspective</li> <li>- consider technological and economic investment requirements of recommendations</li> </ul>	Proposal for multimedia presentation, 187 Proposal for portrait, 773 Editorial, on political issue, 821 Recommendation, about proposal, 896 Proposal, program for elderly, 1311
<ul style="list-style-type: none"> <li>• Debate</li> </ul>	
<ul style="list-style-type: none"> <li>- what is meant by preservation</li> <li>- the history of preservation (oral, print, digital, blogging)</li> <li>- the difference between preserving language, using language, and plagiarizing</li> <li>- preservation vs. cost</li> </ul>	Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40
<b>On-Going Literacy Development</b>	
<b>Student Goal Setting and Self-Evaluation Strategies</b>	
<ul style="list-style-type: none"> <li>• Maintain writing portfolio</li> <li>• Reflect on selected journal entry</li> <li>• Reflect on two pieces of unit writing that represent best effort</li> </ul>	Reflecting/Assessing (journal/rubric), 216, 413, 643, 843, 1001, 1337, R34 Job Portfolio and Résumé, 836–843
<ul style="list-style-type: none"> <li>• Monitor growth using literacy indicators</li> </ul>	
<ul style="list-style-type: none"> <li>- language fluency</li> <li>- reading complexity</li> <li>- modes of discourse</li> </ul>	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6 <i>Assessment Workshops: Critical Reading: Sequential Order, 219, Critical Reading: Forms of Propaganda, 415, 645, Critical Reading: Critical Reasoning, 845, Critical Reading: Paired Passages, 1003, Critical Reading: Strategy, Organization, and Style, 1339</i>
<ul style="list-style-type: none"> <li>• Evaluate tendency toward dispositions and their appropriate application</li> </ul>	Reading Informational Materials (Assessment Practice): 93, 401, 633, 725, 964, 1073 <i>Assessment Workshops: 219, 415, 645, 845, 1003, 1339</i> Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b>Daily Language fluency</b>	
<b>Reading</b>	
<ul style="list-style-type: none"> <li>• High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43

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**(Grade 11)**

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<b><i>Reading Portfolio</i></b>	
Recording reading with three levels of support	
1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study	<i>Writing About Literature: Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329</i>
2. book club groups reading same text from teacher selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies time commitment for each text	For Further Reading, 221, 417, 647, 847, 1005, 1341 <i>Connections: American Literature, 204–207, 402–403, 626–629, 700–702, 988–989, 1325–1327</i>
<b><i>Reading Strategies</i></b>	
• Skim text for essential information	News scan, 407 Media flip-through, 1331
• Think, write, pair, share new texts	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
• Time reading to determine time commitment for each text	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6
<b><i>Vocabulary Development</i></b>	
• Understand how languages and dialects are used to communicate effectively in different roles and different circumstances	Dialect, 189, 195, 197, 201, 665, 672, 675, R12 <i>The Changing English Language: The Beginnings of English, 14, "A Man of Fire – New Words" 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020</i>
• Understand the appropriate uses and implications of casual or informal language vs. professional language	Informal essay, Formal essay, 590–591



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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Recognize language bias</li> </ul>	
- diction	Diction, 555, 560, 569, 646, 707, 719, 1131, 1139, R12
- voice	Voice, 1231, 1233, 1234, 1236, 1241, 1243, 1247, R19
<ul style="list-style-type: none"> <li>• words from selections</li> </ul>	<p><i>The Changing English Language: The Beginnings of English</i>, 14, "A Man of Fire – New Words" 236, <i>No Harmless Drudge</i>, He, 432, <i>The Romantic Age</i>, 662, <i>The Victorian Age</i>, 862, <i>Britspeak, A to Zed</i>, 1020</p> <p>Vocabulary Builder (Build Skills), 17, 39, 77, 97, 122, 136, 161, 189, 239, 249, 257, 271, 281, 305, 326, 342, 360, 380, 435, 449, 459, 473, 491, 503, 521, 537, 555, 573, 593, 613, 665, 679, 691, 707, 729, 761, 775, 789, 811, 823, 865, 883, 903, 929, 949, 967, 979, 1023, 1039, 1055, 1075, 1089, 1103, 1117, 1131, 1143, 1159, 1183, 1021, 1231, 1251, 1263, 1275, 1285, 1297, 1313</p> <p>Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322</p> <p>Vocabulary Workshops, 218, 414, 644, 844, 1002, 1338</p>
<ul style="list-style-type: none"> <li>• academic vocabulary</li> </ul>	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list)
<ul style="list-style-type: none"> <li>• technical vocabulary</li> </ul>	Reading technical directions, 960; also see: Political science terms, 552, 1086
<b><i>Greek and Latin Root</i></b>	
<b><i>Words/Prefixes/Suffixes</i></b>	
auto = self; pater = father; mater = mother; frater = brother; spect = to see; magna = large, great; micro = small; macro = large; mal = bad, evil; bene = good; nym = name, noun; pseudo = false; sub = under; retro = back; thesis = idea; per = through; mono = one; bi = two; tri = three; kilo = thousand; semi = half	Suffixes, 31, 88, 121, 676, 772, 802, 895, 1322; Word roots, 64, 186, 202, 264, 278, 289, 341, 379, 396, 488, 534, 571, 602, 686, 758, 786, 820, 832, 938, 976, 1034, 1052, 1068, 1099, 1114, 1128, 1140, 1180, 1248, 1260, 1292, 1310; Prefixes, 135, 359, 446, 518, 584, 920, 1198, 1222, 1282

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**(Grade 11)**

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<b>Writing</b>	
<i>Writing Strategies</i>	
<ul style="list-style-type: none"> <li>• process writing</li> </ul>	<p><i>Writing Workshops:</i> Autobiographical narrative, 210–220, Persuasive Essay, 406–413, Reflective Essay, 636–643, Job Portfolio and Résumé, 836–843, Research paper, 992–1001, Multimedia Report, 1330–1337</p> <p>Writing (Build Language Skills – includes Prewriting, Drafting, Revising and Model): 32, 65, 89, 122, 136, 158, 187, 203, 247, 255, 265, 279, 290, 326, 360, 380, 397, 447, 457, 468, 489, 500, 519, 535, 553, 571, 585, 603, 625, 677, 687, 699, 720, 759, 773, 787, 803, 821, 833, 881, 896, 921, 939, 959, 977, 987, 1035, 1053, 1069, 1087, 1111, 1115, 1129, 1141, 1154, 1181, 1199, 1223, 1249, 1261, 1273, 1283, 1293, 1311, 1323</p>
<ul style="list-style-type: none"> <li>• language appropriate for purpose and audience</li> </ul>	Analysis of audience, 603; Narrowing topic by finding focus, 208, 404, 407, 834, 990, 1328
<ul style="list-style-type: none"> <li>• revise own writing using proofreading checklist/rubric</li> </ul>	Editing/Proofreading, 413, 643, 843, 1001, 1337, R47 <i>Writing Workshops:</i> Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
<ul style="list-style-type: none"> <li>• critique own writing for sophisticated sentence structure</li> </ul>	Revising sentences: 158, 519, 677, 773, 987, 996, 1069, 1141, 1181, 1261, 1334
<ul style="list-style-type: none"> <li>• cite sources using MLA conventions</li> </ul>	<i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Writing Workshops:</i> Research paper, 992–1001; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27
<ul style="list-style-type: none"> <li>• evaluate own writing</li> </ul>	<i>Writing Workshops:</i> Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34

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**(Grade 11)**

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<b><i>Grammar Skills</i></b>	
<ul style="list-style-type: none"> <li>• grammar and rhetoric mini-lessons</li> </ul>	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322
<ul style="list-style-type: none"> <li>• practice skills for PSAT/PLAN success</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Grammar Instruction to</i></b>	
<ul style="list-style-type: none"> <li>• enrich writing: add detail, style, voice</li> </ul>	Revising (includes general, content, overall structure, paragraphs, sentences, style, tone, and word choice), 32, 65, 89, 158, 203, 209, 214, 290, 405, 408, 410, 447, 457, 468, 489, 519, 535, 585, 603, 635, 640, 677, 721, 759, 773, 803, 833, 835, 840, 896, 987, 991, 996, 1035, 1053, 1069, 1097, 1129, 1141, 1154, 1181, 1261, 1273, 1283, 1311, 1323, 1329, 1334
<ul style="list-style-type: none"> <li>• create organizational coherence and flow</li> </ul>	Revising style: for transitions, 209, consistent, 290, for varying sentence length, 405, general, 408, thought shots to elaborate, 489, for word choice, 635, for vague language, 835, for sentence variety, 991, for consistency, 1097, to avoid ambiguity, 1329
<ul style="list-style-type: none"> <li>• make writing conventional</li> </ul>	<i>Writing Workshops:</i> Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
Additional MDE Grammar Resource	
"Power of Language," Module (ELA Companion Document)	See ExamView Test Bank and Student Express CD-ROM for additional grammar support. (Listed in Teacher's Edition interleaf pages).

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>ACT College Readiness Standards</b>	
<i>English</i>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Topic Development in Terms of Purpose and Focus</li> </ul>	Writing working thesis, 208, 404, 634, 990; also see: Choosing Topic by charting, 211, 255; Narrowing Topic by charting, 404, 990; Gathering Details by charting, 939, 1199; charting cause-and-effect relationships, 881; organizing details, 699; organizing materials, 1331
<ul style="list-style-type: none"> <li>• Organization, Unity, and Coherence</li> </ul>	<i>Assessment Workshops: Critical Reading: Strategy, Organization, and Style, 1339</i> Relating structure to theme, 257, 263; Dramatic structure, 1251, 1255, 1259; <i>Using: text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685; Assessment Workshops: Forms of Propaganda, 415, 645, Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Reading stanzas as units of meaning, 967, 970, 975; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i>
<ul style="list-style-type: none"> <li>• Word Choice in Terms of Style, Tone, Clarity, and Economy</li> </ul>	Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004; Appeal, 408, 410, 823; Charged language, 271, 277, 416; Dramatic irony, 342, 348, 358; Emotional appeal, 408, 646, 823; Emotive language, 949, 953, 955, 957; Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757; Narrative style, 281, 288, 1324, R21; Poetic sound devices, 220, 704–705, 729, 731, 732, 734, 737, 738, 740, 742, 744, 747, 750, 755, 757; Reasoned argument, 271, 277; Verbal irony, 1075, 1085; Voice, 1231, 1233, 1234, 1236, 1241, 1243, 1247, R19; <i>also see: From the Translator's Desk: Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; From the Author's Desk: Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840</i>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
• Sentence Structure and Formation	Revising Sentences: sentence order, 158, checking for accuracy, 519, balancing comparisons, 677, to strengthen transitions, 1334; also see: Analyzing difficult sentences, 97, 99, 102, 105, 107, 109, 113, 114, 116, 120
• Conventions of Usage	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322 <i>Writing Workshops: Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47</i>
• Conventions of Punctuation	Punctuation, 64, 88, 157, 202, 832, 920, R6, R46, R47
<b><i>Reading</i></b>	
Analyze text for	
• Main Ideas and Author’s Approach	Identifying, main points and support, <b>1117</b> , 1121, 1122, 1127
• Supporting Details	Identifying, main points and support, <b>1117</b> , 1121, 1122, 1127
• Sequential, Comparative, and Cause-Effect Relationships	Organizing, sequential order, 219, chronological order, 398, 960, 964
• Meanings of Words	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list) Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<ul style="list-style-type: none"> <li>• Generalizations and Conclusions</li> </ul>	Generalize, 22, 29, 133, 184, 193, 244, 273, 357, 437, 454, 493, 516, 684, 716, 753, 767, 878, 956, 1134, 1258, 1308 Hasty generalization, 411 Draw conclusions, 22, 29, 82, 86, 119, 133, 175, 184, 193, 195, 242, 244, 252, 262, 283, 284, 286, 287, 394, 437, 439, 441, 444, 451, 462, 464, 465, 486, 497, 510, 516, 561, 579, 597, 600, 671, 674, 682, 696, 713, 716, 753, 756, 763, 767, 770, 777, 792, 800, 818, 868, 874, 878, 887, 893, 910, 918, 931, 934, 936, 953, 970, 972, 974, 982, 1025, 1026, 1028, 1030, 1032, 1041, 1043, 1050, 1064, 1084, 1097, 1107, 1112, 1121, 1126, 1134, 1136, 1151, 1172, 1178, 1189, 1196, 1220, 1235, 1238, 1255, 1258, 1270, 1280, 1287, 1290, 1320
<b>Writing</b>	
Write text that	
<ul style="list-style-type: none"> <li>• Expresses Judgments</li> <li>• Focuses on the Topic</li> <li>• Develops a Position</li> <li>• Organizes Ideas</li> </ul>	<i>Writing Workshops</i> : Persuasive Essay, 406–413; <i>Timed Writing Applications</i> (including essay): Persuasive, 93, Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053, Analysis, argument, 1323, Problem-and-solution, 1154; <i>Revising paragraphs</i> : parallelism to create persuasive tone, 279; for persuasive language, 821; <i>Revising tone</i> : persuasive, 468; <i>Developing Style</i> : persuasive evidence, 411; <i>From the Scholar's Desk</i> : Frank Kermod on Persuasion, 409; Speech: persuasive, 646, 821, 1004; Editorial, on political issue, 821; Letter to an editor, 279
<ul style="list-style-type: none"> <li>• Uses Language Effectively</li> </ul>	
<ul style="list-style-type: none"> <li>- conventions (grammar, usage, mechanics)</li> <li>- vocabulary (precise, varied)</li> <li>- sentence structure variety (vary pace, support meaning)</li> </ul>	Revising content: 89, 203, 209, 405, 447, 635, 721, 833, 835, 896, 991, 1053, 1154, 1311, 1329 Revising overall structure, 214, 410, 603, 640, 803, 840, 1323, 1334 Revising paragraphs: 279, 687, 821, 996 Revising word choice: 214, 408, strengthening connections, 640, strong, active language, 840 Editing/Proofreading, 413, 643, 843, 1001, 1337, R47

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**Michigan Merit Curriculum Model Unit Standards**  
**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Unit 11.2 INFORMED DECISION-MAKING</b> THE RENAISSANCE	
<b>Anchor Text</b>	
<i>The Tragedy of Hamlet, Prince of Denmark</i>	
<b>Grade 11 Disposition</b>	
Transformational Thinking	
<b>Big Ideas</b>	
<ul style="list-style-type: none"> <li>• decision/indecision</li> <li>• action/inaction</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309
<ul style="list-style-type: none"> <li>• consequences/forward thinking</li> <li>• vision</li> <li>• decision-making process (chess, buying a car, deciding on college, job selection, how to use free time)</li> </ul>	Essay, college application, R38 Job Portfolio and Résumé, 836–843
<ul style="list-style-type: none"> <li>• decisions in the course of history</li> </ul>	Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 “Speech Before Her Troops,” Elizabeth I, Queen of England, pp. 274 “Wartime Speech,” Winston Churchill, pp. 1118 “Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122
<b>Themes</b>	
<ul style="list-style-type: none"> <li>• Bias skews all decisions, actions, and thoughts</li> </ul>	<i>Communications Workshops: Analyzing Bias in News Media</i> , 1340
<ul style="list-style-type: none"> <li>• Decisions, based on data, are filtered by our beliefs</li> </ul>	Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309 Character and Motivation: Weak woman? (Lady Macbeth), p. 296
<ul style="list-style-type: none"> <li>• Appearance vs. reality</li> </ul>	Shakespeare on stage: Realism?, p. 297 Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Loyalty vs. betrayal</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 “A Dangerous Plot,” from the Build Skills: Macbeth, p. 304 “He’s here in double trust: First, as I am his kinsman...” p.301
<ul style="list-style-type: none"> <li>• Decisions determine destiny</li> </ul>	Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309 Character and Motivation: Weak woman? (Lady Macbeth), p. 296
<ul style="list-style-type: none"> <li>• Flawed data (appearances, propaganda) leads to inappropriate decisions</li> </ul>	<i>Assessment Workshops</i> : Forms of Propaganda, 415, 645 <i>Communications Workshops</i> : Analyzing Persuasive Techniques, 646, Critiquing Persuasive Devices, 846, Analyzing Bias in News Media, 1340
<b>Historical Perspective</b>	
<p><b>1485</b>: Henry VII wins the throne  <b>1509</b>: Henry VIII becomes King (breaks away from the Catholic Church)  <b>1534</b>: The Church of England is established  <b>1558</b>: Elizabeth I becomes queen (balances growing religious tensions)  <b>1588</b>: The English navy defeats the Spanish Armada  <b>1590</b>: Shakespeare emerges as England’s playwright  <b>1599</b>: The Globe Theater is built  <b>1603-1660</b>: Religious and Political unrest; King James I and Charles I—The Cavaliers fought to maintain their power while the Puritans wanted religious and government reform.  <b>1642-1660</b>: Civil War—The Puritans won and established a commonwealth</p>	Timeline British and World Events, 1485-1625, p.226-227 The English Renaissance, Historical Background, 1485-1625, p. 228-231
<b>Literary Movements:</b>	
Elizabethan, Cavalier, Metaphysical, and Puritan	<i>Unit Introductions</i> : Historical background of English Renaissance, 228–235, Historical background of Seventeenth and Eighteenth Centuries, 424–431 <i>The British Tradition</i> : Point/Counterpoint, Royal Victim or Devious King?, 425 <i>Writing About Literature</i> : Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635



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**Michigan Merit Curriculum Model Unit Standards**  
**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Literary Authors:</b>	
<p>Shakespeare, C. Marlowe, Edmund Spenser, Ben Jonson, Robert Herrick, Richard Lovelace, Andrew Marvell, Thomas More, Thomas Wyatt, alter Raleigh, John Donne, Francis Bacon, John Milton</p>	<p>"Sonnet 1," Edmund Spenser p. 240            "Sonnet 35," Edmund Spenser p. 241            "Sonnet 75," Edmund Spenser p. 242            "The Passionate Shepherd to his Love," Christopher Marlowe p. 250            "The Nymph's Reply to the Shepherd," Walter Raleigh p. 251-252            "Sonnet 29," William Shakespeare p. 259            "Sonnet 106," William Shakespeare p. 260            "Sonnet 116," William Shakespeare p. 261            "Sonnet 130," William Shakespeare p. 262            from "Utopia," Thomas More p. 272-273            "Macbeth Act I," William Shakespeare p. 306-323            "Macbeth Act II," William Shakespeare p. 327-339            "Macbeth Act III," William Shakespeare p. 343-357            "Macbeth Act IV," William Shakespeare p. 361-377            "Macbeth Act V," William Shakespeare p. 381-394            " Song," John Donne p. 436-437            " A Valediction: Forbidding Mourning," John Donne p. 438-439            "Holy Sonnet 10," John Donne p. 441            "On my First Son," Ben Jonson p. 451            "Still to Be Neat," Ben Jonson p. 453            "Song: To Celia," Ben Jonson p. 454            "To His Coy Mistress," Andrew Marvell p. 461-462            "To the Virgins, to Make Much of Time: Robert Herrick p. 463            "Sonnet VII," John Milton p. 475            "Sonnet XIX," John Milton p. 477            from "Paradise Lost," John Milton p. 479-486            "To Lucasta, On going to the Wars," Richard Lovelace p. 494            "To Althea from Prison," Richard Lovelace p. 496-497</p>
<p><b>1660:</b> Charles II becomes king and the Monarchy is restored beginning the Restoration Period.</p>	<p>Timeline British and World Events: 1625-1798, p. 422-423            The Seventeenth and Eighteenth Centuries, Historical Background, p. 424-431</p>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Focus and Essential Questions and Quotations</b>	
<b>Focus Questions</b>	
<ul style="list-style-type: none"> <li>• What kinds of information do I need to make an informed decision?</li> <li>• How do I evaluate the information?</li> <li>• Why is it important to weigh options before making decisions?</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p><i>Communications Workshops:</i> Analyzing Persuasive Techniques, 646, Critiquing Persuasive Devices, 846, Analyzing Bias in News Media, 1340</p> <p><i>Reading Informational Materials:</i> Newspaper Articles, 398–401, Online Search Engines, 630–633, Web Sites, 960–964</p> <p><i>Assessment Workshops:</i> Forms of Propaganda, 415, 645, Critical Reasoning, 845</p>
<ul style="list-style-type: none"> <li>• How can forward thinking help me make better decisions?</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Job Portfolio and Résumé, 836–843</p>
<ul style="list-style-type: none"> <li>• How can a person see beyond appearances to discover the hidden truths about others?</li> <li>• What does it take to reverse decisions?</li> <li>• Are there decisions that require so much forward thinking that humans need the memory support of technology?</li> <li>• Even with all the available data, how do I know when I've made the right decision?</li> <li>• What are the filters through which I evaluate decisions?</li> <li>• When does language reflect or construct reality?</li> <li>• How does imagery make things more real, or make a particular version of reality more convincing?</li> </ul>	<p>Character and Motivation: Weak woman? (Lady Macbeth), p. 296</p> <p>The Actions of a Common Man, pp. 300–301</p> <p>Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397</p> <p>Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309</p>
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• Which decisions I make today will affect me for my entire life?</li> <li>• How do I develop a realistic plan for the future?</li> <li>• How can I invent new opportunities?</li> <li>• How will knowing how decisions are made help me plan for my life?</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Job Portfolio and Résumé, 836–843</p>
<ul style="list-style-type: none"> <li>• When is loyalty to myself, and my own values, more important than loyalty to a friend?</li> <li>• Can one (apparently) have all the right information and make the wrong decision?</li> </ul>	<p>The Actions of a Common Man, pp. 300–301</p> <p>"A Dangerous Plot," from the Build Skills: Macbeth, p. 304</p> <p>"He's here in double trust: First, as I am his kinsman..." p.301</p>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
(Continued) • When is loyalty to myself, and my own values, more important than loyalty to a friend? • Can one (apparently) have all the right information and make the wrong decision?	(Continued) Character and Motivation: Weak woman? (Lady Macbeth), p. 296 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309
<b>Quotation(s)</b>	
"To be or not to be, that is the question."	"Sleep shall neither night nor day Hang upon his pent-house lid."
"Neither a borrower nor a lender be; for loan oft loses both itself and a friend."	
"This above all: to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man."	"The insane root That takes the reason prisoner."
"There is nothing either good or bad, but thinking makes it so."	"And oftentimes, to win us to our harm, The instruments of darkness tell us truths, Win us with honest trifles, to betray 's In deepest consequence."
"What a piece of work is a man! how noble in reason! How infinite in faculty! in form and moving how express and admirable."	"Come what come may, Time and the hour runs through the roughest day."
"Thus conscience does make cowards of us all; And thus the native hue of resolution is sicklied o'er with the pale cast of thought."	"If it were done when 't is done, then 't were well It were done quickly: if the assassination Could trammel up the consequence, and catch With his surcease success; that but this blow Might be the be-all and the end-all here..."
"O, woe is me, to have seen what I have seen, see what I see!"	"Is this a dagger which I see before me, The handle toward my hand? Come, let me clutch thee. I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible To feeling as to sight?..."
"Lord, we know what we are, but know not what we may be."	"Methought I heard a voice cry, "Sleep no more! Macbeth does murder sleep!" the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath..."
"The rest is silence."	"Will all great Neptune's ocean wash this blood Clean from my hand? No, this my hand will rather The multitudinous seas incarnadine, Making the green one red."
"Now cracks a noble heart. Goodnight sweet prince, And flights of angels sing thee to thy rest!"	"To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day, To the last syllable of recorded time;
"To thine own self be true."	
From <i>The Tragedy of Hamlet, Prince of Denmark</i>	

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
	And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow; a poor player, That struts and frets his hour upon the stage, And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing."
<b>Literary Genre</b>	
<b>Focus/ Anchor texts</b>	
<b>Narrative Text</b>	
<i>The Tragedy of Hamlet, Prince of Denmark</i> William Shakespeare	"Macbeth Act I," William Shakespeare p. 306-323 "Macbeth Act II," William Shakespeare p. 327-339 "Macbeth Act III," William Shakespeare p. 343-357 "Macbeth Act IV," William Shakespeare p. 361-377 "Macbeth Act V," William Shakespeare p. 381-394
<b>Informational text</b>	
"7-Step Decision Making Model," <a href="http://www.unf.edu/dept/cdc/services/decisio.htm">http://www.unf.edu/dept/cdc/services/decisio.htm</a> "Why Offer Chess in Schools?," Chessmaster Jerry Meyers <a href="http://chess.about.com/library/weekly/aa05a08a.htm">http://chess.about.com/library/weekly/aa05a08a.htm</a>	Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309 Job Portfolio and Résumé, 836–843 Using the Internet: R26–R27
<b>Linking texts</b>	
<b>Media</b>	
Mel Gibson's <i>Hamlet</i>	Shakespeare on Film, pp. 398–399 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 300b of the Teacher's Edition
<i>Rosencrantz and Guildenstern Are Dead</i>	
<i>Searching for Bobby Fischer</i> (clip from the end of the film where chess player sees the next series of moves before they happen)	
<i>Knights of the South Bronx</i> A&E, Ted Danson	
Excerpts from <i>And the Band Played On: Politics, People, and the AIDS Epidemic</i> Review <a href="http://en.wikipedia.org/wiki/And_the_Band_Played_On">http://en.wikipedia.org/wiki/And_the_Band_Played_On</a>	
Excerpts from <i>A Bridge Too Far</i> , 1997 DVD	

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Texts</b>	
Forrest, J., "The Space Shuttle Challenger Disaster: A failure in decision support system and human factors management," <a href="http://frontpage.hypermall.com/jforrest/challenger/challenger_sts.htm">http://frontpage.hypermall.com/jforrest/challenger/challenger_sts.htm</a> <a href="http://history.nasa.gov/sts51l.html">http://history.nasa.gov/sts51l.html</a>	"Our age is in many ways unique, full of events and phenomena which never occurred before and can never happen again. They distort our thinking, making us believe that what is true now will be true forever, though perhaps on a larger scale." Quote from "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314
Excerpts from <i>Shakespeare in Charge: The Bard's Guide to Leading and Succeeding on the Business Stage</i> N. Augustine and K. Adelman "Prologue," (xi-xviii) "Act V Crisis Management," (167-207) <i>Clausius' crisis management skills—ten lessons on how to act in a crisis</i> "Epilogue," (209-219)	"Right Stuff, from The," Tom Wolfe, pp. 1325 Using the Internet: R26–R27
Excerpts from <i>Profiles in Audacity: Great Decisions and How They Were Made</i> Alan Axelrod	
<b>Poetry</b>	
Shakespearian Sonnets	"Sonnet 29," p. 259 "Sonnet 106," p. 260 "Sonnet 116," p. 261 "Sonnet 130," p. 262
Metaphysical Poetry	" Song," John Donne p. 436-437 " A Valediction: Forbidding Mourning," John Donne p. 438-439 "Holy Sonnet 10," John Donne p. 441
<b>College/Work Application Process</b>	
"Who Needs Harvard?," Gibbs, N. and Thornburgh, N. Time 21 Aug 2006: 37-45.	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843
"With a Little Help from Your Mom," Carol Jago <a href="http://www.englishcompanion.com/room82/college/jagocolumn.html">http://www.englishcompanion.com/room82/college/jagocolumn.html</a>	
"Guidelines for Letters of Recommendation," Jim Burke (chart) <a href="http://www.englishcompanion.com/room82/college/recletterform.html">http://www.englishcompanion.com/room82/college/recletterform.html</a>	

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CareerForward Course	
My Dream Explorer accessible through Michigan LearnPort <a href="http://www.mydreamexplorer.org">http://www.mydreamexplorer.org</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
College application timeline (SAT I and/or ACT)	
<a href="http://www.wilsonhs.org/admin/guidancebook/12-collegeapplicationline.htm">http://www.wilsonhs.org/admin/guidancebook/12-collegeapplicationline.htm</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
ACT College Planning	
<a href="http://www.actstudent.org/college/index.html">http://www.actstudent.org/college/index.html</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
ACT Career Planning	
<a href="http://www.actstudent.org/wwm/index.html">http://www.actstudent.org/wwm/index.html</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
ACT College/VocTech Search Tool	
<a href="http://www.act.org/college_search/fset_col_search.html">http://www.act.org/college_search/fset_col_search.html</a> ACT print and electronic review materials	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Internet Links to Resources</b>	
<b><i>Decision Making</i></b>	
"Steps to Decision Making," <i>The Wall Street Journal: Classroom Edition</i> . 25 June 2006. <a href="http://info.wsj.com/classroom/worksheet/wsje.decision.grid.pdf">http://info.wsj.com/classroom/worksheet/wsje.decision.grid.pdf</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
"Steps to Effective Decision Making Worksheet," <i>The Wall Street Journal: Classroom Edition</i> . 27 June 2006. <a href="http://wsjclassroom.com/pdfs/wkst_decision.pdf">http://wsjclassroom.com/pdfs/wkst_decision.pdf</a>	
<b><i>Motivation and Goal Setting</i></b>	
<a href="http://www.coun.uvic.ca/learn/program/hndouts/goals.html">http://www.coun.uvic.ca/learn/program/hndouts/goals.html</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>College/Career Planning</i></b>	
<a href="http://www.collegecountdownkit.com/goalsetting.htm">http://www.collegecountdownkit.com/goalsetting.htm</a> <a href="http://www.employmentspot.com/features/choosecareer.htm">http://www.employmentspot.com/features/choosecareer.htm</a> <a href="http://www.firn.edu/doe/programs/cd_lesson.htm">http://www.firn.edu/doe/programs/cd_lesson.htm</a>	Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Self-Inventory</i></b>	
<a href="http://www.ncwiseowl.org/kscope/techknowpark/Secret/Welcome.html">http://www.ncwiseowl.org/kscope/techknowpark/Secret/Welcome.html</a>	<i>Writing Workshops: Reflecting on Your Writing (Journal)</i> , 216, 413, 643, 843, 1001, 1337, R34 Essay, college application, R38 Using the Internet: R26–R27 Job Portfolio and Résumé, 836–843 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Chess</i></b>	
<i>Curriculum for Scholastic Chess</i> David MacEnulty <a href="http://www.schoolchess.com/download/school%20chess%20curriculum%20guide.pdf">http://www.schoolchess.com/download/school%20chess%20curriculum%20guide.pdf</a>	Using the Internet: R26–R27

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**(Grade 11)**

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<b>Poetry, Legends, and Other Works and Authors from the time Period</b>	
Shakespeare, C. Marlowe, E. Spenser, B. Jonson, R. Herrick, R. Lovelace, A. Marvell, T. More, T. Wyatt, W. Raleigh, J. Donne, F. Bacon, J. Milton	<p>"Sonnet 1," Edmund Spenser p. 240            "Sonnet 35," Edmund Spenser p. 241            "Sonnet 75 " Edmund Spenser p. 242            "The Passionate Shepherd to His Love," Christopher Marlowe p. 250            "A Nymph's Reply to the Shepherd," Sir Walter Raleigh p. 251-252            "Sonnet 29," Shakespeare p. 259            "Sonnet 106," Shakespeare p. 260            "Sonnet 116," Shakespeare p. 261            "Sonnet 130," Shakespeare p. 262            from "utopia," Sir Thomas More p. 272-273            " Song," John Donne p. 436-437            " A Valediction: Forbidding Mourning," John Donne p. 438-439            "Holy Sonnet 10," John Donne p. 441            "On My First Son," Ben Jonson p. 451            "Still to be Neat," Ben Jonson p. 453            "Song: To Celia," Ben Jonson p. 454            "To his Coy Mistress," Andrew Marvell p. 461-462            "To the Virgins, Make Much of Time," Robert Herrick," p. 463            "Sonnet VII," John Milton p. 475            "Sonnet XIX," John Milton p. 477            from "Paradise Lost," John Milton p. 479-486            "To Lucasta, On going to the Wars," Richard Lovelace p. 494            "To Althea from Prison," Richard Lovelace p. 496-497</p>
<b>Genre Study and Literary Analysis</b>	
<b>Narrative Text</b>	
<b>Genre Study</b>	
Characteristics of	
• Elizabethan drama (tragedies, comedies)	A Closer Look: The Elizabethan Theater, p. 294-295
• Shakespearean sonnets	<p>"Sonnet 29," Shakespeare p. 259            "Sonnet 106," Shakespeare p. 260            "Sonnet 116," Shakespeare p. 261            "Sonnet 130," Shakespeare p. 262</p>
• English Renaissance literature	<i>Unit Introductions:</i> Historical background of English Renaissance, 228–235



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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• revenge tragedy</li> </ul>	"Macbeth Act I," William Shakespeare p. 306-323 "Macbeth Act II," William Shakespeare p. 327-339 "Macbeth Act III," William Shakespeare p. 343-357 "Macbeth Act IV," William Shakespeare p. 361-377 "Macbeth Act V," William Shakespeare p. 381-394
<b><i>Literary Elements</i></b>	
<ul style="list-style-type: none"> <li>• Freytag's Pyramid</li> </ul>	Plot, 898–899, 1156–1157, 1159, 1164, 1165, 1168, 1169, 1174, 1175, 1179, R16
<ul style="list-style-type: none"> <li>• soliloquy</li> </ul>	Soliloquy, 292–293, 305, 318, 321, 324, 1224, R18
<ul style="list-style-type: none"> <li>• comic relief</li> </ul>	Comic relief, 292–293, 326, 332, 340
<ul style="list-style-type: none"> <li>• tragic hero</li> </ul>	Tragic hero, 292–293
<ul style="list-style-type: none"> <li>• frame within a frame</li> </ul>	Frame, 138, 142, 145, 148, 150, 155, 156
<ul style="list-style-type: none"> <li>• external conflict</li> </ul>	External conflict, 342, 358, 1156–1157
<ul style="list-style-type: none"> <li>• archetypes</li> </ul>	Archetype, 122, 134, 360, 378, R10
<ul style="list-style-type: none"> <li>• decision</li> </ul>	
<ul style="list-style-type: none"> <li>• iambic pentameter</li> </ul>	Iambic pentameter, 326, 340, 1251, 1259
<ul style="list-style-type: none"> <li>• other metric structures</li> </ul>	Meter, 326, 340, 979, 982, 985, 1251, 1253, 1254, 1255, 1259, R14
<ul style="list-style-type: none"> <li>• use of dialogue</li> </ul>	Dialogue, 212, 292–293, R12
<ul style="list-style-type: none"> <li>• organization, unity, coherence</li> </ul>	<i>Assessment Workshops: Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i>

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<ul style="list-style-type: none"> <li>• word choice, style, tone, clarity, economy</li> </ul>	Charged language, 271, 277, 416; Narrative style, 281, 288, 1324, R21; Reasoned argument, 271, 277; <i>also see: From the Translator's Desk: Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; From the Author's Desk: Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840</i>
<ul style="list-style-type: none"> <li>• themes</li> <li>- appearance vs. reality</li> <li>- theater vs. life</li> <li>- relationships of parents and children</li> <li>- relationship of thought to action</li> <li>- revenge</li> <li>- loyalty vs. betrayal</li> <li>- nature of leadership</li> <li>- conscience</li> <li>- hypocrisy</li> </ul>	Theme, monarch as hero, 271, 277 Also see: Theme, common, 249, 252, 253,, <i>carpe diem</i> , 459, 462, 463, 466, R11, novel, 898–899, mood as key to, 929, 931, 936, 937, short story, 1156–1157, 1159, 1179, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, 1221, 1275, 1279, 1281, implied, 1275, 1281
<i>Literary Devices</i>	
<ul style="list-style-type: none"> <li>• imagery</li> </ul>	Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004, R13
<ul style="list-style-type: none"> <li>• repetition of music</li> </ul>	
<ul style="list-style-type: none"> <li>• analogies</li> </ul>	Analogy, 281, 288, 411, 445, 1313, 1321, R10
<ul style="list-style-type: none"> <li>• allusion</li> </ul>	Allusion, 1045, 1046, 1117, 1127, 1285, 1291, R10
<ul style="list-style-type: none"> <li>• metaphor</li> </ul>	Metaphor, 281, 288, 704–705, 761, 771, R14
<ul style="list-style-type: none"> <li>• conceit (extended metaphor)</li> </ul>	Conceit, 435, 445, R11
<ul style="list-style-type: none"> <li>• coded language</li> </ul>	Power words, 325, 410 Coined words, 986 Political science terms, 552, 1086
<i>Historical/Cultural</i>	
<ul style="list-style-type: none"> <li>• decisions based on time period</li> </ul>	Connecting to historical context, 17, 19, 25, 30
<ul style="list-style-type: none"> <li>• influence of other revenge tragedies on the writing of <i>Hamlet</i>; history of revenge tragedy</li> </ul>	A Closer Look: The Elizabethan Theater, p. 294-295 "Macbeth Act I," William Shakespeare p. 306-323 "Macbeth Act II," William Shakespeare p. 327-339

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**(Grade 11)**

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(Continued) <ul style="list-style-type: none"> <li>• influence of other revenge tragedies on the writing of <i>Hamlet</i>; history of revenge tragedy</li> </ul>	(Continued) "Macbeth Act III," William Shakespeare p. 343-357 "Macbeth Act IV," William Shakespeare p. 361-377 "Macbeth Act V," William Shakespeare p. 381-394
<b><i>Critical Perspectives</i></b>	
<ul style="list-style-type: none"> <li>• religious perception/contradictions</li> </ul>	<i>Background:</i> Pagan and Christian traditions, 41, Arthurian legends, 162
<ul style="list-style-type: none"> <li>• literary critical perspectives               <ul style="list-style-type: none"> <li>- moral</li> <li>- psychological</li> <li>- sociological</li> <li>- formalistic</li> <li>- archetypal using various lenses (gender, class)</li> </ul> </li> </ul>	<i>Writing About Literature:</i> Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329 <i>Timed Writing Applications</i> (including essay): Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 1035, 1053 Archetype, 122, 134, 360, 378, R10
<ul style="list-style-type: none"> <li>• Gertrude and Ophelia from a feminist perspective</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Character and Motivation: Weak woman? (Lady Macbeth), p. 296 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397
<b>Informational Text</b>	
<b><i>Genre Study</i></b>	
Characteristics of	
<ul style="list-style-type: none"> <li>• magazine articles</li> </ul>	<i>Reading Informational Materials:</i> Newspaper Articles, 398–401
<ul style="list-style-type: none"> <li>• news clips</li> </ul>	<i>Communications Workshops:</i> Analyzing Bias in News Media, 1340 "Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849 News scan, 407 Media flip-through, 1331

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• college planning charts/guides</li> <li>• college application essays</li> <li>• decisions-making models</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  <i>Writing Workshops: Job Portfolio and Résumé, 836–843</i></p>
<b><i>Expository Elements</i></b>	
<ul style="list-style-type: none"> <li>• structure</li> </ul>	<p><i>Assessment Workshops: Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i></p>
<ul style="list-style-type: none"> <li>• purpose</li> <li>• focus</li> </ul>	<p>Determining writer's purpose, 823, 825, 831</p>
<b><i>Organizational Patterns</i></b>	
<ul style="list-style-type: none"> <li>• organization</li> </ul>	<p><i>Assessment Workshops: Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i></p>
<ul style="list-style-type: none"> <li>• unity</li> <li>• coherence</li> </ul>	<p><i>Assessment Workshops: Critical Reading: Strategy, Organization, and Style, 1339</i>  <i>Relating structure to theme, 257, 263; Dramatic structure, 1251, 1255, 1259; Using: text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685; Assessment Workshops: Forms of Propaganda, 415, 645, Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Reading stanzas as units of meaning, 967, 970, 975; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i></p>
<ul style="list-style-type: none"> <li>• procedural</li> </ul>	<p><i>Reading Informational Materials: Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964</i></p>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Features</b>	
<ul style="list-style-type: none"> <li>• charts/tables/graphs</li> </ul>	<i>Using:</i> text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685, diagrams, 722–725; <i>Reading Informational Materials:</i> Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073
<b>Text Criteria</b>	
<ul style="list-style-type: none"> <li>• ACT Characteristics of Complex Text</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b>Historical/Cultural</b>	
<ul style="list-style-type: none"> <li>• decisions that changed the world</li> </ul>	Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 “Speech Before Her Troops,” Elizabeth I, Queen of England, pp. 274 “Wartime Speech,” Winston Churchill, pp. 1118 “Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122
<b>Reading, Listening/Viewing Strategies and Activities</b>	
<b>Reading</b>	
<ul style="list-style-type: none"> <li>• Compare important decisions made within <i>Hamlet</i>, with those made in previously read core texts</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309
<ul style="list-style-type: none"> <li>• Annotate <i>Hamlet</i> in the text or in a journal</li> <li>• Use think-aloud strategy to describe important facts and events in each episode of <i>Hamlet</i></li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Using Text Aids, 305
<ul style="list-style-type: none"> <li>• At stages of decision/indecision in <i>Hamlet</i>, make connections to historical decisions in which information was available but not used (examples identified in linking texts - AIDs, NASA, history)</li> </ul>	Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 “Speech Before Her Troops,” Elizabeth I, Queen of England, pp. 274 “Wartime Speech,” Winston Churchill, pp. 1118 “Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Identify instances in which Hamlet’s decisions allude to events in the contemporary world</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309
<ul style="list-style-type: none"> <li>• Identify themes</li> <li>• Identify images of disease and corruption repeated throughout Hamlet and what they reveal about the reality of the time period</li> <li>• Identify human themes and sorrows in “To Be or Not To Be,” soliloquy</li> <li>• Analyze Hamlet using the profundity scale <a href="http://www.readinglady.com/mosaic/tools/Profundity%20Scalearrative%20from%20Jeff.pdf">www.readinglady.com/mosaic/tools/Profundity%20Scalearrative%20from%20Jeff.pdf</a></li> <li>• Read the “chess,” article to identify skills important for becoming a good decision-maker</li> </ul>	Theme, monarch as hero, 271, 277 Also see: Theme, common, 249, 252, 253,, <i>carpe diem</i> , 459, 462, 463, 466, R11, novel, 898–899, mood as key to, 929, 931, 936, 937, short story, 1156–1157, 1159, 1179, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, 1221, 1275, 1279, 1281, implied, 1275, 1281
<ul style="list-style-type: none"> <li>• Read modern revenge tragedies; compare plot scenarios with that of Hamlet</li> </ul>	Shakespeare on Film, pp. 398–399 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397
<b>Listening/Viewing</b>	
<ul style="list-style-type: none"> <li>• View various video clips to find and connect decisions from history with those of <i>Hamlet</i></li> <li>• Find intersections between visual images and verbal communication</li> <li>• Listen for information that could have resulted in a better decision; take notes while viewing</li> <li>• View <i>Hamlet</i> and evaluate it as a representation and/or interpretation of the text. Which version highlights Hamlet’s decision-making inabilities?</li> </ul>	Shakespeare on Film, pp. 398–399 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 See “From the Author’s Desk” DVD and “Listening to Literature” Audio CDs referred to on page 300b of the Teacher’s Edition “Macbeth Act I,” William Shakespeare p. 306-323 “Macbeth Act II,” William Shakespeare p. 327-339 “Macbeth Act III,” William Shakespeare p. 343-357 “Macbeth Act IV,” William Shakespeare p. 361-377 “Macbeth Act V,” William Shakespeare p. 381-394

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Writing, Speaking, Expressing Strategies and Activities</b>	
<b>Writing to Access Prior Knowledge</b>	
<ul style="list-style-type: none"> <li>• Personal Essay – Write about important decisions for your future</li> </ul>	Essay, college application, R38 Job Portfolio and Résumé, 836–843 <i>Writing Workshops</i> : Autobiographical narrative, 210–220, Reflective Essay, 636–643
<b>Writing to Learn</b>	
<ul style="list-style-type: none"> <li>• Annotating text (explicit instruction)</li> <li>• Quotation notebooks</li> </ul>	Prewriting note-taking for summary, 247, note-taking to focus on theme, 634, reviewing notebooks, journals, and textbooks, 993
<b>Journal Entries</b>	
<b>Recording</b>	
<ul style="list-style-type: none"> <li>• decisions in <i>Hamlet</i> and in life</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309 Also see: Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 “Speech Before Her Troops,” Elizabeth I, Queen of England, pp. 274 “Wartime Speech,” Winston Churchill, pp. 1118 “Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122
<ul style="list-style-type: none"> <li>• examples of literary devices (imagery, metaphor, allusion, analogies)</li> </ul>	Focus On Literary Forms, 34–35, 292–293, 590–591, 704–705, 898–899, 1156–1157 Literary Analysis (Apply the Skills), 30, 63, 87, 120, 134, 156, 185, 201, 245, 253, 263, 277, 288, 324, 358, 378, 395, 445, 455, 466, 487, 498, 517, 533, 551, 569, 583, 601, 623, 675, 685, 697, 719, 757, 771, 785, 801, 819, 831, 879, 894, 919, 937, 957, 975, 985, 1033, 1051, 1067, 1085, 1098, 1113, 1127, 1139, 1152, 1179, 1197, 1221, 1247, 1259, 1271, 1281, 1291, 1309, 1321

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<ul style="list-style-type: none"> <li>examples of the play's major themes echoed in the "play within a the play," literary frame</li> <li>Shakespeare's conclusions about humankind (as depicted in <i>Hamlet</i>)</li> </ul>	Theme, monarch as hero, 271, 277 Also see: Theme, common, 249, 252, 253,, <i>carpe diem</i> , 459, 462, 463, 466, R11, novel, 898–899, mood as key to, 929, 931, 936, 937, short story, 1156–1157, 1159, 1179, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, 1221, 1275, 1279, 1281, implied, 1275, 1281
<ul style="list-style-type: none"> <li>the process used to make an important decision about the future; using the self inventory website and the "7-Step Decision Making Model,," record your thinking at each step in the process (in preparation for reflective essay)</li> </ul>	Essay, college application, R38 Job Portfolio and Résumé, 836–843
<b>Writing to Demonstrate Learning</b>	
<ul style="list-style-type: none"> <li>Written response to focus questions using text support</li> </ul>	<i>Writing About Literature: Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329</i>
<ul style="list-style-type: none"> <li>Summarize a scene from the play</li> </ul>	Summarizing, to understand difficult work, 271, 277
<b>Essay Options</b>	
<b>Reflective Essay</b>	
<ul style="list-style-type: none"> <li>Cite examples from world and U.S. history of those who failed to recognize the consequences of their actions.</li> <li>Recount situations in which leaders understood the consequences of their actions but were powerless to alter their destiny.</li> </ul>	Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 "Speech Before Her Troops," Elizabeth I, Queen of England, pp. 274 "Wartime Speech," Winston Churchill, pp. 1118 "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122
<ul style="list-style-type: none"> <li>What personal lessons do you take from the play <i>Hamlet</i>?</li> </ul>	Extend Understanding: "Is tragedy an inescapable part of my life at any time, or is it a perspective on life that makes sense only in certain eras? Explain." p. 395
<ul style="list-style-type: none"> <li>Discuss how your life reflects your beliefs; explain conflicts.</li> </ul>	<i>Writing Workshops: Persuasive Essay (on an issue of concern or importance to student), 406–413</i>



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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Comparative Essay</b>	
<ul style="list-style-type: none"> <li>• Answer the question: When does a decision that applies to me not have to apply to all? How is the decision-making process different if the decision affects more than just self?</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309
<ul style="list-style-type: none"> <li>• Compare Shakespeare’s conclusions about humankind with the conclusions of other authors studied in HS (H. Lee, A. Miller, M. Twain, J. Steinbeck, L. Hansberry).</li> </ul>	Extend Understanding: “Is tragedy an inescapable part of my life at any time, or is it a perspective on life that makes sense only in certain eras? Explain.” p. 395 <i>Writing About Literature</i> : Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635
<b>Literary Analysis Essay</b>	
<ul style="list-style-type: none"> <li>• Discuss the ironies of Hamlet’s death and the symbolism of Fortinbras’ coming reign.</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Connecting Literary Elements: How do Macbeth’s positive qualities contribute to the tragic impulse revealed in the play?, p. 395
<b>Persuasive Essay</b>	
<ul style="list-style-type: none"> <li>• Select the critical perspective (moral, psychological, sociological, formalistic, or archetypal) most appropriate for analyzing Hamlet; support with examples from the text and from knowledge of what the criticism will reveal about the work.</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> <i>Timed Writing Applications</i> (including essay): Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 1035, 1053 Archetype, 122, 134, 360, 378, R10 <i>Writing About Literature</i> : Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329
<b>Research Options</b>	
<ul style="list-style-type: none"> <li>• Research a contemporary figure whose decisions are analogous to Hamlet’s decision/indecision on important issues and resulted in negative consequences (Colin Powell, Princess Diana, John McCain, Hillary Clinton, President G. W. Bush, or other); post findings in a class display or in a photo essay.</li> </ul>	Bibliography, annotated, 359, 397 Biography, 921, 977, 1087 Also see: Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 “Speech Before Her Troops,” Elizabeth I, Queen of England, pp. 274

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
(Continued) <ul style="list-style-type: none"> <li>• Research a contemporary figure whose decisions are analogous to Hamlet's decision/indecision on important issues and resulted in negative consequences (Colin Powell, Princess Diana, John McCain, Hillary Clinton, President G. W. Bush, or other); post findings in a class display or in a photo essay.</li> </ul>	(Continued) "Wartime Speech," Winston Churchill, pp. 1118 "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122
<b>Authentic Writing</b>	
<ul style="list-style-type: none"> <li>• Reflect on the decision-making process you used in making an important decision in your life; include progress you've made toward the decision and identify next steps in your process.</li> <li>• Journal entries detailing college selection and application activities/progress/plans</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Essay, college application, R38 Job Portfolio and Résumé, 836–843
<b>Speaking</b>	
<ul style="list-style-type: none"> <li>• Class discussions about decisions and decision-making</li> </ul>	Character and Motivation: Weak woman? (Lady Macbeth), p. 296 The Actions of a Common Man, pp. 300–301 Research and Technology: View different film versions of Macbeth, 325, annotated bibliography, 397 Evaluating, decisions of characters, 1297, 1298, 1300, 1303, 1305, 1306, 1309
<ul style="list-style-type: none"> <li>• Recite soliloquy/selected scenes with attention to performance details to achieve clarity, force, aesthetic effect</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Interpretation, oral, 255; Recital, sonnet, 265; Reenactment, 570; Monologue, 603, 959; Soliloquy, 1224; Recitation, poetic, 1293
<b>Expressing</b>	
<ul style="list-style-type: none"> <li>• Record your decision-making process on poster paper; use symbols or drawings to emphasize the points you are making</li> <li>• Display the posters in preparation for a gallery walk; review and support the important decisions peers are making</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Essay, college application, R38 Job Portfolio and Résumé, 836–843
<ul style="list-style-type: none"> <li>• Post findings of contemporary research figure on a class display or in a photo essay</li> </ul>	Bibliography, annotated, 359, 397 Biography, 921, 977, 1087 Also see: Historical writing, 77, 80, 82, 85, 87 Connecting to historical context, 17, 19, 25, 30 "Speech Before Her Troops," Elizabeth I, Queen of England, pp. 274

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
(Continued) • Post findings of contemporary research figure on a class display or in a photo essay	(Continued) "Wartime Speech," Winston Churchill, pp. 1118 "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122
<b>On-Going Literacy Development</b>	
<b>Student Goal Setting and Self-Evaluation Strategies</b>	
<ul style="list-style-type: none"> <li>• Maintain writing portfolio</li> <li>• Reflect on selected journal entry</li> <li>• Reflect on two pieces of unit writing that represent best effort</li> </ul>	Reflecting/Assessing (journal/rubric), 216, 413, 643, 843, 1001, 1337, R34 Job Portfolio and Résumé, 836–843
• Monitor growth using literacy indicators	
<ul style="list-style-type: none"> <li>- language fluency</li> <li>- reading complexity</li> <li>- modes of discourse</li> </ul>	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6 <i>Assessment Workshops</i> : Critical Reading: Sequential Order, 219, Critical Reading: Forms of Propaganda, 415, 645, Critical Reading: Critical Reasoning, 845, Critical Reading: Paired Passages, 1003, Critical Reading: Strategy, Organization, and Style, 1339
• Evaluate tendency toward dispositions and their appropriate application	Reading Informational Materials (Assessment Practice): 93, 401, 633, 725, 964, 1073 <i>Assessment Workshops</i> : 219, 415, 645, 845, 1003, 1339 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b>Daily Language fluency</b>	
<b>Reading</b>	
• High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum	Preparing for college entrance, the new SAT, and AP Exams, R41–R43 For Further Reading, 221, 417, 647, 847, 1005, 1341
<b>Reading Portfolio</b>	
Recording reading with three levels of support	
1. texts/literature studied in class (challenging text in zone of proximal development—text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study	<i>Writing About Literature</i> : Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
3. independent reading of student selected text; reading for pleasure outside of class (at comfort level); students write annotated biographies	For Further Reading, 221, 417, 647, 847, 1005, 1341 <i>Connections: American Literature</i> , 204–207, 402–403, 626–629, 700–702, 988–989, 1325–1327
<b><i>Reading Strategies</i></b>	
• Skim text for essential information	News scan, 407 Media flip-through, 1331
• Think, write, pair, share new texts	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
• Time reading to determine time commitment for each text	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6
<b><i>Vocabulary Development</i></b>	
• words from selection	<i>The Changing English Language: The Beginnings of English</i> , 14, "A Man of Fire – New Words" 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020 Vocabulary Builder (Build Skills), 17, 39, 77, 97, 122, 136, 161, 189, 239, 249, 257, 271, 281, 305, 326, 342, 360, 380, 435, 449, 459, 473, 491, 503, 521, 537, 555, 573, 593, 613, 665, 679, 691, 707, 729, 761, 775, 789, 811, 823, 865, 883, 903, 929, 949, 967, 979, 1023, 1039, 1055, 1075, 1089, 1103, 1117, 1131, 1143, 1159, 1183, 1021, 1231, 1251, 1263, 1275, 1285, 1297, 1313 Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
(Continued) • words from selection	(Continued) Vocabulary Workshops, 218, 414, 644, 844, 1002, 1338
• academic vocabulary	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list)
• technical/specialized vocabulary	Reading technical directions, 960; also see: Political science terms, 552, 1086
• word etymology and variation	Word origins, 254, 552
• find current uses in Google News	Using the Internet: R26–R27
<b>Writing</b>	
<i>Writing Strategies</i>	
• process writing	<i>Writing Workshops</i> : Autobiographical narrative, 210–220, Persuasive Essay, 406–413, Reflective Essay, 636–643, Job Portfolio and Résumé, 836–843, Research paper, 992–1001, Multimedia Report, 1330–1337 Writing (Build Language Skills – includes Prewriting, Drafting, Revising and Model): 32, 65, 89, 122, 136, 158, 187, 203, 247, 255, 265, 279, 290, 326, 360, 380, 397, 447, 457, 468, 489, 500, 519, 535, 553, 571, 585, 603, 625, 677, 687, 699, 720, 759, 773, 787, 803, 821, 833, 881, 896, 921, 939, 959, 977, 987, 1035, 1053, 1069, 1087, 1111, 1115, 1129, 1141, 1154, 1181, 1199, 1223, 1249, 1261, 1273, 1283, 1293, 1311, 1323
• language appropriate for purpose and audience	Analysis of audience, 603; Narrowing topic by finding focus, 208, 404, 407, 834, 990, 1328
• revise own writing using proofreading checklist/rubric	Editing/Proofreading, 413, 643, 843, 1001, 1337, R47 <i>Writing Workshops</i> : Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
• critique own writing for sophisticated sentence structure	Revising sentences: 158, 519, 677, 773, 987, 996, 1069, 1141, 1181, 1261, 1334

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• cite sources using MLA conventions</li> </ul>	<p><i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Writing Workshops:</i> Research paper, 992–1001; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27</p>
<ul style="list-style-type: none"> <li>• evaluate own writing</li> </ul>	<p><i>Writing Workshops:</i> Rubric for Self–Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34</p>
<b><i>Grammar Skills</i></b>	
<ul style="list-style-type: none"> <li>• grammar and rhetoric mini-lessons</li> </ul>	<p>Grammar and Style Lesson &amp; Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322</p>
<ul style="list-style-type: none"> <li>• practice skills for PSAT/PLAN success</li> </ul>	<p>Preparing for college entrance, the new SAT, and AP Exams, R41–R43</p>
<b><i>Grammar Instruction to</i></b>	
<ul style="list-style-type: none"> <li>• enrich writing: add detail, style, voice</li> </ul>	<p>Revising (includes general, content, overall structure, paragraphs, sentences, style, tone, and word choice), 32, 65, 89, 158, 203, 209, 214, 290, 405, 408, 410, 447, 457, 468, 489, 519, 535, 585, 603, 635, 640, 677, 721, 759, 773, 803, 833, 835, 840, 896, 987, 991, 996, 1035, 1053, 1069, 1097, 1129, 1141, 1154, 1181, 1261, 1273, 1283, 1311, 1323, 1329, 1334</p>
<ul style="list-style-type: none"> <li>• create organizational coherence and flow</li> </ul>	<p>Revising style: for transitions, 209, consistent, 290, for varying sentence length, 405, general, 408, thought shots to elaborate, 489, for word choice, 635, for vague language, 835, for sentence variety, 991, for consistency, 1097, to avoid ambiguity, 1329</p>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• make writing conventional</li> </ul>	<i>Writing Workshops:</i> Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
Additional MDE Grammar Resource	
"Power of Language," Module (ELA Companion Document)	See ExamView Test Bank and Student Express CD-ROM for additional grammar support. (Listed in Teacher's Edition interleaf pages).
<b>ACT College Readiness Standards</b>	
<i>English</i>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Topic Development in Terms of Purpose and Focus</li> </ul>	Writing working thesis, 208, 404, 634, 990; also see: Choosing Topic by charting, 211, 255; Narrowing Topic by charting, 404, 990; Gathering Details by charting, 939, 1199; charting cause-and-effect relationships, 881; organizing details, 699; organizing materials, 1331
<ul style="list-style-type: none"> <li>• Organization, Unity, and Coherence</li> </ul>	<i>Assessment Workshops:</i> Critical Reading: Strategy, Organization, and Style, 1339 Relating structure to theme, 257, 263; Dramatic structure, 1251, 1255, 1259; <i>Using:</i> text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685; <i>Assessment Workshops:</i> Forms of Propaganda, 415, 645, Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Reading stanzas as units of meaning, 967, 970, 975; Interpreting, organization of mission statement, 1070; <i>also see: Reading Informational Materials:</i> Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073

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**Michigan Merit Curriculum Model Unit Standards**  
**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Word Choice in Terms of Style, Tone, Clarity, and Economy</li> </ul>	Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004; Appeal, 408, 410, 823; Charged language, 271, 277, 416; Dramatic irony, 342, 348, 358; Emotional appeal, 408, 646, 823; Emotive language, 949, 953, 955, 957; Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757; Narrative style, 281, 288, 1324, R21; Poetic sound devices, 220, 704–705, 729, 731, 732, 734, 737, 738, 740, 742, 744, 747, 750, 755, 757; Reasoned argument, 271, 277; Verbal irony, 1075, 1085; Voice, 1231, 1233, 1234, 1236, 1241, 1243, 1247, R19; <i>also see: From the Translator’s Desk: Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; From the Author’s Desk: Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840</i>
<ul style="list-style-type: none"> <li>• Sentence Structure and Formation</li> </ul>	Revising Sentences: sentence order, 158, checking for accuracy, 519, balancing comparisons, 677, to strengthen transitions, 1334; <i>also see: Analyzing difficult sentences, 97, 99, 102, 105, 107, 109, 113, 114, 116, 120</i>
<ul style="list-style-type: none"> <li>• Conventions of Usage</li> </ul>	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322 <i>Writing Workshops: Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47</i>
<ul style="list-style-type: none"> <li>• Conventions of Punctuation</li> </ul>	Punctuation, 64, 88, 157, 202, 832, 920, R6, R46, R47
<b>Reading</b>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Main Ideas and Author’s Approach</li> </ul>	Identifying, main points and support, 1117, 1121, 1122, 1127



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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Supporting Details</li> </ul>	Identifying, main points and support, 1117, 1121, 1122, 1127
<ul style="list-style-type: none"> <li>• Sequential, Comparative, and Cause-Effect Relationships</li> </ul>	Organizing, sequential order, 219, chronological order, 398, 960, 964
<ul style="list-style-type: none"> <li>• Meanings of Words</li> </ul>	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list) Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322
<ul style="list-style-type: none"> <li>• Generalizations and Conclusions</li> </ul>	Generalize, 22, 29, 133, 184, 193, 244, 273, 357, 437, 454, 493, 516, 684, 716, 753, 767, 878, 956, 1134, 1258, 1308 Hasty generalization, 411 Draw conclusions, 22, 29, 82, 86, 119, 133, 175, 184, 193, 195, 242, 244, 252, 262, 283, 284, 286, 287, 394, 437, 439, 441, 444, 451, 462, 464, 465, 486, 497, 510, 516, 561, 579, 597, 600, 671, 674, 682, 696, 713, 716, 753, 756, 763, 767, 770, 777, 792, 800, 818, 868, 874, 878, 887, 893, 910, 918, 931, 934, 936, 953, 970, 972, 974, 982, 1025, 1026, 1028, 1030, 1032, 1041, 1043, 1050, 1064, 1084, 1097, 1107, 1112, 1121, 1126, 1134, 1136, 1151, 1172, 1178, 1189, 1196, 1220, 1235, 1238, 1255, 1258, 1270, 1280, 1287, 1290, 1320
<b>Writing</b>	
Write text that	
<ul style="list-style-type: none"> <li>• Expresses Judgments</li> <li>• Focuses on the Topic</li> <li>• Develops a Position</li> <li>• Organizes Ideas</li> </ul>	<i>Writing Workshops</i> : Persuasive Essay, 406–413; <i>Timed Writing Applications</i> (including essay): Persuasive, 93, Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053, Analysis, argument, 1323, Problem-and-solution, 1154; <i>Revising paragraphs</i> : parallelism to create persuasive tone, 279; for persuasive language, 821; <i>Revising tone</i> : persuasive, 468; <i>Developing Style</i> : persuasive evidence, 411; <i>From the Scholar's Desk</i> : Frank Kermodé on Persuasion, 409; Speech: persuasive, 646, 821, 1004; Editorial, on political issue, 821; Letter to an editor, 279

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<ul style="list-style-type: none"> <li>• Uses Language Effectively</li> </ul>	
<ul style="list-style-type: none"> <li>- conventions (grammar, usage, mechanics)</li> <li>- vocabulary (precise, varied)</li> <li>- sentence structure variety (vary pace, support meaning)</li> </ul>	Revising content: 89, 203, 209, 405, 447, 635, 721, 833, 835, 896, 991, 1053, 1154, 1311, 1329 Revising overall structure, 214, 410, 603, 640, 803, 840, 1323, 1334 Revising paragraphs: 279, 687, 821, 996 Revising word choice: 214, 408, strengthening connections, 640, strong, active language, 840 Editing/Proofreading, 413, 643, 843, 1001, 1337, R47
<b>Unit 11.3 TECHNOLOGY: POTENTIAL FOR ENHANCING HUMAN LIFE –THE NEOCLASSICAL AND ROMANTIC PERIODS</b>	
<b>Anchor text</b>	
<i>Frankenstein</i>	
<b>Grade 11 Disposition</b>	
Transformational Thinking	
<b>Big Ideas</b>	
<ul style="list-style-type: none"> <li>• mystery, horror</li> <li>• supernatural</li> <li>• role of technology</li> <li>• genetic engineering</li> <li>• cloning</li> <li>• unintended consequences</li> <li>• appreciating human life</li> </ul>	“Introduces Introduction to Frankenstein, ” Elizabeth McCracken, pp. 688–689 “Introduction to Frankenstein,” Mary Wollstonecraft Shelley, pp. 690–691, 692-696 Research and Technology: Science report on cloning, p. 699 Also see: From, “A Journal of the Plague Year,” Daniel Defore, p. 511-516
<b>Themes</b>	
<ul style="list-style-type: none"> <li>• Technology has the potential to enhance and extend human life.</li> </ul>	“Introduction to Frankenstein,” Mary Wollstonecraft Shelley, p. 692-696 Newspapers and progress, 648 Research and Technology: Science report on cloning, p. 699 “Progress in Personal Comfort,” Smith, Sydney, pp. 954 “We’ll Never Conquer Space, from,” Clarke, Arthur C., pp. 1314 “Right Stuff, from The,” Tom Wolfe, pp. 1325

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>Man’s fascination with creation is reflected in fact and fiction.</li> </ul>	Judging poet’s message, 865, 867, 1231, 1235, 1238, 1240, 1242, 1244, 1245, 1246, 1247 <i>This theme is also explored in part 1 of unit 4: Fantasy and Reality</i> <i>Some selections that focus on this theme include:</i> “Tyger, The,” William Blake, p. 681 “Lamb, The,” William Blake, p. 680 “Introduction to Frankenstein,” Mary Wollstonecraft Shelley, p. 690–691, 692-696
<ul style="list-style-type: none"> <li>Scientific exploration has the potential to improve human life.</li> </ul>	Research and Technology: Science report on cloning, p. 699 “We’ll Never Conquer Space, from,” Clarke, Arthur C., pp. 1314 “Right Stuff, from The,” Tom Wolfe, pp. 1325
<ul style="list-style-type: none"> <li>Altering human traits has unexplored consequences.</li> </ul>	Research and Technology: Science report on cloning, p. 699 “Introduction to Frankenstein,” Mary Wollstonecraft Shelley, p. 690–691, 692-696
<b>Historical Perspective</b>	
The Restoration and the 18 <sup>th</sup> Century Neoclassical Periods <b>1660:</b> Charles II restores the Monarchy <b>1666:</b> The Great Fire destroys most of London <b>1700’s:</b> The Age of Enlightenment	Timeline British and World Events 1625-1798, p. 422-423 The Seventeenth and Eighteenth Centuries Historical Background, 424-431
<b>Literary Movements</b>	
Rationalism (humans should depend on reason)	
<b>Literary Authors</b>	
Daniel Defoe, Thomas Gray, Thomas Hobbes, Samuel Johnson, John Locke, John Milton, Alexander Pope, Jonathan Swift, Voltaire, Mary Wolstonecraft	From, “A Journal of the Plague Year,” Daniel Defore, p. 511-516 From “Gulliver’s Travels,” Jonathan Swift p. 522-532 From “ An Essay on Man,” Alexander Pope p. 539 From “The Rape of the Lock,” Alexander Pope p. 540-550 From “A Dictionary of the English Language,” Samuel Johnson p. 556-561 “Elegy Written in a Country Church Yard,” Thomas Gray p. 575-579 “on Spring,” Samuel Johnson p. 594-597 “A Modest Proposal,” Jonathan Swift p. 614-622 “Introduction to Frankenstein,” Mary Wollstonecraft Shelley, p. 690–691, 692-696

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<p><b>1733:</b> Alexander Pope writes "An Essay on Man," Toward the end of the 18<sup>th</sup> Century writers rebelled against the Enlightenment moving into the Romantic Period. The Romantic Period</p> <p><b>1783:</b> England recognizes America's independence</p> <p><b>1789:</b> The French revolution begins</p> <p><b>1799:</b> Napoleon seizes power in France</p> <p><b>1815:</b> The British defeat Napoleon at the Battle of Waterloo</p> <p><b>1818:</b> Mary Shelley writes <i>Frankenstein</i></p> <p><b>1837:</b> The Romantic Period ends with Victoria becoming Queen of England</p>	<p>Timeline British and World Events 1625-1798, p. 422-423</p> <p>The Seventeenth and Eighteenth Centuries Historical Background, 424-431</p> <p>Unit 4 Introduction (Time Line), 652–653</p> <p><i>Unit Introduction:</i> Historical background of Romantic Period, 654–661</p>
<b>Romantic Authors</b>	
<p>Jane Austen, William Blake, Robert Burns, Lord Byron, Samuel Coleridge, John Keats, Mary Shelley, Percy Shelley, William Wordsworth</p>	<p>"Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 690–691, 692-696</p> <p>"lines Composed a Few Miles Above Tintern Abbey," William Wordsworth p. 708-713</p> <p>from "The Prelude," William Wordsworth p. 714-716</p> <p>"The World is Too Much With Us," William Wordsworth p. 717</p> <p>"London, 1812," William Wordsworth p. 718</p> <p>"The Rime of the Ancient Mariner," Samuel Taylor Coleridge p. 730-753</p> <p>"Kubla Khan," Samuel Taylor Coleridge p. 755-756</p> <p>"She Walks in Beauty " Lord Byron p. 763</p> <p>from "Childe Harold's Pilgrimage Apostrophe to the Ocean," Lord Byron p. 764-767</p> <p>from "Don Juan," Lord Byron p. 768-770</p> <p>"Ozymandias," Percy Shelley p. 777</p> <p>"Ode to the West Wind," Percy Shelley p. 778-780</p> <p>"To a Skylark," Percy Shelley p. 781-784</p> <p>"on First Looking into Chapman's Homer," John Keats p. 791</p> <p>"When I Have Fears That I may Cease to be," John Keats p. 792</p> <p>"Ode to a Nightingale," John Keats p. 794-797</p> <p>"Ode on a Grecian Urn," John Keats p. 799-800</p> <p>"In Defense of the Lower Classes," Lord Byron p. 812-814</p> <p>"A Song: Men of England," Percy Shelley p. 815</p> <p>"On Making an Agreeable marriage," Jane Austen p. 825-827</p> <p>from "A Vindication of the Rights of Woman," Mary Wollstonecraft p. 828-830</p>

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**(Grade 11)**

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<b>Focus and Essential</b>	
<b>Questions and Quotations</b>	
<b>Focus Questions</b>	
<ul style="list-style-type: none"> <li>• What issues are involved in creating, lengthening, and bettering life?</li> <li>• What is technology's role in society?</li> <li>• When do technological solutions become new problems?</li> <li>• Is there a point (percentage of replacement parts) when a human being is no longer considered human?</li> <li>• How have humans been redefined by technological advances?</li> </ul>	<p>"Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 692-696  Newspapers and progress, 648  "Progress in Personal Comfort," Smith, Sydney, pp. 954  "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314  "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• What role will I play in future technology? Will I question it, consume it, or help to create it?</li> <li>• What price am I willing to pay for immortality?</li> </ul>	<p>"We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314  "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<ul style="list-style-type: none"> <li>• What are the tradeoffs for technological advances?</li> <li>• What moral limitations do we put on the use of technology?</li> </ul>	<p>"Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 692-696  Newspapers and progress, 648  "Progress in Personal Comfort," Smith, Sydney, pp. 954  "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314  "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<b>Quotations</b>	
<p>"Keep us human. If we're truly smart, we'll refuse to foolishly tamper with our DNA.," Bill McKibben (dangers of genetic engineering)</p>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314  "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<p>"I busied myself <i>to think of a story</i> – a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature and awaken thrilling horror – one to make the reader dread to look around, to curdle the blood, and quicken the beatings of the heart.," Mary Shelley, <i>Frankenstein</i> (Introduction, 1831 edition)  " How dangerous is the acquirement of knowledge.," Victor Frankenstein, <i>Frankenstein</i></p>	<p>"Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 690–691, 692-696</p>

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"Did I request thee, Maker, from my clay To mould me man? Did I solicit thee From darkness to promote me?," John Milton, <i>Paradise Lost</i> (on cover page of <i>Frankenstein</i> )	Making "Darkness Visible": Milton's Epic Ambition," pp. 470 From "Paradise Lost," John Milton p. 478-486
"Reality is that which, when you stop believing in it, does not go away." Philip K. Dick <i>Do Androids Dream of Electric Sheep?</i>	"We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314 "Right Stuff, from The," Tom Wolfe, pp. 1325
"The man who writes about himself and his own time is the only man who writes about all people and all time.," George Bernard Shaw	from "The Diary," (Pepys), Pepys, Samuel, 504 "Readers who wish to learn about life in seventeenth-century London are greatly in his debt." from introduction to "The Diary," p. 505. From, "A Journal of the Plague Year," Daniel Defoe, p. 511-516
<b>Literary Genre</b>	
<b>Focus/ Anchor texts</b>	
<b>Narrative Text</b>	
<i>Frankenstein</i> Mary Shelley	
<b>Informational text</b>	
"Revising Humans: U.S. Constitution Provides Framework for Debate on Genetic Engineering of Human Beings," Jane Sanders <a href="http://gtresearchnews.gatech.edu/newsrelease/constitution.htm">http://gtresearchnews.gatech.edu/newsrelease/constitution.htm</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699
"How to Read a Scientific Article," Purugganan and Hewitt <a href="http://www.owl.net.rice.edu/~cainproj/courses/sci_article.doc">http://www.owl.net.rice.edu/~cainproj/courses/sci_article.doc</a>	
Owl At Purdue Online Writing Lab Writing a Research Report <a href="http://owl.english.purdue.edu/workshops/hypertext/reportW/">http://owl.english.purdue.edu/workshops/hypertext/reportW/</a>	

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Research Report Writing Section in Writing Handbook used in district	Research and Technology Guide, R26–R30 <i>Writing Workshops</i> : Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources</i> : primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i> : including references and citations, 397; <i>Reading Informational Materials</i> : Online Search Engines, 630–633; <i>Research and Technology Guide</i> : Using the Internet for Research, R26–R27
<b>Linking Texts/Media</b>	
<b>Media</b>	
<i>Frankenstein</i> (film) Mary Shelley <a href="http://www.pbs.org/saf/1209/video/watchonline.htm">http://www.pbs.org/saf/1209/video/watchonline.htm</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699 See “From the Author’s Desk” DVD and “Listening to Literature” Audio CDs referred to on page 688b of the Teacher’s Edition
<i>PBS: Body Building</i>	
“How to Make a Nose—Tissue engineers build a nose, heart muscle, and even a retina from the ground up. (Updated from earlier broadcasts) <a href="http://www.pbs.org/saf/1209/video/watchonline.htm">http://www.pbs.org/saf/1209/video/watchonline.htm</a>	“Introduces Introduction to Frankenstein,” Elizabeth McKracken, pp. 688–689 “Introduction to Frankenstein,” Mary Wollstonecraft Shelley, pp. 690–691, 692–696 Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699 See “From the Author’s Desk” DVD and “Listening to Literature” Audio CDs referred to on page 688b of the Teacher’s Edition
“Body on a Bench—A tiny, living liver is the first step towards a lab version of the human body. <a href="http://www.pbs.org/saf/1209/video/watchonline.html">http://www.pbs.org/saf/1209/video/watchonline.html</a>	Also see: “We’ll Never Conquer Space, from,” Clarke, Arthur C., pp. 1314 “Right Stuff, from The,” Tom Wolfe, pp. 1325
<i>The Search for the Perfect Heart</i> Science continues the quest to replace our most critical organ. <a href="http://www.pbs.org/saf/1209/video/watchonline.htm">http://www.pbs.org/saf/1209/video/watchonline.htm</a>	
“Frankenstein: Mary Shelley’s Dream,” Live multimedia exhibit Biographical information on Mary Shelley; history and science of <i>Frankenstein</i> The Bakken Library and Museum <a href="http://www.thebakken.org/frankenstein/intro.htm">http://www.thebakken.org/frankenstein/intro.htm</a>	

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<b>Texts</b>	
<b><i>Reading Scientific Articles</i></b>	
Research report (model) "Popular vs. Scholarly Periodicals,"	Research and Technology Guide, R26–R30 <i>Writing Workshops</i> : Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources</i> : primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i> : including references and citations, 397; <i>Reading Informational Materials</i> : Online Search Engines, 630–633; <i>Research and Technology Guide</i> : Using the Internet for Research, R26–R27
Criteria Guide <a href="http://guides.lib.msu.edu/page.phtml?page_id=32">http://guides.lib.msu.edu/page.phtml?page_id=32</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699 See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 688b of the Teacher's Edition
"How to Read a Scientific Paper," Little and Parker <a href="http://www.biochem.arizona.edu/classes/bioc568/papers.htm">http://www.biochem.arizona.edu/classes/bioc568/papers.htm</a>	
"How to Read a Scientific Research Paper," McNeal <a href="http://hampshire.edu/~apmNS/design/RESOURCES/HOW_READ.html">http://hampshire.edu/~apmNS/design/RESOURCES/HOW_READ.html</a>	
<b><i>Research Report</i></b>	
Rubric <a href="http://www.uwstout.edu/soe/profdev/rubrics.shtml">http://www.uwstout.edu/soe/profdev/rubrics.shtml</a>	Research and Technology Guide, R26–R30 <i>Writing Workshops</i> : Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources</i> : primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i> : including references and citations, 397; <i>Reading Informational Materials</i> : Online Search Engines, 630–633 <i>Writing Workshops</i> : Rubric for Self-Assessment, 1001, 1337 Rubrics: R34
"The Research Report at a Glance," "Big6 Overview for Research Projects," Burke, Jim. 2003. <i>Writing Reminders</i> . Portsmouth, NH: Heinemann, pp.288-297.	



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<b><i>Transplantation and Biotechnology</i></b>	
American Medical Association Code of Ethics regarding allocation of limited medical resources <a href="http://www.ama-assn.org/ama/pub/category/8388.html">http://www.ama-assn.org/ama/pub/category/8388.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1320, 1321, 1322
AMA Transplantation Scenarios “Life and Death in the War Zone: You Be the Judge,” <a href="http://www.pbs.org/wgbh/nova/teachers/activities/3106_combatdo.html">http://www.pbs.org/wgbh/nova/teachers/activities/3106_combatdo.html</a>	“We’ll Never Conquer Space, from,” Clarke, Arthur C., pp. 1314 “Right Stuff, from The,” Tom Wolfe, pp. 1325
Pros, Cons, and General Information About Genetic Engineering “A Beginner’s Guide to Genetic Engineering,” <a href="http://www.ifgene.org/beginner.htm">http://www.ifgene.org/beginner.htm</a>	
“Biotechnology: A Case for Constraints,” Timothy Lenoir’s review of <i>Enough: Staying Human in an Engineered Age</i> Bill McKibben <a href="http://www.sciencemag.org/cgi/content/full/302/5648/1155">http://www.sciencemag.org/cgi/content/full/302/5648/1155</a>	
“Replacement Parts,” Cowley, Geoffrey Newsweek 27 Jan. 1997: 66 <a href="http://web.lexis-exis.com/universe/document?_m=f5e63e91e1c2cbd3939594cd21e275f5&amp;_docnum=1&amp;wchp=dGLbVtbzSkVb&amp;_md5=f3b1d46fb1f701144fea130ad3a00ab3">http://web.lexis-exis.com/universe/document?_m=f5e63e91e1c2cbd3939594cd21e275f5&amp;_docnum=1&amp;wchp=dGLbVtbzSkVb&amp;_md5=f3b1d46fb1f701144fea130ad3a00ab3</a>	
“Is Genetic Engineering Ethically Correct?,” J. Hamilton Student Review <a href="http://www.msu.edu/~hamil199/atl/review4.html">http://www.msu.edu/~hamil199/atl/review4.html</a>	
Patient Medical History and Consent Form <a href="http://www.health.state.ok.us/bt/history-consent-form.pdf#search=‘heart%20transplant%20medical%20consent%20form’">http://www.health.state.ok.us/bt/history-consent-form.pdf#search=‘heart%20transplant%20medical%20consent%20form’</a>	
<b><i>Frankenstein Resources</i></b>	
Literary Nonfiction from “The Introduction to <i>Frankenstein</i> ,” Mary Shelley Shelley’s inspiration for <i>Frankenstein</i>	“Introduction to <i>Frankenstein</i> ,” Mary Wollstonecraft Shelley, p. 690–691, 692-696

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<p>"Do Androids Dream of Being Human?" Hans Persson <a href="http://www.lysator.liu.se/lsff/mb-nr27/Do_Androids_Dream_of_Being_Human.html">http://www.lysator.liu.se/lsff/mb-nr27/Do_Androids_Dream_of_Being_Human.html</a> exploration and critique of Frankenstein and <i>Do Androids Dream of Electric Sheep?</i> Hans Pearson looks at the inherent difference between artificially created men and real human beings; looks at <i>Frankenstein</i> as the first science fiction novel</p>	<p>"Introduces Introduction to Frankenstein," Elizabeth McCracken, pp. 688–689 "Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690–691, 692-696 Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699 See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 688b of the Teacher's Edition Also see: "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314 "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<p><i>Do Androids Dream of Electric Sheep?</i> Philip K. Dick Basis for film Blade Runner <a href="http://www.philipkdick.com/works_novels_androids.html">http://www.philipkdick.com/works_novels_androids.html</a></p>	
<p>"Frankenstein: The Modern Prometheus," influences on Shelley's story <a href="http://www.nlm.nih.gov/hmd/frankenstein/frank_modern_1.html">http://www.nlm.nih.gov/hmd/frankenstein/frank_modern_1.html</a></p>	
<p>Biographical information on Mary Shelley and genre resource "My Hideous Progeny: Mary Shelley's Frankenstein," <a href="http://home-1.worldonline.nl/~hamberg/">http://home-1.worldonline.nl/~hamberg/</a></p>	
<p><i>Frankenstein</i> Mary Shelley Adapted by Larry Weinberg Hampton-Brown</p>	
<p>Excerpts from <i>The Monsters: Mary Shelley and the Curse of Frankenstein</i> Dorothy and Thomas Hoobler (literary and historical background for Shelley's Frankenstein)</p>	
<b>Works of Art</b>	
<p>"The Nightmare," Johann Fussli Detroit Institute of Art <a href="http://www.artchive.com/artchive/f/fussli/fuseli_nightmare.jpg.html">http://www.artchive.com/artchive/f/fussli/fuseli_nightmare.jpg.html</a></p>	<p>For works of art that illustrate a tale of the supernatural see the following illustrations in "The Rime of the Ancient Mariner," pp. 730, 733, 735, 739, 743, 746</p>
<b>Poetry, Essays, and Other Works and Authors from the Time Period</b>	
<p>"An Essay on Man," A. Pope (putting man in context)</p>	<p>From "An Essay on Man," Alexander Pope p. 539</p>

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**(Grade 11)**

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<i>Paradise Lost</i> J. Milton	from "Paradise Lost," John Milton p. 479-486
"A Modest Proposal," Jonathan Swift (satire)	"A Modest Proposal," Jonathan Swift p. 614-622
"The Rime of the Ancient Mariner," S. Coleridge	"The Rime of the Ancient Mariner," Samuel Taylor Coleridge p. 730-753
Excerpt from "A Defense of Poetry," Percy Bysshe Shelley persuasive essay and critical commentary	"Ozymandias," Percy Shelley p. 777 "Ode to the West Wind," Percy Shelley p. 778-780 "To a Skylark," Percy Shelley p. 781-784 "A Song: Men of England," Percy Shelley p. 815
J. Austen, W. Blake, R. Burns, Lord Byron, S. Coleridge, D. Defoe, T. Gray, T. Hobbes, S. Johnson, J. Keats, J. Locke, J. Milton, A. Pope, M. Shelley, P. B. Shelley, J. Swift, Voltaire, M. Wolstonecraft, W. Wordsworth	"Introduction to Frankenstein," Mary Wollstonecraft Shelley, p. 690–691, 692-696 "lines Composed a Few Miles Above Tintern Abbey," William Wordsworth p. 708-713 from "The Prelude," William Wordsworth p. 714-716 "The World is Too Much With Us," William Wordsworth p. 717 "London, 1812," William Wordsworth p. 718 "The Rime of the Ancient Mariner," Samuel Taylor Coleridge p. 730-753 "Kubla Khan," Samuel Taylor Coleridge p. 755-756 "she Walks in Beauty " Lord Byron p. 763 from "Childe Harold's Pilgrimage Apostrophe to the Ocean," Lord Byron p. 764-767 from "Don Juan," Lord Byron p. 768-770 "Ozymandias," Percy Shelley p. 777 "Ode to the West Wind," Percy Shelley p. 778-780 "To a Skylark," Percy Shelley p. 781-784 "on First Looking into Chapman's Homer," John Keats p. 791 "When I Have Fears That I may Cease to be," John Keats p. 792 "Ode to a Nightingale," John Keats p. 794-797 "Ode on a Grecian Urn," John Keats p. 799-800 "In Defense of the Lower Classes," Lord Byron p. 812-814 "A Song: Men of England," Percy Shelley p. 815 "On Making an Agreeable marriage," Jane Austen p. 825-827 from "A Vindication of the Rights of Woman," Mary Wollstonecraft p. 828-830

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Internet Links to Resources</b>	
<i>Frankenstein</i> Resources <a href="http://www.glencoe.com/sec/literature/litlibrary/frankenstein.html">http://www.glencoe.com/sec/literature/litlibrary/frankenstein.html</a>	"Introduces Introduction to Frankenstein, " Elizabeth McCracken, pp. 688–689 "Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690–691, 692-696 Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699 See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 688b of the Teacher's Edition Also see: "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314 "Right Stuff, from The," Tom Wolfe, pp. 1325
<a href="http://www.pbs.org/wgbh/nova/teachers/activities/3106_combatdo.html">http://www.pbs.org/wgbh/nova/teachers/activities/3106_combatdo.html</a>	
<a href="http://unitedstreaming.com">http://unitedstreaming.com</a>	
MIT Inventor of the Week <a href="http://web.mit.edu/invent/ima.html">http://web.mit.edu/invent/ima.html</a>	
<b>Genre Study and Literary Analysis</b>	
<b>Narrative Text</b>	
<b>Genre Study</b>	
Characteristics of	
<ul style="list-style-type: none"> <li>• Gothic Romance</li> </ul>	"Introduces Introduction to Frankenstein, " Elizabeth McCracken, pp. 688–689 "Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690–691, 692-696
<ul style="list-style-type: none"> <li>• Science Fiction</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314 "Right Stuff, from The," Tom Wolfe, pp. 1325
<ul style="list-style-type: none"> <li>• Restoration and 18th century literature</li> </ul>	Timeline British and World Events 1625-1798, p. 422-423 The Seventeenth and Eighteenth Centuries Historical Background, 424-431
<ul style="list-style-type: none"> <li>• Literature from the Romantic Period</li> </ul>	Unit 4 Introduction (Time Line), 652–653 <i>Unit Introduction:</i> Historical background of Romantic Period, 654–661 <i>The Changing English Language:</i> The Romantic Age, 662 <i>A Closer Look:</i> Poetry and Friendship in the Romantic Age, 726–727 <i>From the Scholar's</i> Elizabeth McCracken Talks About the Time Period, 650–651

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<ul style="list-style-type: none"> <li>• Rationalism Author study of</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            ""The Restoration" and "The Enlightenment" from introduction to Unit 3, page 427.</p>
<ul style="list-style-type: none"> <li>• poet from time period</li> </ul>	<p>" A Valediction: Forbidding Mourning," John Donne p. 438-439            "Song: To Celia," Ben Jonson p. 454            "To His Coy Mistress," Andrew Marvell p. 461-462            from "Paradise Lost," John Milton p. 479-486</p> <p>"She Walks in Beauty " Lord Byron p. 763            from "Childe Harold's Pilgrimage Apostrophe to the Ocean," Lord Byron p. 764-767            from "Don Juan," Lord Byron p. 768-770            "Ozymandias," Percy Shelley p. 777            "Ode to the West Wind," Percy Shelley p. 778-780            "To a Skylark," Percy Shelley p. 781-784</p>
<ul style="list-style-type: none"> <li>• Mary Shelley (based on G. B. Shaw's quotation)</li> </ul>	<p>"Introduces Introduction to Frankenstein, " Elizabeth McCracken, pp. 688-689            "Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690-691, 692-696</p>
<b><i>Literary Elements</i></b>	
Elements of Romantic Literature	
<ul style="list-style-type: none"> <li>• a passion for human emotion</li> <li>• the belief that all humans are innately good</li> <li>• the advocacy of free thought</li> <li>• an opposition to political authority and social convention</li> <li>• a strong sense of human individuality</li> <li>• a belief in the supernatural</li> <li>• the use of the morbid and grotesque Elements of Gothic Literature</li> <li>• use of intense emotion</li> <li>• using weather to depict a character's mood</li> <li>• giving nature the power to destroy</li> <li>• innovation</li> <li>• written in an age where people thought of new beginnings and higher possibilities</li> <li>• idealization of nature</li> <li>• evokes terror</li> <li>• satanic hero</li> </ul>	<p>Unit 4 Introduction (Time Line), 652-653  <i>Unit Introduction:</i> Historical background of Romantic Period, 654-661  <i>The Changing English Language:</i> The Romantic Age, 662  <i>A Closer Look:</i> Poetry and Friendship in the Romantic Age, 726-727  <i>From the Scholar's</i> Elizabeth McCracken Talks About the Time Period, 650-651            "Introduces Introduction to Frankenstein, " Elizabeth McCracken, pp. 688-689            "Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690-691, 692-696</p>

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**(Grade 11)**

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<b>Elements of Science Fiction</b>	
<ul style="list-style-type: none"> <li>• explores the marvels of discovery and achievement that may result from science and technology</li> <li>• is usually speculative in nature</li> <li>• assumes change as a given</li> <li>• projects a story-line into the future or into an alternative reality or history</li> <li>• explores a problem in technology, culture, or philosophy beyond its current state</li> <li>• presents an atmosphere of scientific credibility regardless of the reality</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>"Introduces Introduction to Frankenstein," Elizabeth McCracken, pp. 688–689</p> <p>"Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690–691, 692-696</p> <p>Also see:</p> <p>"We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314</p> <p>"Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<b>Elements of Frankenstein</b>	
<ul style="list-style-type: none"> <li>• use of letter writing to develop characters (epistolary novel)</li> <li>• frame story (3 stories deep)</li> <li>• elements of mystery, horror, the supernatural</li> <li>• complex human dilemmas</li> <li>• compelling disconcerting characters</li> <li>• greed and gain as motivators in scientific advances</li> <li>• point of view</li> <li>• tone</li> </ul>	<p>"Introduces Introduction to Frankenstein," Elizabeth McCracken, pp. 688–689</p> <p>The Gothic Tradition &amp; Connecting Literary Elements, 691</p> <p>"Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690, 692-696</p>
<b><i>Literary Devices</i></b>	
<ul style="list-style-type: none"> <li>• story within a story plotline</li> <li>• flashbacks</li> </ul>	<p>"Introduces Introduction to Frankenstein," Elizabeth McCracken, pp. 688–689</p> <p>Connecting Literary Elements, 691</p>
<ul style="list-style-type: none"> <li>• syntax</li> </ul>	Syntax, 257, 263, R19
<ul style="list-style-type: none"> <li>• diction</li> </ul>	Diction, 555, 560, 569, 646, 707, 719, 1131, 1139, R12
<ul style="list-style-type: none"> <li>• imagery</li> </ul>	Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004, R13
<b><i>Text Criteria</i></b>	
<ul style="list-style-type: none"> <li>• ACT Characteristics of Complex Text</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Historical/Cultural</i></b>	
<ul style="list-style-type: none"> <li>• issues in <i>Frankenstein</i> that are relevant today</li> </ul>	Research and Technology: Science report on cloning, p. 699

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<ul style="list-style-type: none"> <li>• historical background on Romanticism</li> </ul>	Unit 4 Introduction (Time Line), 652–653 <i>Unit Introduction</i> : Historical background of Romantic Period, 654–661 <i>The Changing English Language</i> : The Romantic Age, 662 <i>A Closer Look</i> : Poetry and Friendship in the Romantic Age, 726–727 <i>From the Scholar's</i> Elizabeth McCracken Talks About the Time Period, 650–651
<b><i>Critical Perspectives</i></b>	
<ul style="list-style-type: none"> <li>• Examine moral dilemmas raised in anchor and linking texts</li> </ul>	Research and Technology: Science report on cloning, p. 699 Also see: "Introduces Introduction to Frankenstein," Elizabeth McCracken, pp. 688–689
<ul style="list-style-type: none"> <li>• Shelley's internal thoughts in assessment of her work</li> </ul>	"Introduction to Frankenstein," Mary Wollstonecraft Shelley, pp. 690, 692–696
<b>Informational Text</b>	
<b><i>Genre Study</i></b>	
Characteristics of	
<ul style="list-style-type: none"> <li>• scientific journal articles</li> <li>• science news articles</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314 "Right Stuff, from The," Tom Wolfe, pp. 1325
<ul style="list-style-type: none"> <li>• policy statements</li> <li>• legal consent forms</li> </ul>	<i>Reading Informational Materials</i> : Mission Statements, 1070–1073
<ul style="list-style-type: none"> <li>• essays</li> </ul>	Essay, 590–591, 593, 595, 596, 598, 601, 613, 623, 949, 951, 956, 957, 1313, 1316, 1321, R13, R21, R22
<ul style="list-style-type: none"> <li>• ACT writing rubric</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43 <i>Writing Workshops</i> : Rubric for Self–Assessment, 216, 413, 643, 843, 1001, 1337, R34 Rubrics: R34–R37
<ul style="list-style-type: none"> <li>• research report rubric</li> </ul>	<i>Writing Workshops</i> : Rubric for Self–Assessment, 1001, 1337, R34

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• mentor research report</li> </ul>	<p>Research and Technology Guide, R26–R30  <i>Writing Workshops</i>: Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources</i>: primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i>: including references and citations, 397; <i>Reading Informational Materials</i>: Online Search Engines, 630–633; <i>Research and Technology Guide</i>: Using the Internet for Research, R26–R27</p>
<b><i>Expository Elements</i></b>	
<ul style="list-style-type: none"> <li>• explanation</li> <li>• procedures</li> </ul>	<p><i>Reading Informational Materials</i>: Maps, 90–93, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964</p>
<ul style="list-style-type: none"> <li>• multiple concepts</li> </ul>	<p>Identifying main points and support, 1117, 1121, 1122, 1127</p>
<ul style="list-style-type: none"> <li>• organizational text structures</li> </ul>	<p><i>Assessment Workshops</i>: Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Interpreting, organization of mission statement, 1070; also see: <i>Reading Informational Materials</i>: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</p>
<ul style="list-style-type: none"> <li>• author’s perspective</li> </ul>	<p>Interpreting, author’s point of view, 898–899; also see: <i>Inferring</i>: meaning, 281, 288, beliefs of the period, 380, 384, 386, 393, 395, speaker’s attitude, 459, 464, 465, 466, 883, 886, 890, 892, 893, 894; Assessing propaganda, 415, 645; Determining writer’s purpose, 823, 825, 831; Distinguishing emotive and informative language, 949, 953, 955, 957; Recognizing writer’s attitudes, 1075, 1077, 1081, 1083, 1085</p>
<ul style="list-style-type: none"> <li>• facts and details</li> </ul>	<p>Fact vs. opinion, 411; Distinguishing emotive and informative language, 949, 953, 955, 957  <i>Communications Workshops</i>: Analyzing Identifying main points and support, 1117, 1121, 1122, 1127</p>
<ul style="list-style-type: none"> <li>• opinions and examples</li> </ul>	<p>Fact vs. opinion, 411; Distinguishing emotive and informative language, 949, 953, 955, 957  <i>Communications Workshops</i>: Analyzing Identifying main points and support, 1117, 1121, 1122, 1127</p>



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<ul style="list-style-type: none"> <li>• causes and consequences</li> </ul>	Analyze cause and effect, 323, 539, 674, 1084, 1172, 1178, 1215
<ul style="list-style-type: none"> <li>• statements and arguments</li> </ul>	Reasoned argument, 271, 277; Verbal irony, 1075, 1085; also see: <i>Inferring</i> : meaning, 281, 288, Assessing propaganda, 415, 645; Determining writer's purpose, 823, 825, 831; Recognizing writer's attitudes, 1075, 1077, 1081, 1083, 1085
<ul style="list-style-type: none"> <li>• text features/graphics</li> </ul>	<i>Using</i> : text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685;
<ul style="list-style-type: none"> <li>• leads for sequence or chronology</li> </ul>	Writing working thesis, 208, 404, 634, 990; Transitions, 209, 410; Revising: indicating cause-and-effect transition, 896, clarifying connections with transitions, 1283; Transitions to make comparisons, 1261
<ul style="list-style-type: none"> <li>• technical /specialized vocabulary</li> </ul>	Reading technical directions, 960; also see: Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338; Political science terms, 552, 1086
<b><i>Science Article Features</i></b>	
<ul style="list-style-type: none"> <li>• introduction</li> <li>• hypothesis or thesis</li> <li>• methods</li> <li>• results or evidence</li> <li>• discussion</li> <li>• reflection</li> <li>• criticism</li> <li>• abstract</li> <li>• graphs, charts, figures</li> <li>• citations</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314 "Right Stuff, from The," Tom Wolfe, pp. 1325
<b><i>Research Report Elements</i></b>	
<ul style="list-style-type: none"> <li>• Title Page</li> <li>• Abstract</li> <li>• Table of Contents</li> <li>• Introduction</li> <li>• Body</li> <li>• Recommendations/Conclusion</li> <li>• References/Sources/Works Cited</li> <li>• Appendices</li> </ul>	<i>Writing Workshops</i> : Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources</i> : primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i> : including references and citations, 397; <i>Reading Informational Materials</i> : Online Search Engines, 630–633; <i>Research and Technology Guide</i> : Using the Internet for Research, R26–R27

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b><i>AMA Scenarios</i></b>	
<ul style="list-style-type: none"> <li>• positions on issues</li> <li>• AMA criteria for recipient selection</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            Research and Technology: Science report on cloning, p. 699</p>
<b><i>Historical/Cultural</i></b>	
<ul style="list-style-type: none"> <li>• Legal and moral dilemmas caused by technological advancements</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            Research and Technology: Science report on cloning, p. 699</p>
<b>Reading, Listening/Viewing Strategies and Activities</b>	
<b>Reading</b>	
<b><i>Comprehension Strategies</i></b>	
<ul style="list-style-type: none"> <li>• Use "Think Aloud," strategies</li> <li>• Compare the voice of the letter writer and the voice of the narrator. How are they different?</li> <li>• Sort fact from theory and conjecture</li> <li>• Analyze graphic or tabular material</li> <li>• Determine meaning of scientific terminology and technical terms from context and definitions provided</li> <li>• Decipher pertinent information in research summaries</li> <li>• Assess validity of hypotheses, premises, and conclusions</li> <li>• Identify perspective of the author and perspectives that are not represented (marginalized)</li> <li>• Apply SQ3R strategies</li> <li>• Use interactive notes</li> <li>• Use summary notes</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314            "Right Stuff, from The," Tom Wolfe, pp. 1325            Also see:            Research and Technology: Science report on cloning, p. 699  <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Writing Workshops: Research and Technology Guide:</i> Using the Internet for Research, R26–R27</p>
<b><i>Critical Reading</i></b>	
<i>Frankenstein</i>	
<ul style="list-style-type: none"> <li>• Who is the monster?</li> <li>• What constitutes a monster?</li> <li>• In what way is the creator (Victor) the monster?</li> </ul>	<p>Critical Reading, 696</p>

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**(Grade 11)**

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Scientific Articles	
Read selected science articles; follow the steps in "How to Read a Scientific Article,"	
<ul style="list-style-type: none"> <li>• skim and identify structure</li> <li>• distinguish main points</li> <li>• generate questions and monitor understanding</li> <li>• draw inferences</li> <li>• take notes as you read</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314            "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
Comprehension questions	
<ul style="list-style-type: none"> <li>• What is the purpose of the abstract?</li> <li>• Why does the author choose to include specific charts and graphs to support conclusions?</li> <li>• What strategies can be used to glean information about the purpose and conclusions of a scientific article before actually reading through all the information presented? Consider author's perspective, intended audience, and purpose</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314            "Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<b>Listening/Viewing</b>	
<ul style="list-style-type: none"> <li>• View PBS and AMA media segments for information, perspectives, and possibilities; generate new questions</li> <li>• Discussion: Debate legal and moral issues around the theme.</li> <li>• View segments of <i>Frankenstein</i> for historical perspectives</li> </ul>	<p>See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 688b of the Teacher's Edition            Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699</p>
<ul style="list-style-type: none"> <li>• Engage in book clubs/literature circles choosing among five to six teacher-selected texts (science fiction, gothic novels, or scientific articles) that support the unit focus</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40</p>
<ul style="list-style-type: none"> <li>• Critique <i>Frankenstein</i> using "Lights, Camera, Action, Music: Critiquing Films Using Sight and Sound,"  <a href="http://www.readwritethink.org/lessons/lesson_vie_w.asp?id=863">http://www.readwritethink.org/lessons/lesson_vie_w.asp?id=863</a></li> </ul>	<p>Using the Internet: R26–R27            Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699            See "From the Author's Desk" DVD and "Listening to Literature" Audio CDs referred to on page 688b of the Teacher's Edition</p>

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Writing, Speaking, Expressing Strategies and Activities</b>	
<b>Writing to Learn</b>	
<ul style="list-style-type: none"> <li>• Annotate text</li> <li>• Quotation notebooks</li> </ul>	Prewriting note-taking for summary, 247, note-taking to focus on theme, 634, reviewing notebooks, journals, and textbooks, 993
Prompted writing to establish theme:	
<ul style="list-style-type: none"> <li>• What possibilities does technology present for enhancing or extending human life?</li> </ul>	Research and Technology: Science report on cloning, p. 699
<b>Journal Entries</b>	
<ul style="list-style-type: none"> <li>• Reflect on the texts (novel, informational text, and media) through a series of reflective writings</li> <li>• Note examples of literary devices (imagery, metaphor, allusion, analogies)</li> <li>• Respond to the focus questions</li> </ul>	Journal, investigative, 341 Writer's journal, 413, 643, 843, 1001, 1337 Prewriting reviewing notebooks, journals, and textbooks, 993
<b>Data Walls</b>	
<ul style="list-style-type: none"> <li>• displaying seven comprehension strategies; students record and post strategy use as they read <i>Frankenstein</i>.</li> </ul>	Reading Strategy: Prediction, 691, 697 Critical Reading, 696
<b>Letter Writing</b>	
<ul style="list-style-type: none"> <li>• Create a series of letters that together tell a story</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Writing: letter to an editor, 279, letter to an author, 833
<b>Graphic Organizers</b>	
<ul style="list-style-type: none"> <li>• Create a pro and con graphic organizer to determine the support for and against enhancing and extending life with technology</li> <li>• Use a decision tree organizer to analyze AMA scenario decisions</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Research and Technology: Science report on cloning, p. 699
<b>Rubric Writing</b>	
<ul style="list-style-type: none"> <li>• Score persuasive essays with the ACT writing rubric (with teacher modeling). Use the traits to revise writing</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43 <i>Writing Workshops:</i> Rubric for Self–Assessment, 413 Rubrics: R34–R37

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Writing to Demonstrate Learning</b>	
<b><i>Essay Options</i></b>	
Comparative Essay	
<ul style="list-style-type: none"> <li>• Draw parallels between Mary Shelley's <i>Frankenstein</i> and modern scientific and medical breakthroughs.</li> </ul>	Research and Technology: Science report on cloning, p. 699
Creative Writing	
<ul style="list-style-type: none"> <li>• Use letter or journal writing to tell a story.</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> Writing: letter to an editor, 279, letter to an author, 833
Persuasive Essay	
<ul style="list-style-type: none"> <li>• Lobby for or against manipulation of human bodies for sustaining or enhancing life, or for or against the use of genetically engineered products.</li> </ul>	Research and Technology: Science report on cloning, p. 699
<b><i>Research Options</i></b>	
<p>Formal/Major Research Report (Options) Refer to HSCE Standard 1.4. Use rubric and handbook as guide for report. (Major project begins in 3<sup>rd</sup> unit with completion in unit 4 or 5)</p>	<i>Writing Workshops:</i> Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27
<ul style="list-style-type: none"> <li>• Research the legal/moral issues of organ transplantation, medical decisions, and donor choices.</li> <li>• Research a technological advancement.</li> <li>• Trace the background and history of a significant medical or technological advancement.</li> </ul>	Research and Technology: Science report on cloning, p. 699

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**(Grade 11)**

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<b>Research Overview</b>	
<ul style="list-style-type: none"> <li>• Select topic, subject, style, approach</li> <li>• Determine purpose and audience</li> <li>• Generate, explore, refine questions</li> <li>• Create hypothesis or thesis</li> <li>• Evaluate information search strategies</li> <li>• Access resources</li> <li>• Extract relevant information</li> <li>• Gather and study evidence</li> <li>• Take notes</li> <li>• Organize, synthesize, and evaluate information</li> <li>• Document sources</li> <li>• Format for publication</li> </ul>	<p><i>Writing Workshops</i>: Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources</i>: primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i>: including references and citations, 397; <i>Reading Informational Materials</i>: Online Search Engines, 630–633; <i>Research and Technology Guide</i>: Using the Internet for Research, R26–R27</p>
<ul style="list-style-type: none"> <li>• Use “Writing a Research Report,” or other online resource <a href="http://owl.english.purdue.edu/workshops/hypertext/reportW/">http://owl.english.purdue.edu/workshops/hypertext/reportW/</a></li> </ul>	<p>Using the Internet: R26–R27  <i>Reading Informational Materials</i>: Online Search Engines, 630–633; <i>Writing Workshops: Research and Technology Guide</i>: Using the Internet for Research, R26–R27</p>
<b>Authentic Writing</b>	
<ul style="list-style-type: none"> <li>• Write an essay detailing what you have personally learned from reading <i>Frankenstein</i>.</li> </ul>	<p>Writing Lesson: Impressions of a work, p. 699</p>
<ul style="list-style-type: none"> <li>• Write an essay reflecting on the changes that Pope might have made if he wrote “An Essay on Man,” after reading <i>Frankenstein</i>.</li> </ul>	<p>From “An Essay on Man,” Alexander Pope p. 539</p>
<ul style="list-style-type: none"> <li>• Prepare a proposal requesting financial support for purchasing school book club texts. Burke, Jim <i>Writing Reminders</i>, p.360</li> </ul>	<p>Proposal for multimedia presentation, 187            Proposal for portrait, 773            Recommendation, about proposal, 896            Proposal, program for elderly, 1311</p>
<b>Speaking</b>	
<ul style="list-style-type: none"> <li>• Compare the voice of the film maker with the voice of the author; use “Lights, Camera, Action, Music: Critiquing Films Using Sight and Sound,” <a href="http://www.readwritethink.org/lessons/lesson_view.asp?id=863">http://www.readwritethink.org/lessons/lesson_view.asp?id=863</a></li> </ul>	<p>Using the Internet: R26–R27            Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 696, 697, 699</p>
<ul style="list-style-type: none"> <li>• Debate pros and cons of proposed uses of technology</li> </ul>	<p>Research and Technology: Science report on cloning, p. 699</p>

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**(Grade 11)**

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<b>On-Going Literacy Development</b>	
<b>Student Goal Setting and Self-Evaluation Strategies</b>	
<ul style="list-style-type: none"> <li>• Maintain writing portfolio</li> <li>• Reflect on selected journal entry</li> <li>• Reflect on two pieces of unit writing that represent best effort</li> </ul>	Reflecting/Assessing (journal/rubric), 216, 413, 643, 843, 1001, 1337, R34 Job Portfolio and Résumé, 836–843
<ul style="list-style-type: none"> <li>• Monitor growth using literacy indicators</li> </ul>	
<ul style="list-style-type: none"> <li>- language fluency</li> <li>- reading complexity</li> <li>- modes of discourse</li> </ul>	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6 <i>Assessment Workshops</i> : Critical Reading: Sequential Order, 219, Critical Reading: Forms of Propaganda, 415, 645, Critical Reading: Critical Reasoning, 845, Critical Reading: Paired Passages, 1003, Critical Reading: Strategy, Organization, and Style, 1339
<ul style="list-style-type: none"> <li>• Evaluate tendency toward dispositions and their appropriate application</li> </ul>	Reading Informational Materials (Assessment Practice): 93, 401, 633, 725, 964, 1073 <i>Assessment Workshops</i> : 219, 415, 645, 845, 1003, 1339 Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b>Daily Language fluency</b>	
<b>Reading</b>	
<ul style="list-style-type: none"> <li>• High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43 For Further Reading, 221, 417, 647, 847, 1005, 1341
<b>Reading Portfolio</b>	
Recording reading with levels of support	
1. texts/literature studied in class (challenging text in zone of proximal development—text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study	<i>Writing About Literature</i> : Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329

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(Grade 11)

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
2. book club groups reading same text from teacher selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies	For Further Reading, 221, 417, 647, 847, 1005, 1341 <i>Connections: American Literature</i> , 204–207, 402–403, 626–629, 700–702, 988–989, 1325–1327
<b><i>Reading Strategies</i></b>	
• Skim text for essential information	News scan, 407 Media flip-through, 1331
• Think, write, pair, share new texts	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
• Time reading to determine time commitment for each text	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6
<b><i>Vocabulary Development</i></b>	
• words from selections	Vocabulary Builder (Build Skills), 17, 39, 77, 97, 122, 136, 161, 189, 239, 249, 257, 271, 281, 305, 326, 342, 360, 380, 435, 449, 459, 473, 491, 503, 521, 537, 555, 573, 593, 613, 665, 679, 691, 707, 729, 761, 775, 789, 811, 823, 865, 883, 903, 929, 949, 967, 979, 1023, 1039, 1055, 1075, 1089, 1103, 1117, 1131, 1143, 1159, 1183, 1021, 1231, 1251, 1263, 1275, 1285, 1297, 1313 Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322 Vocabulary Workshops, 218, 414, 644, 844, 1002, 1338
• academic vocabulary	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list)



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**(Grade 11)**

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• technical/specialized vocabulary	Reading technical directions, 960; also see: Political science terms, 552, 1086
• word etymology and variation	Word origins, 254, 552
• find current uses in Google News	Using the Internet: R26–R27
<b>Writing</b>	
<i>Writing Strategies</i>	
• process writing	<i>Writing Workshops:</i> Autobiographical narrative, 210–220, Persuasive Essay, 406–413, Reflective Essay, 636–643, Job Portfolio and Résumé, 836–843, Research paper, 992–1001, Multimedia Report, 1330–1337 Writing (Build Language Skills – includes Prewriting, Drafting, Revising and Model): 32, 65, 89, 122, 136, 158, 187, 203, 247, 255, 265, 279, 290, 326, 360, 380, 397, 447, 457, 468, 489, 500, 519, 535, 553, 571, 585, 603, 625, 677, 687, 699, 720, 759, 773, 787, 803, 821, 833, 881, 896, 921, 939, 959, 977, 987, 1035, 1053, 1069, 1087, 1111, 1115, 1129, 1141, 1154, 1181, 1199, 1223, 1249, 1261, 1273, 1283, 1293, 1311, 1323
• language appropriate for purpose and audience	Analysis of audience, 603; Narrowing topic by finding focus, 208, 404, 407, 834, 990, 1328
• revise own writing using proofreading checklist/rubric	Editing/Proofreading, 413, 643, 843, 1001, 1337, R47 <i>Writing Workshops:</i> Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
• critique own writing for sophisticated sentence structure	Revising sentences: 158, 519, 677, 773, 987, 996, 1069, 1141, 1181, 1261, 1334
• cite sources using MLA conventions	<i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• evaluate own writing</li> </ul>	<i>Writing Workshops</i> : Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
<b><i>Grammar Skills</i></b>	
<ul style="list-style-type: none"> <li>• grammar and rhetoric mini-lessons</li> </ul>	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322
<ul style="list-style-type: none"> <li>• practice skills for PSAT/PLAN success</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Grammar Instruction to</i></b>	
<ul style="list-style-type: none"> <li>• enrich writing: add detail, style, voice</li> </ul>	Revising (includes general, content, overall structure, paragraphs, sentences, style, tone, and word choice), 32, 65, 89, 158, 203, 209, 214, 290, 405, 408, 410, 447, 457, 468, 489, 519, 535, 585, 603, 635, 640, 677, 721, 759, 773, 803, 833, 835, 840, 896, 987, 991, 996, 1035, 1053, 1069, 1097, 1129, 1141, 1154, 1181, 1261, 1273, 1283, 1311, 1323, 1329, 1334
<ul style="list-style-type: none"> <li>• create organizational coherence and flow</li> </ul>	Revising style: for transitions, 209, consistent, 290, for varying sentence length, 405, general, 408, thought shots to elaborate, 489, for word choice, 635, for vague language, 835, for sentence variety, 991, for consistency, 1097, to avoid ambiguity, 1329
<ul style="list-style-type: none"> <li>• make writing conventional</li> </ul>	<i>Writing Workshops</i> : Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
Additional MDE Grammar Resource	
"Power of Language," Module (ELA Companion Document)	See ExamView Test Bank and Student Express CD-ROM for additional grammar support. (Listed in Teacher's Edition interleaf pages).

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**(Grade 11)**

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<b>ACT College Readiness</b>	
<b>Standards</b>	
<b>English</b>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Topic Development in Terms of Purpose and Focus</li> </ul>	<p>Writing working thesis, 208, 404, 634, 990; also see: Choosing Topic by charting, 211, 255; Narrowing Topic by charting, 404, 990; Gathering Details by charting, 939, 1199; charting cause-and-effect relationships, 881; organizing details, 699; organizing materials, 1331</p>
<ul style="list-style-type: none"> <li>• Organization, Unity, and Coherence</li> </ul>	<p><i>Assessment Workshops: Critical Reading: Strategy, Organization, and Style, 1339</i>            Relating structure to theme, 257, 263; Dramatic structure, 1251, 1255, 1259; <i>Using: text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685; Assessment Workshops: Forms of Propaganda, 415, 645, Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Reading stanzas as units of meaning, 967, 970, 975; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i></p>
<ul style="list-style-type: none"> <li>• Word Choice in Terms of Style, Tone, Clarity, and Economy</li> </ul>	<p>Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004; Appeal, 408, 410, 823; Charged language, 271, 277, 416; Dramatic irony, 342, 348, 358; Emotional appeal, 408, 646, 823; Emotive language, 949, 953, 955, 957; Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757; Narrative style, 281, 288, 1324, R21; Poetic sound devices, 220, 704–705, 729, 731, 732, 734, 737, 738, 740, 742, 744, 747, 750, 755, 757; Reasoned argument, 271, 277; Verbal irony, 1075, 1085; Voice, 1231, 1233, 1234, 1236, 1241, 1243, 1247, R19; <i>also see: From the Translator's Desk: Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; From the Author's Desk: Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840</i></p>

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**(Grade 11)**

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• Sentence Structure and Formation	Revising Sentences: sentence order, 158, checking for accuracy, 519, balancing comparisons, 677, to strengthen transitions, 1334; also see: Analyzing difficult sentences, 97, 99, 102, 105, 107, 109, 113, 114, 116, 120
• Conventions of Usage	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322 <i>Writing Workshops: Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47</i>
• Conventions of Punctuation	Punctuation, 64, 88, 157, 202, 832, 920, R6, R46, R47
<b><i>Reading</i></b>	
Analyze text for	
• Main Ideas and Author’s Approach	Identifying, main points and support, 1117, 1121, 1122, 1127
• Supporting Details	Identifying, main points and support, 1117, 1121, 1122, 1127
• Sequential, Comparative, and Cause-Effect Relationships	Organizing, sequential order, 219, chronological order, 398, 960, 964
• Meanings of Words	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list) Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• Generalizations and Conclusions</li> </ul>	Generalize, 22, 29, 133, 184, 193, 244, 273, 357, 437, 454, 493, 516, 684, 716, 753, 767, 878, 956, 1134, 1258, 1308 Hasty generalization, 411 Draw conclusions, 22, 29, 82, 86, 119, 133, 175, 184, 193, 195, 242, 244, 252, 262, 283, 284, 286, 287, 394, 437, 439, 441, 444, 451, 462, 464, 465, 486, 497, 510, 516, 561, 579, 597, 600, 671, 674, 682, 696, 713, 716, 753, 756, 763, 767, 770, 777, 792, 800, 818, 868, 874, 878, 887, 893, 910, 918, 931, 934, 936, 953, 970, 972, 974, 982, 1025, 1026, 1028, 1030, 1032, 1041, 1043, 1050, 1064, 1084, 1097, 1107, 1112, 1121, 1126, 1134, 1136, 1151, 1172, 1178, 1189, 1196, 1220, 1235, 1238, 1255, 1258, 1270, 1280, 1287, 1290, 1320
<b>Writing</b>	
Write text that	
<ul style="list-style-type: none"> <li>• Expresses Judgments</li> <li>• Focuses on the Topic</li> <li>• Develops a Position</li> <li>• Organizes Ideas</li> </ul>	<i>Writing Workshops</i> : Persuasive Essay, 406–413; <i>Timed Writing Applications</i> (including essay): Persuasive, 93, Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053, Analysis, argument, 1323, Problem-and-solution, 1154; <i>Revising paragraphs</i> : parallelism to create persuasive tone, 279; for persuasive language, 821; <i>Revising tone</i> : persuasive, 468; <i>Developing Style</i> : persuasive evidence, 411; <i>From the Scholar's Desk</i> : Frank Kermodé on Persuasion, 409; Speech: persuasive, 646, 821, 1004; Editorial, on political issue, 821; Letter to an editor, 279
• Uses Language Effectively	
<ul style="list-style-type: none"> <li>- conventions (grammar, usage, mechanics)</li> <li>- vocabulary (precise, varied)</li> <li>- sentence structure variety (vary pace, support meaning)</li> </ul>	Revising content: 89, 203, 209, 405, 447, 635, 721, 833, 835, 896, 991, 1053, 1154, 1311, 1329 Revising overall structure, 214, 410, 603, 640, 803, 840, 1323, 1334 Revising paragraphs: 279, 687, 821, 996 Revising word choice: 214, 408, strengthening connections, 640, strong, active language, 840 Editing/Proofreading, 413, 643, 843, 1001, 1337, R47

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Unit 11.4 UNDERSTANDING HUMAN NATURE: COPING WITH CRISIS, CHAOS, AND CHANGE</b> THE VICTORIAN PERIOD AND CONTEMPORARY BRITISH LITERATURE IN THE 20TH CENTURY	
<b>Anchor text</b>	
<i>Lord of the Flies</i>	
<b>Grade 11 Disposition</b>	
Transformational Thinking	
<b>Big Ideas</b>	
<ul style="list-style-type: none"> <li>• coping with crisis, chaos, and change</li> </ul>	<p><i>This theme is explored in part 2 of unit 6:</i> Conflicts Abroad and at Home</p> <p><i>Some selections that focus on this theme include:</i></p> <p>"Soldier, The," Rupert Brooke, pp. 1104  "Wirers," Siegfried Sasson, pp. 1106  "Anthem for Doomed Youth," Wilfred Owen, pp. 1107  "Birds on the Western Front," Saki, pp. 1108</p>
<ul style="list-style-type: none"> <li>• civilization as structure</li> </ul>	<p><i>Unit Introductions:</i> Historical background of Modern and Postmodern Periods, 1012–1019</p> <p>"Each of us had to experiment to find out how to express Indian thoughts and experiences in this foreign language." Anita Desai, p.1009</p> <p><i>This theme is explored in part 4 of unit 6:</i></p> <p><i>Some selections that focus on this theme include:</i></p> <p>from "Midsummer XXIII," Derek Walcott p. 1286-1287  from "Omeros Chapter XXVIII," Derek Walcott p. 1289-1290</p>

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• understanding the power of fear</li> </ul>	<p><i>This theme is explored in part 2 of unit 6: Conflicts Abroad and at Home</i></p> <p><i>Some selections that focus on this theme include:</i></p> <p>"Soldier, The," Rupert Brooke, pp. 1104            "Wirers," Siegfried Sasson, pp. 1106            "Anthem for Doomed Youth," Wilfred Owen, pp. 1107            "Birds on the Western Front," Saki, pp. 1108</p>
<ul style="list-style-type: none"> <li>• human nature</li> <li>• choices</li> <li>• loss of innocence</li> <li>• civilization vs. savagery</li> </ul>	<p>"The menacing jungles, vast oceans, and exotic people that confront the characters become metaphors fro the hidden depths of the self." From the introduction to Joseph Conrad's "The Lagoon," p. 1158</p> <p>"Lagoon, The," Conrad, Joseph, pp. 1160</p>
<b>Themes</b>	
<ul style="list-style-type: none"> <li>• Understanding human nature facilitates coping with crisis, chaos, and change.</li> <li>• Crisis creates vulnerability.</li> <li>• To solve problems, order must be dynamic and self-organizing.</li> <li>• Knowing the power of fear can empower you to make better decisions.</li> <li>• Whenever groups of people coexist, there will be a struggle for power.</li> <li>• It is better to examine the consequences of a decision before it is made, than to discover them afterwards.</li> </ul>	<p>These themes are explored in a variety of ways in the final unit of the program, Unit 6: A Time of Rapid Change. The following thematic subdivisions contain texts that address these big ideas/themes:</p> <p>Part 2: "Conflicts Abroad and at Home" includes:            "Wartime Speech," Winston Churchill, pp. 1118            "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122</p> <p>Part 4: "From the National to the Global" includes:</p> <p>"Shooting an Elephant," George Orwell p. 1077-1084            "Train from Rhodesia, The," Nadine Gordimer, pp. 1276</p>
<b>Historical Perspectives</b>	
<p><b>1837–1901:</b> Victoria rules as Queen of England  <b>1847:</b> Emily Bronte's <i>Wuthering Heights</i>, Charlotte Bronte's <i>Jane Eyre</i>  <b>1859:</b> Darwin's <i>Origin of Species</i>; Dickens' <i>A Tale of Two Cities</i>  <b>1882:</b> British forces invade and occupy Egypt and the Sudan; Stevenson's <i>Treasure Island</i></p>	<p>Timeline British and World Events 1833-1901 p. 852-853            The Victorian Period (1833-1901) Historical Background, p. 854-861</p>

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Literary Movements</b>	
Realism, Naturalism	
<b>Literary Authors</b>	
Matthew Arnold, Charlotte Bronte, Emily Bronte, Elizabeth Barrett Browning, Robert Browning, Lewis Carroll, Joseph Conrad, Charles Darwin, Charles Dickens, Sir Arthur Conan Doyle, A.E. Houseman, Alfred Lord Tennyson, Oscar Wilde	From "In Memoriam, A.H.," Alfred Lord Tennyson p. 866-868 "The Lady of Shalott," Alfred Lord Tennyson p. 869-874 from "The Princess," Alfred, Lord Tennyson p. 875 "Ulysses," Alfred Lord Tennyson p. 876-878 "my Last Duchess," Robert Browning p. 885-886 :Life in a love," Robert Browning p. 887 "love Among the Ruins," Robert Browning p. 888-891 "Sonnet 43," Elizabeth Barrett Browning p. 893 from "Hard Times," Charles Dickens p. 904-910 from "Jane Eyre " Charlotte Bronte p. 911-918 "Dover Beach " Mathew Arnold p. 930-931 "Remembrance," Emily Bronte p. 969-970 "To an Athlete Dying Young," A.E. Housman p. 983 "When I Was One-and-Twenty," A.E. Housman p. 984
<b><i>Contemporary British Literature—The 20th Century</i></b>	
<b>1914–1918:</b> World War I <b>1944:</b> Allied troops cross English Channel; invade France <b>1945:</b> World War II ends in Europe	British and World Events Time Line 1901 – Present, p. 1010-1011 The Modern and Postmodern Periods (1901-Present) Historical Background p. 1012-1019
<b>Literary Movements</b>	
Stream of Consciousness	
<b>Literary Authors</b>	
William Golding, James Joyce, Frank O'Conner, George Orwell, George Bernard Shaw, Derek Walcott, H. G. Wells, Virginia Woolf	"Shooting an Elephant," George Orwell p. 1077-1084 "Araby," James Joyce p. 1173-1178 "The Lady in the Looking Glass: A reflection," Virginia Woolf p. 1184-1189 from "Midsummer XXIII," Derek Walcott p. 1286-1287 from "Omeros Chapter XXVIII," Derek Walcott p. 1289-1290



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<b>Focus and Essential Questions and Quotations</b>	
<b>Focus Questions</b>	
<ul style="list-style-type: none"> <li>• How does peer pressure effect change?</li> <li>• When is rebellion justified?</li> <li>• Why do we need rules?</li> <li>• Why does fear make one act in irrational ways?</li> <li>• How does personality dictate reactions?</li> <li>• How did I benefit (or not benefit) from major or minor changes in my life?</li> <li>• What role does society play in structuring our ideals, values, and sense of right and wrong?</li> <li>• How do emotions skew decision making?</li> </ul>	<p>These themes are explored in a variety of ways in the final unit of the program, Unit 6: A Time of Rapid Change. The following thematic subdivisions contain texts that address these big ideas/themes:</p> <p>Part 1: "Waking from the Dream" includes:            "When You are Old," William Butler Yeats p. 1025 (loss)            "The Wild Swans at Coole," William Butler Yeats p. 1027-1028 (loss)            "Do not go Gentle into That Good Night," Dylan Thomas p. 1233 (loss)</p> <p>Part 2: "Conflicts Abroad and at Home" includes:            "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122</p> <p>Part 4: "From the National to the Global" includes:</p> <p>"Shooting an Elephant," George Orwell p. 1077-1084            "Train from Rhodesia, The," Nadine Gordimer, pp. 1276</p>
<b>Essential Questions</b>	
<ul style="list-style-type: none"> <li>• When does society provide a structure for dealing with change/crisis?</li> <li>• What happens when we lose that structure?</li> <li>• How can forward thinking help me make better decisions?</li> </ul>	<p>Part 2: "Conflicts Abroad and at Home" includes:            "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122</p> <p>Part 4: "From the National to the Global" includes:</p> <p>"Shooting an Elephant," George Orwell p. 1077-1084            "Train from Rhodesia, The," Nadine Gordimer, pp. 1276</p>
<ul style="list-style-type: none"> <li>• How will I know when to risk failure for possible success?</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Reading Strategy: Evaluating characters' decisions, p.1297</p> <p>"Devoted Son, A," Desai, Anita, pp. 1298</p>

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Quotations</b>	
<p>"The <i>real</i> real world demands that we learn to cope with chaos, that we understand what motivates humans, that we adopt strategies and behaviors that lead to order, not more chaos... When chaos erupts, it not only destroys the current structure, it also creates the conditions for new order to emerge.," Margaret Wheatley</p>	<p>"Wartime Speech," Winston Churchill, pp. 1118</p> <p>"Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122 (resourcefulness, survival)</p>
<p>"The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man.," George Bernard Shaw</p>	<p>"Right Stuff, from The," Tom Wolfe, pp. 1325</p>
<p>"Of the four," he writes, "Fear is the most potent. In a skilled surgeon's hands, Fear cuts through the layers of fat around a reader's brain, jabbing and needling until, trembling with the unquenchable desire built on frustration, the recipient of your Fear message grabs his pen or his phone to soothe his fever.," Herschell Gordon Lewis</p>	<p>"Soldier, The," Rupert Brooke, pp. 1104</p> <p>"Wirers," Siegfried Sasson, pp. 1106</p> <p>"Anthem for Doomed Youth," Wilfred Owen, pp. 1107</p> <p>"Birds on the Western Front," Saki, pp. 1108</p>
<p>William Faulkner's advice to writers: "He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed - love and honor and pity and pride and compassion and sacrifice... The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past.," William Faulkner Nobel Banquet Speech, 1949</p>	<p>"This poem...was also an argument, an outcry against the backwardness I was born in and the inadequate political solutions that had been found for it...I think you have to free yourself from your own pain and past." From the Author's Desk, James Berry, p. 942</p> <p>"Each of us had to experiment to find out how to express Indian thoughts and experiences in this foreign language." Anita Desai, p.1009</p>
<p>"The chief obstacle to the progress of the human race is the human race." Don Marquis</p>	<p>"Our age is in many ways unique, full of events and phenomena which never occurred before and can never happen again. They distort our thinking, making us believe that what is true now will be true forever, though perhaps on a larger scale." Quote from "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314</p>

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**(Grade 11)**

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<b>Literary Genre</b>	
<b>Focus/ Anchor texts</b>	
<b>Narrative Text</b>	
<i>Lord of the Flies</i> William Golding	
<b>Informational text</b>	
"Leadership Lessons for the Real World," <i>Leader to Leader Magazine</i> Margaret Wheatley <a href="http://www.margaretwheatley.com/articles/leadershiplessons.html">http://www.margaretwheatley.com/articles/leadershiplessons.html</a>	Using the Internet: R26–R27  Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
"Putting Chaos in Order," Andrei Codrescu <i>Downtown Express</i> 18.39 (2006) <a href="http://www.downtownexpress.com/de_144/theppenypost.html">http://www.downtownexpress.com/de_144/theppenypost.html</a>	From, "A Journal of the Plague Year," Daniel Defore, p. 511-516
"New Orleans After Katrina – What Urban Myths Say about U.S.," R. Granfield Social commentary <a href="http://www.newswise.com/articles/view/515573/Response%20to%20Hurricane%20Katrina">http://www.newswise.com/articles/view/515573/Response to Hurricane Katrina</a>	"Wartime Speech," Winston Churchill, pp. 1118  "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122 (resourcefulness, survival)
"After the Chaos," <a href="http://www.businessweek.com/magazine/content/05_38/b3951422.htm">http://www.businessweek.com/magazine/content/05_38/b3951422.htm</a>	
<b>Linking texts</b>	
<b>Media</b>	
Interactive Interview Archive of 9/11 <a href="http://www9.nationalgeographic.com/channel/in-side911/index.html">http://www9.nationalgeographic.com/channel/in-side911/index.html</a>	Using the Internet: R26–R27  Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<i>Lord of the Flies</i> (film) "I Shot An Arrow Into the Air," <i>The Twilight Zone</i> (download video \$1.99) <a href="http://video.google.com/videoplay?docid=1415679119464858876&amp;q=twilight+zone+and+i+shot+an+arrow">http://video.google.com/videoplay?docid=1415679119464858876&amp;q=twilight+zone+and+i+shot+an+arrow</a> (text resource) <a href="http://www.scifi.com/cableintheclassroom/twilghtzone/tz.1025.html">http://www.scifi.com/cableintheclassroom/twilghtzone/tz.1025.html</a>	From, "A Journal of the Plague Year," Daniel Defore, p. 511-516  "Wartime Speech," Winston Churchill, pp. 1118
Alan Cheuse reviews William Golding's <i>Lord of the Flies</i> , 50 years after its first publication; NPR March 29, 2004 (2:32) (audio) <a href="http://www.npr.org/templates/story/story.php?storyId=1800369">www.npr.org/templates/story/story.php?storyId=1800369</a>	"Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122 (resourcefulness, survival)

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**(Grade 11)**

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<b>Music Lyrics</b>	
"Lord of the Flies," Iron Maiden, <i>X Factor</i> , 1995 <a href="http://www.darklyrics.com/lyrics/ironmaiden/thexfactor.html#2">http://www.darklyrics.com/lyrics/ironmaiden/thexfactor.html#2</a>	"A Song: Men of England," Percy Shelley p. 815
<b>Texts</b>	
"Want More Response? Get All Emotional," <a href="http://aherncomm.com/free/enews/v02_n12.htm">http://aherncomm.com/free/enews/v02_n12.htm</a>	Using the Internet: R26–R27
<i>Magnetic Selling</i> , Chapter 2 "Words and Phrases That Get People to Want to Do Business with You," Herschell Gordon Lewis	<i>Communications Workshops: Analyzing Advertising</i> , 416, <i>Analyzing Persuasive Techniques</i> , 646, <i>Critiquing Persuasive Devices</i> , 846, <i>Delivering Persuasive Speech</i> , 1004, <i>Analyzing Bias in News Media</i> , 1340
<b>Speeches/Essays</b>	
"Components of an Effective Presentation or Speech," Jim Burke <a href="http://www.englishcompanion.com/pdfDocs/introspeeches.pdf">http://www.englishcompanion.com/pdfDocs/introspeeches.pdf</a>	Using the Internet: R26–R27  <i>Communications Workshops: Delivering Autobiographical Presentations</i> , 220, <i>Delivering Persuasive Speech</i> , 1004; <i>Debate</i> , 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; <i>Speech</i> , 158, 325, 489, 553, 646, 821, 1004, R40
<b>Poetry, Essays, and Other Works and Authors from the Time Period</b>	
M. Arnold, C. Bronte, E. Bronte, E. B. Browning, R. Browning, L. Carroll, J. Conrad, C. Darwin, C. Dickens, A. C. Doyle, W. Golding, A.E. Houseman, J. Joyce, F. O'Connor, G. Orwell, G. B. Shaw, A. L. Tennyson, D. Walcott, H. G. Wells, O. Wilde, V. Woolf	From "In Memoriam, A.H.," Alfred Lord Tennyson p. 866-868 "The Lady of Shalott," Alfred Lord Tennyson p. 869-874 from "The Princess," Alfred, Lord Tennyson p. 875 "Ulysses," Alfred Lord Tennyson p. 876-878 "my Last Duchess," Robert Browning p. 885-886 "Life in a love," Robert Browning p. 887 "love Among the Ruins," Robert Browning p. 888-891 "Sonnet 43," Elizabeth Barrett Browning p. 893 from "Hard Times," Charles Dickens p. 904-910 from "Jane Eyre " Charlotte Bronte p. 911-918 "Dover Beach " Mathew Arnold p. 930-931 "Remembrance," Emily Bronte p. 969-970 "To an Athlete Dying Young," A.E. Housman p. 983 "When I Was One-and-Twenty," A.E. Housman p. 984 "Shooting an Elephant," George Orwell p. 1077-1084

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
	(Continued) "Araby," James Joyce p. 1173-1178 "The Lady in the Looking Glass: A reflection," Virginia Woolf p. 1184-1189 from "Midsummer XXIII," Derek Walcott p. 1286-1287 from "Omeros Chapter XXVIII," Derek Walcott p. 1289-1290
<b>Teacher Resources</b>	
Reporters' Notes <i>Tools for Thought Graphic</i> <i>Organizers for your Classroom</i> Burke, Jim (2002)	Using diagrams, 722–725; maps, 90; text aids, 305, 307, 310, 313, 315, 317, 322, 324; visuals as key to meaning, 679, 685; Read a chart, 426; Read a map, 660; Charting, 939, 1199; cause-and-effect relationships, 881; to compare definitions, 570; to comparing viewpoints, 959; for evaluation, 1328; Chart, 203, R40
Websites for Think Alouds <a href="http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/thinkaloud.htm">http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/thinkaloud.htm</a> <a href="http://school.discovery.com/lessonplans/programs/flies/">http://school.discovery.com/lessonplans/programs/flies/</a>	Using the Internet: R26–R27  Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<b>Genre Study and Literary Analysis</b>	
<b>Narrative Text</b>	
<b>Genre Study</b>	
Characteristics of	
• realistic fiction	Realism, 297, R17
• science fiction	<i>Opportunities to address this standard can be found on the following pages:</i>  "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314  "Right Stuff, from The," Tom Wolfe, pp. 1325
• literary movements	
- Realism	Realism, 297, R17
- Naturalism	Naturalism, R15
- Stream of Consciousness	Stream-of-consciousness, 1183, 1197

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
- Emerging Modernism Author study of	Modernism, 1015, 1039, 1040, 1051, R15  <i>Unit Introductions:</i> Historical background of Modern and Postmodern Periods, 1012–1019
• poet from time period	“Arundel Tomb, An,” Larkin, Philip, pp. 1252  from “Midsummer XXIII,” Derek Walcott p. 1286-1287  from “Omeros Chapter XXVIII,” Derek Walcott p. 1289-1290
<b><i>Literary Elements</i></b>	
• character study	Character/ Characterization, 97, 99, 100, 102, 104, 107, 108, 111, 112, 114, 116, 118, 120, 208, 212, 220, 296, 416, 898–899, 1156–1157, 1263, 1269, 1271, 1297, 1302, 1303, 1306, 1307, 1309, R11
• function of major/minor characters	Character/ Characterization, 97, 99, 100, 102, 104, 107, 108, 111, 112, 114, 116, 118, 120, 208, 212, 220, 296, 416, 898–899, 1156–1157, 1263, 1269, 1271, 1297, 1302, 1303, 1306, 1307, 1309, R11
• symbolism (universal vs. contextual)	Symbol, 679, 683, 685, 1023, 1033, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, R19
• situational irony	Irony of situation, 1075, 1085
• conflicts (internal and external)	Conflict (internal/external), 342, 346, 348, 352, 355, 358, R11
• parody (The Choral Island)	Parody, R16
• allegory (moral, social, religious)	Allegory, R10
<b><i>Literary Devices</i></b>	
• flashbacks	
• figurative language, imagery	Figurative language, 220, 704–705, 761, 763, 766, 770, 771, R13 Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004, R13

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
• metaphor, simile, and allusion	Metaphor, 281, 288, 704–705, 761, 771, R14 Simile, 704–705, 761, 771, R18 Allusion, 1045, 1046, 1117, 1127, 1285, 1291, R10
• foreshadowing	
• point of view	Point of view, 503, 514, 517, 1143, 1152, 1156–1157, 1165, 1174, 1183, 1187, 1191, 1192, 1195, 1197. R17
• diction	Diction, 555, 560, 569, 646, 707, 719, 1131, 1139, R12
<b><i>Historical/Cultural</i></b>	
• What do our actions say about our nature?	"Our age is in many ways unique, full of events and phenomena which never occurred before and can never happen again. They distort our thinking, making us believe that what is true now will be true forever, though perhaps on a larger scale." Quote from "We'll Never Conquer Space, from," Clarke, Arthur C., pp. 1314
• What is the role of society in <i>Lord of the Flies</i> and today?	<i>Opportunities to address this standard can be found on the following pages:</i>  "Shooting an Elephant," George Orwell p. 1077-1084
<b><i>Critical Perspectives</i></b>	
• moral dilemma	"Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849  "Shooting an Elephant," George Orwell p. 1077-1084  "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122
• social hierarchies	"This poem...was also an argument, an outcry against the backwardness I was born in and the inadequate political solutions that had been found for it...I think you have to free yourself from your own pain and past." From the Author's Desk, James Berry, p. 942  "Each of us had to experiment to find out how to express Indian thoughts and experiences in this foreign language." Anita Desai, p.1009

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MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<b>Informational text</b>	
<i>Genre Study</i>	
Characteristics of	
<ul style="list-style-type: none"> <li>• news articles</li> </ul>	<i>Reading Informational Materials: Newspaper Articles, 398–401</i>  "Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849
<ul style="list-style-type: none"> <li>• interviews</li> </ul>	Interview, radio, 89  Interview, 379, 625, R40
<ul style="list-style-type: none"> <li>• reviews</li> </ul>	Review, film, 939  Critique, film, 1129  Political critique of art, 1285, 1291
<i>Elements of a News Article</i>	
<ul style="list-style-type: none"> <li>• short separated, telegraphic sentences</li> <li>• immediately establishes subject and purpose</li> <li>• uses language appropriate to audience and subject</li> <li>• uses quotations where appropriate</li> <li>• minimal use of jargon</li> <li>• clear purpose to the information</li> <li>• includes only essential information</li> <li>• effective page layout for clarity</li> </ul>	<i>Reading Informational Materials: Newspaper Articles, 398–401</i>  Reports on Victorian newspaper, 959  Media flip-through, 1331



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**(Grade 11)**

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<b><i>Elements of a Review</i></b>	
<ul style="list-style-type: none"> <li>• focuses on performance, person, product</li> <li>• compares key aspects of the subject with others</li> <li>• establishes reviewer’s authority</li> <li>• maintains objective tone throughout</li> <li>• identifies and applies criteria</li> <li>• clarifies purpose of the review (perform, persuade)</li> <li>• limited in scope; includes only essential aspects</li> <li>• includes telling examples that support opinion</li> <li>• offers balanced treatment</li> <li>• anticipates questions and needs of audience</li> </ul>	<p>Review, film, 939</p> <p>Critique, film, 1129</p> <p>Political critique of art, 1285, 1291</p> <p>Also see:</p> <p><i>Writing Workshops</i>: Persuasive Essay, 406–413;  <i>Timed Writing Applications</i> (including essay):            Persuasive, 93, Response, critical, 457, 1115, to            criticism, 65, 397, 519, 721, 803, 1035, 1053,            Analysis, argument, 1323, Problem-and-            solution, 1154; <i>Revising paragraphs</i>: parallelism            to create persuasive tone, 279; for persuasive            language, 821; <i>Revising tone</i>: persuasive, 468;  <i>Developing Style</i>: persuasive evidence, 411;  <i>From the Scholar’s Desk</i>: Frank Kermod on            Persuasion, 409; Speech: persuasive, 646, 821,            1004; Editorial, on political issue, 821; Letter to            an editor, 279</p>
<b><i>Text Criteria</i></b>	
<ul style="list-style-type: none"> <li>• ACT Characteristics of Complex Text</li> </ul>	<p>Preparing for college entrance, the new SAT, and            AP Exams, R41–R43</p>
<b>Reading, Listening/Viewing Strategies and Activities</b>	
<b>Reading</b>	
<b><i>Narrative Text</i></b>	
<ul style="list-style-type: none"> <li>• Analyze <i>Lord of the Flies</i> considering Margaret Wheatley’s article; discuss the conditions that would have existed for the “boys,” in <i>Lord of the Flies</i> to realize a new order from the chaos created by their crisis</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p><i>Reading Informational Materials</i>: Newspaper Articles, 398–401</p> <p>Reports on Victorian newspaper, 959</p> <p>Media flip-through, 1331</p>

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<b><i>Informational Text</i></b>	
<ul style="list-style-type: none"> <li>• Read the three informational anchor texts together to understand the conditions of vulnerability created by crisis. Relate this phenomenon to real world situations</li> </ul>	<p><i>This theme is explored in part 2 of unit 6: Conflicts Abroad and at Home</i></p> <p><i>Some selections that focus on this theme include:</i></p> <p>"Soldier, The," Rupert Brooke, pp. 1104  "Wirers," Siegfried Sasson, pp. 1106  "Anthem for Doomed Youth," Wilfred Owen, pp. 1107  "Birds on the Western Front," Saki, pp. 1108</p>
<b><i>Listening/Viewing</i></b>	
<ul style="list-style-type: none"> <li>• Participate in Think Alouds for narrative and informational text</li> </ul>	<p>Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40</p>
<ul style="list-style-type: none"> <li>• In The <i>Twilight Zone</i> segment, examine the role fear plays in decision-making during a crisis</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Review, film, 939</p>
<ul style="list-style-type: none"> <li>• Listen to interviews from 9/11; identify creative decisions that helped them survive and decisions that caused others to perish unnecessarily</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Interview, radio, 89</p> <p>Interview, 379, 625, R40</p>
<ul style="list-style-type: none"> <li>• Actively participate in small and large group discussions of literature studied in class and in book club reading groups</li> </ul>	<p>Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40</p>
<ul style="list-style-type: none"> <li>• Listen to and discuss Alan Cheus' review of <i>Lord of the Flies</i>; listen for and identify the elements of a review; use it as a model for writing your own review of a novel (book club or anchor text) and/or movie</li> <li>• Read and discuss literary criticism of <i>Lord of the Flies</i></li> <li>• Engage in book clubs/literature circles choosing among five to six teacher-selected texts that support the unit focus</li> </ul>	<p>Review, film, 939</p> <p>Critique, film, 1129</p> <p>Political critique of art, 1285, 1291</p> <p><i>Thinking About the Commentary</i> (Translator, Scholar and Author Selection Introductions): 37, 301, 606, 689, 942, 1295</p>

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<b>Writing, Speaking, Expressing Strategies and Activities</b>	
<b>Writing to Learn</b>	
<ul style="list-style-type: none"> <li>• Annotate text</li> <li>• Quotation notebook</li> </ul>	Prewriting note-taking for summary, 247, note-taking to focus on theme, 634, reviewing notebooks, journals, and textbooks, 993
<ul style="list-style-type: none"> <li>• Take two-sided notes documenting and explaining symbolism and allegory in the text</li> </ul>	Symbol, 679, 683, 685, 1023, 1033, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, R19  Allegory, R10
<ul style="list-style-type: none"> <li>• Journal entries citing examples of people demonstrating strengths and having the capacity to find solutions in a time of crisis.</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i>  Journal, investigative, 341  Writer's journal, 413, 643, 843, 1001, 1337  Prewriting reviewing notebooks, journals, and textbooks, 993
<b>Dialogue Journals or Data Walls</b>	
<ul style="list-style-type: none"> <li>• Respond to focus questions</li> </ul>	Critical Reading (Comprehension Questions): 22, 26, 29, 62, 82, 86, 119, 133, 155, 175, 184, 193, 195, 197, 200, 242, 244, 252, 260, 262, 273, 276, 283, 284, 287, 323, 339, 357, 377, 394, 437, 439, 441, 444, 451, 453, 454, 462, 463, 465, 475, 477, 486, 493, 497, 510, 516, 532, 539, 550, 561, 568, 579, 582, 597, 600, 611, 622, 668, 671, 674, 682, 684, 696, 713, 716, 718, 753, 756, 763, 767, 770, 777, 780, 784, 792, 797, 800, 814, 818, 827, 830, 868, 874, 878, 887, 891, 893, 910, 918, 931, 934, 936, 947, 953, 956, 970, 972, 974, 982, 984, 1025, 1026, 1028, 1030, 1032, 1041, 1043, 1050, 1059, 1061, 1064, 1066, 1084, 1097, 1105, 1107, 1112, 1121, 1126, 1134, 1136, 1138, 1151, 1172, 1178, 1189, 1196, 1215, 1220, 1233, 1235, 1238, 1246, 1255, 1257, 1258, 1270, 1280, 1287, 1290, 1308, 1320
<ul style="list-style-type: none"> <li>• Collect the language of emotions associated with crisis</li> </ul>	Charged language, 271, 277, 416; Emotive language, 949, 953, 955, 957

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<b><i>Personal Narrative</i></b>	
<ul style="list-style-type: none"> <li>• Identify a time when you, another person you know, or someone you have read about demonstrated resilience</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p><i>Writing Workshops:</i> Autobiographical narrative, 210–220</p> <p>Writing: account of a remarkable person, 1273,</p>
<b>Writing to Demonstrate Learning</b>	
<b><i>Essay Options</i></b>	
Comparative Essay	
<ul style="list-style-type: none"> <li>• Describe a time in your life when there was chaos because a leader or teacher was not with the group or class for a period of time. Contrast your experiences to those of the boys in <i>Lord of the Flies</i>.</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Relating broad themes to personal experience, 500</p>
Persuasive Essay	
<ul style="list-style-type: none"> <li>• Consider the following quote... “When chaos erupts, it not only destroys the current structure, it also creates the conditions for new order to emerge.” Margaret Wheatley Write how this quotation applies to <i>Lord of the Flies</i>, real situations like Katrina, or a situation in your own life.</li> </ul>	<p>“Wartime Speech,” Winston Churchill, pp. 1118  “Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122</p>
Descriptive Essay	
<ul style="list-style-type: none"> <li>• Describe the human instinct to survive (characters’ actions) by citing examples from the anchor and linking texts.</li> </ul>	<p>Writing: essay on human behavior, 603, editorial on a political issue, 821</p>

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<b>Exploratory Essay</b>	
<ul style="list-style-type: none"> <li>• Consider how self organizing evokes creativity and results in new solutions and a new world order.</li> <li>• How does this idea account for unusual heroes and support systems in a time of crisis? Use anchor and linking text for examples.</li> </ul>	<p>“Declaration of Independence, from The,” Jefferson, Thomas, pp. 588</p> <p>“Speech to Parliament: In Defense of the Lower Classes,” Byron, George Gordon, Lord, pp. 812</p> <p>“On the Passing of the Reform Bill,” Macaulay, Thomas Babington, pp. 816</p> <p>“Vindication of the Rights of Woman, from A,” Wollstonecraft, Mary, pp. 828</p> <p>“Wartime Speech,” Winston Churchill, pp. 1118</p> <p>“Defending Nonviolent Resistance,” Mohanda Gandhi, pp. 1122</p>
<b>News Article or News Story</b>	
<ul style="list-style-type: none"> <li>• Write a news article or story about the boys’ rescue and return to England.</li> </ul>	<p><i>Reading Informational Materials:</i> Newspaper Articles, 398–401</p> <p>“Condition of Ireland: Illustrations of the New Poor-Law,” pp. 950 from the Illustrated London News, December 15, 1849</p> <p>Reports on Victorian newspaper, 959</p> <p>Media flip-through, 1331</p>
<ul style="list-style-type: none"> <li>• Use Reporters’ Notes; conduct mock interviews with the boys and with people providing different perspectives.</li> <li>• Include mock statements made by the interviewees.</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Interview, radio, 89</p> <p>Interview, 379, 625, R40</p>
<b>Research Activity</b>	
<ul style="list-style-type: none"> <li>• Research news articles about a current crisis or national disaster and evaluate the method in which key leaders responded; analyze the articles to identify the key elements</li> <li>• Analyze the current crisis in light of <i>Lord of the Flies</i>, “Putting Chaos in Order,,” “New Orleans After Katrina,,” and “Leadership Lessons for the Real World,,”</li> <li>• Report your findings in news article format</li> </ul>	<p><i>Reading Informational Materials:</i> Newspaper Articles, 398–401</p> <p>“Condition of Ireland: Illustrations of the New Poor-Law,” pp. 950 from the Illustrated London News, December 15, 1849</p> <p>Reports on Victorian newspaper, 959</p> <p>Media flip-through, 1331</p>

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<b>Formal Research Report</b>	
<ul style="list-style-type: none"> <li>• Complete formal research report begun in Unit 11.3</li> </ul>	<p><i>Writing Workshops:</i> Research paper, 992–1001, Multimedia Report, 1330–1337; also see: <i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27</p>
<b>Authentic Writing</b>	
<ul style="list-style-type: none"> <li>• Write a review of <i>Lord of the Flies</i>; generate questions, establish criteria, incorporate elements of a review; share in class book club format</li> <li>• Critique reviews using class-generated rubric; share data on data wall</li> </ul>	<p>Review, film, 939</p> <p>Critique, film, 1129</p> <p>Political critique of art, 1285, 1291</p> <p>Also see:</p> <p><i>Timed Writing Applications</i> (including essay): Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 1035, 1053</p>
<b>Speaking</b>	
<ul style="list-style-type: none"> <li>• Recite poetry from time period</li> </ul>	<p>Interpretation, oral, 32, 255, 896, 939, 1035, 1249, R40; Oral Reading, 65, 447, 585, 677, 687, 759, 977, 1069, 1100, 1141; also see: Recital, sonnet, 265; Parable, retelling, 290; Ballad, 500; Performance, town crier, 519; Reenactment, 570; Monologue, 603, 959; Play, radio, 699; Eulogy, 773, 1261; Contest, Victorian poetry, 987; Soliloquy, 1224; Recitation, poetic, 1293</p>
<b>Expressing</b>	
<ul style="list-style-type: none"> <li>• Interpret parts of the novel in a dramatic performance, music video, dance, or art</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Reenactment, 570; Monologue, 603, 959; Play, radio, 699; Eulogy, 773, 1261; Soliloquy, 1224</p>

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<b>On-Going Literacy Development</b>	
<b>Student Goal Setting and Self-Evaluation Strategies</b>	
<ul style="list-style-type: none"> <li>• Maintain writing portfolio</li> <li>• Reflect on selected journal entry</li> <li>• Reflect on two pieces of unit writing that represent best effort</li> </ul>	Reflecting/Assessing (journal/rubric), 216, 413, 643, 843, 1001, 1337, R34  Job Portfolio and Résumé, 836–843
<ul style="list-style-type: none"> <li>• Monitor growth using literacy indicators</li> </ul>	
<ul style="list-style-type: none"> <li>- language fluency</li> <li>- reading complexity</li> <li>- modes of discourse</li> </ul>	Reading and Vocabulary Handbook: R1–R9  Tips for Improving Reading Fluency: R5–R6  <i>Assessment Workshops:</i> Critical Reading: Sequential Order, 219, Critical Reading: Forms of Propaganda, 415, 645, Critical Reading: Critical Reasoning, 845, Critical Reading: Paired Passages, 1003, Critical Reading: Strategy, Organization, and Style, 1339
<ul style="list-style-type: none"> <li>• Evaluate tendency toward dispositions and their appropriate application</li> </ul>	Reading Informational Materials (Assessment Practice): 93, 401, 633, 725, 964, 1073  <i>Assessment Workshops:</i> 219, 415, 645, 845, 1003, 1339  Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b>Daily Language fluency</b>	
<b>Reading</b>	
<ul style="list-style-type: none"> <li>• High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43  For Further Reading, 221, 417, 647, 847, 1005, 1341
<b>Reading Portfolio</b>	
Recording reading with three levels of support	
1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study	<i>Writing About Literature:</i> Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329

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2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies	For Further Reading, 221, 417, 647, 847, 1005, 1341  <i>Connections: American Literature, 204–207, 402–403, 626–629, 700–702, 988–989, 1325–1327</i>
<b><i>Reading Strategies</i></b>	
<ul style="list-style-type: none"> <li>• Skim text for essential information</li> </ul>	<p>News scan, 407</p> <p>Media flip-through, 1331</p>
<ul style="list-style-type: none"> <li>• Think, write, pair, share new texts</li> </ul>	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
<ul style="list-style-type: none"> <li>• Time reading to determine time commitment for each text</li> </ul>	Reading and Vocabulary Handbook: R1–R9  Tips for Improving Reading Fluency: R5–R6
<b><i>Vocabulary Development</i></b>	
<ul style="list-style-type: none"> <li>• Understand how languages and dialects are used to communicate effectively in different roles and different circumstances</li> </ul>	
<ul style="list-style-type: none"> <li>- The boys' use of language before and after they arrive on the island. With so much time spent trying to survive, they no longer have the energy to keep up the normal conventions of society</li> </ul>	
<ul style="list-style-type: none"> <li>• Understand the implications and potential consequences of language use</li> </ul>	
<ul style="list-style-type: none"> <li>- As communication between the boys begins to break down, tensions escalate</li> </ul>	
<ul style="list-style-type: none"> <li>• Understand the appropriate uses and implications of casual or informal language vs. professional language</li> </ul>	
<ul style="list-style-type: none"> <li>• Recognize language bias</li> </ul>	
<ul style="list-style-type: none"> <li>- diction</li> </ul>	
<ul style="list-style-type: none"> <li>- voice</li> </ul>	
<ul style="list-style-type: none"> <li>• words from selection</li> </ul>	
<ul style="list-style-type: none"> <li>• academic vocabulary</li> </ul>	
<ul style="list-style-type: none"> <li>• technical/specialized vocabulary</li> </ul>	



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<ul style="list-style-type: none"> <li>• word etymology and variation</li> <li>• find current uses in Google News</li> </ul>	
<b>Writing</b>	
<i>Writing Strategies</i>	
<ul style="list-style-type: none"> <li>• process writing</li> </ul>	<p><i>Writing Workshops:</i> Autobiographical narrative, 210–220, Persuasive Essay, 406–413, Reflective Essay, 636–643, Job Portfolio and Résumé, 836–843, Research paper, 992–1001, Multimedia Report, 1330–1337</p> <p>Writing (Build Language Skills – includes Prewriting, Drafting, Revising and Model): 32, 65, 89, 122, 136, 158, 187, 203, 247, 255, 265, 279, 290, 326, 360, 380, 397, 447, 457, 468, 489, 500, 519, 535, 553, 571, 585, 603, 625, 677, 687, 699, 720, 759, 773, 787, 803, 821, 833, 881, 896, 921, 939, 959, 977, 987, 1035, 1053, 1069, 1087, 1111, 1115, 1129, 1141, 1154, 1181, 1199, 1223, 1249, 1261, 1273, 1283, 1293, 1311, 1323</p>
<ul style="list-style-type: none"> <li>• language appropriate for purpose and audience</li> </ul>	Analysis of audience, 603; Narrowing topic by finding focus, 208, 404, 407, 834, 990, 1328
<ul style="list-style-type: none"> <li>• revise own writing using proofreading checklist/rubric</li> </ul>	<p>Editing/Proofreading, 413, 643, 843, 1001, 1337, R47</p> <p><i>Writing Workshops:</i> Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34</p>
<ul style="list-style-type: none"> <li>• critique own writing for sophisticated sentence structure</li> </ul>	Revising sentences: 158, 519, 677, 773, 987, 996, 1069, 1141, 1181, 1261, 1334
<ul style="list-style-type: none"> <li>• cite sources using MLA conventions</li> </ul>	<p><i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Writing Workshops:</i> Research paper, 992–1001; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27</p>

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<ul style="list-style-type: none"> <li>• evaluate own writing</li> </ul>	<i>Writing Workshops</i> : Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
<b><i>Grammar Skills</i></b>	
<ul style="list-style-type: none"> <li>• grammar and rhetoric mini-lessons</li> </ul>	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322
<ul style="list-style-type: none"> <li>• practice skills for PSAT/PLAN success</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43
<b><i>Grammar Instruction to</i></b>	
<ul style="list-style-type: none"> <li>• enrich writing: add detail, style, voice</li> </ul>	Revising (includes general, content, overall structure, paragraphs, sentences, style, tone, and word choice), 32, 65, 89, 158, 203, 209, 214, 290, 405, 408, 410, 447, 457, 468, 489, 519, 535, 585, 603, 635, 640, 677, 721, 759, 773, 803, 833, 835, 840, 896, 987, 991, 996, 1035, 1053, 1069, 1097, 1129, 1141, 1154, 1181, 1261, 1273, 1283, 1311, 1323, 1329, 1334
<ul style="list-style-type: none"> <li>• create organizational coherence and flow</li> </ul>	Revising style: for transitions, 209, consistent, 290, for varying sentence length, 405, general, 408, thought shots to elaborate, 489, for word choice, 635, for vague language, 835, for sentence variety, 991, for consistency, 1097, to avoid ambiguity, 1329
<ul style="list-style-type: none"> <li>• make writing conventional</li> </ul>	<i>Writing Workshops</i> : Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
Additional MDE Grammar Resource	
"Power of Language," Module (ELA Companion Document)	See ExamView Test Bank and Student Express CD-ROM for additional grammar support. (Listed in Teacher's Edition interleaf pages).

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<b>Act College Readiness Standards</b>	
<i>English</i>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Topic Development in Terms of Purpose and Focus</li> </ul>	<p>Writing working thesis, 208, 404, 634, 990; also see: Choosing Topic by charting, 211, 255; Narrowing Topic by charting, 404, 990; Gathering Details by charting, 939, 1199; charting cause-and-effect relationships, 881; organizing details, 699; organizing materials, 1331</p>
<ul style="list-style-type: none"> <li>• Organization, Unity, and Coherence</li> </ul>	<p><i>Assessment Workshops: Critical Reading: Strategy, Organization, and Style, 1339</i></p> <p>Relating structure to theme, 257, 263; Dramatic structure, 1251, 1255, 1259; <i>Using: text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685; Assessment Workshops: Forms of Propaganda, 415, 645, Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Reading stanzas as units of meaning, 967, 970, 975; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i></p>
<ul style="list-style-type: none"> <li>• Word Choice in Terms of Style, Tone, Clarity, and Economy</li> </ul>	<p>Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004; Appeal, 408, 410, 823; Charged language, 271, 277, 416; Dramatic irony, 342, 348, 358; Emotional appeal, 408, 646, 823; Emotive language, 949, 953, 955, 957; Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757; Narrative style, 281, 288, 1324, R21; Poetic sound devices, 220, 704–705, 729, 731, 732, 734, 737, 738, 740, 742, 744, 747, 750, 755, 757; Reasoned argument, 271, 277; Verbal irony, 1075, 1085; Voice, 1231, 1233, 1234, 1236, 1241, 1243, 1247, R19; <i>also see: From the Translator's Desk: Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; From the Author's Desk: Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840</i></p>

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• Sentence Structure and Formation</li> </ul>	Revising Sentences: sentence order, 158, checking for accuracy, 519, balancing comparisons, 677, to strengthen transitions, 1334; also see: Analyzing difficult sentences, 97, 99, 102, 105, 107, 109, 113, 114, 116, 120
<ul style="list-style-type: none"> <li>• Conventions of Usage</li> </ul>	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322  <i>Writing Workshops:</i> Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
<ul style="list-style-type: none"> <li>• Conventions of Punctuation</li> </ul>	Punctuation, 64, 88, 157, 202, 832, 920, R6, R46, R47
<b><i>Reading</i></b>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Main Ideas and Author’s Approach</li> </ul>	Identifying, main points and support, 1117, 1121, 1122, 1127
<ul style="list-style-type: none"> <li>• Supporting Details</li> </ul>	Identifying, main points and support, 1117, 1121, 1122, 1127
<ul style="list-style-type: none"> <li>• Sequential, Comparative, and Cause-Effect Relationships</li> </ul>	Organizing, sequential order, 219, chronological order, 398, 960, 964
<ul style="list-style-type: none"> <li>• Meanings of Words</li> </ul>	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list)  Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322

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MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<ul style="list-style-type: none"> <li>• Generalizations and Conclusions</li> </ul>	<p>Generalize, 22, 29, 133, 184, 193, 244, 273, 357, 437, 454, 493, 516, 684, 716, 753, 767, 878, 956, 1134, 1258, 1308</p> <p>Hasty generalization, 411</p> <p>Draw conclusions, 22, 29, 82, 86, 119, 133, 175, 184, 193, 195, 242, 244, 252, 262, 283, 284, 286, 287, 394, 437, 439, 441, 444, 451, 462, 464, 465, 486, 497, 510, 516, 561, 579, 597, 600, 671, 674, 682, 696, 713, 716, 753, 756, 763, 767, 770, 777, 792, 800, 818, 868, 874, 878, 887, 893, 910, 918, 931, 934, 936, 953, 970, 972, 974, 982, 1025, 1026, 1028, 1030, 1032, 1041, 1043, 1050, 1064, 1084, 1097, 1107, 1112, 1121, 1126, 1134, 1136, 1151, 1172, 1178, 1189, 1196, 1220, 1235, 1238, 1255, 1258, 1270, 1280, 1287, 1290, 1320</p>
<b>Writing</b>	
Write text that	
<ul style="list-style-type: none"> <li>• Expresses Judgments</li> <li>• Focuses on the Topic</li> <li>• Develops a Position</li> <li>• Organizes Ideas</li> </ul>	<p><i>Writing Workshops</i>: Persuasive Essay, 406–413; <i>Timed Writing Applications</i> (including essay): Persuasive, 93, Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053, Analysis, argument, 1323, Problem-and-solution, 1154; <i>Revising paragraphs</i>: parallelism to create persuasive tone, 279; for persuasive language, 821; <i>Revising tone</i>: persuasive, 468; <i>Developing Style</i>: persuasive evidence, 411; <i>From the Scholar’s Desk</i>: Frank Kermode on Persuasion, 409; Speech: persuasive, 646, 821, 1004; Editorial, on political issue, 821; Letter to an editor, 279</p>

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• Uses Language Effectively</li> </ul>	
<ul style="list-style-type: none"> <li>- conventions (grammar, usage, mechanics)</li> <li>- vocabulary (precise, varied)</li> <li>- sentence structure variety (vary pace, support meaning)</li> </ul>	<p>Revising content: 89, 203, 209, 405, 447, 635, 721, 833, 835, 896, 991, 1053, 1154, 1311, 1329</p> <p>Revising overall structure, 214, 410, 603, 640, 803, 840, 1323, 1334</p> <p>Revising paragraphs: 279, 687, 821, 996</p> <p>Revising word choice: 214, 408, strengthening connections, 640, strong, active language, 840</p> <p>Editing/Proofreading, 413, 643, 843, 1001, 1337, R47</p>
<b>Unit 11.5 THE DNA OF SURVIVAL-CONTEMPORARY WORLD LITERATURE –THE 20TH CENTURY</b>	
<b>Anchor text</b>	
<i>Night</i> and excerpts from <i>Hiroshima</i>	
<b>Grade 11 Disposition</b>	
Transformational Thinking	
<b>Big Ideas</b>	
<ul style="list-style-type: none"> <li>• survival</li> <li>• resourcefulness</li> <li>• loss</li> <li>• connectedness</li> </ul>	<p>These themes are explored in a variety of ways in the final unit of the program, Unit 6: A Time of Rapid Change. The following thematic subdivisions contain texts that address these big ideas/themes:</p> <p>Part 1: "Waking from the Dream" includes:            "When You are Old," William Butler Yeats p. 1025 (loss)            "The Wild Swans at Coole," William Butler Yeats p. 1027-1028 (loss)            "Do not go Gentle into That Good Night," Dylan Thomas p. 1233 (loss)</p> <p>Part 2: "Conflicts Abroad and at Home" includes:            "Wartime Speech," Winston Churchill, pp. 1118 (resourcefulness, survival)            "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122 (resourcefulness, survival)            "Right Stuff, from The," Tom Wolfe, pp. 1325 (resourcefulness)</p> <p>Part 4: "From the National to the Global" includes:</p>

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(Continued) <ul style="list-style-type: none"> <li>• survival</li> <li>• resourcefulness</li> <li>• loss</li> <li>• connectedness</li> </ul>	(Continued) "Train from Rhodesia, The," Nadine Gordimer, pp. 1276 (connectedness) "Shooting an Elephant," George Orwell p. 1077-1084 (connectedness)
<b>Themes</b>	
<ul style="list-style-type: none"> <li>• Survivors adapt to cope with unforeseen circumstances and events.</li> <li>• Knowing the atrocities of the past should be a caution for the future.</li> </ul>	<i>The British Tradition: World War I Poets: "Not the Best" or a Valuable Resource?,</i> 1016 <i>Unit Introductions: Historical background of Modern and Postmodern Periods,</i> 1012–1019  "Soldier, The," Rupert Brooke, pp. 1104 "Wirers," Siegfried Sasson, pp. 1106 "Anthem for Doomed Youth," Wilfred Owen, pp. 1107 "Birds on the Western Front," Saki, pp. 1108
<b>Historical Perspectives</b>	
Contemporary World	
Literature –The 20th Century	
<b>1902:</b> Joseph Conrad, <i>Heart of Darkness</i> <b>1912:</b> George Bernard Shaw, <i>Pygmalion</i> <b>1914-1918:</b> World War I <b>1920:</b> First post-war Olympics held in Belgium <b>1922:</b> T.S. Eliot, <i>The Waste Land</i> <b>1927:</b> Virginia Woolf, <i>To the Lighthouse</i> <b>1939:</b> Britain declares war on Germany <b>1940:</b> Winston Churchill becomes England's Prime Minister <b>1941:</b> U.S. enters World War II <b>1944:</b> Allied troops cross English Channel to invade France <b>1945:</b> World War II ends in Europe <b>1945:</b> George Orwell, <i>Animal Farm</i> <b>1948:</b> Alan Paton (South Africa), <i>Cry, the Beloved Country</i>	Timeline: British and World Events 1901 to Present, p. 1010-1011 The Modern and Postmodern Periods (1901 to Present) Historical Background p. 1012-1019

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<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<b>Literary Movements</b>	
Emerging Modernism	Modernism, 1015, 1039, 1040, 1051, R15
<b>Literary Authors</b>	
Winston Churchill, Joseph Conrad, T.S. Eliot, Aldous Huxley, Ezra Pound, George Bernard Shaw, Dylan Thomas, Elie Wiesel, William Butts Yeats	"When You are Old," William Butler Yeats p. 1025 "The Lake Isle of Innisfree," William Butler Yeats p. 1026 "The Wild Swans at Coole," William Butler Yeats p. 1027-1028 "The Second Coming," William Butler Yeats p. 1029-1030 "Sailing to Byzantium," William Butler Yeats p. 1031-1032 "Preludes," T.S. Eliot p. 1040-1041 "Journey of the Magi," T.S. Eliot p. 1042-1043 "The Hollow Men," T.S. Eliot p. 1047-1050 "Wartime Speech," Winston Churchill, p. 1118-1121 "The Lagoon," Joseph Conrad p. 1160-1172 "Do not go Gentle into That Good Night," Dylan Thomas p. 1233 "Fern Hill" Dylan Thomas p. 1234-1235
<b>Literary Movements</b>	
Stream of Consciousness	Stream-of-consciousness, 1183, 1197
<b>Literary Authors</b>	
E. M. Forster, William Golding, James Joyce, Frank O'Conner, George Orwell, Dylan Thomas, Derek Walcott, H. G. Wells, Virginia Woolf	"Shooting an Elephant," George Orwell p. 1077-1084 "Araby," James Joyce p. 1173-1178 "The Lady in the Looking Glass: A reflection," Virginia Woolf p. 1184-1189 "Do not go Gentle into That Good Night," Dylan Thomas p. 1233 "Fern Hill" Dylan Thomas p. 1234-1235 from "Midsummer XXIII," Derek Walcott p. 1286-1287 from "Omeros Chapter XXVIII," Derek Walcott p. 1289-1290



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<b>Focus and Essential Questions and Quotations</b>	
<b>Focus Questions</b>	
<p>What is the DNA of Survival?            What are the critical characteristics of survival in people, business, and nations?            What role does adaptation play in survival?            What qualities do survivors exhibit?</p>	<p>"Wartime Speech," Winston Churchill, pp. 1118            "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122            "Right Stuff, from The," Tom Wolfe, pp. 1325  <i>Unit Introductions: Historical background of Modern and Postmodern Periods, 1012–1019</i>            "Soldier, The," Rupert Brooke, pp. 1104            "Wirers," Siegfried Sasson, pp. 1106            "Anthem for Doomed Youth," Wilfred Owen, pp. 1107            "Birds on the Western Front," Saki, pp. 1108</p>
<b>Essential Questions</b>	
<p>What patterns and elements promote survival?            What can we learn from the oldest survivors: living things, organizations, nations?            How do I build a context for change in my life?            How do I demonstrate that I am open-minded enough to learn from my experiences and from the experiences of others?            What do I need to know to avoid repeating mistakes of the past?</p>	<p>"Wartime Speech," Winston Churchill, pp. 1118            "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122            "Right Stuff, from The," Tom Wolfe, pp. 1325  <i>Unit Introductions: Historical background of Modern and Postmodern Periods, 1012–1019</i>            "Soldier, The," Rupert Brooke, pp. 1104            "Wirers," Siegfried Sasson, pp. 1106            "Anthem for Doomed Youth," Wilfred Owen, pp. 1107            "Birds on the Western Front," Saki, pp. 1108</p>
<b>Quotation(s)</b>	
<p>"Businesses that have managed to last for a century have adapted to big changes in the world around them—from the Great Depression of the 1930s to wars, technological changes, and population shifts."            "The Great Quake...,"            Ilana DeBare</p>	<p>"The spirit of exploration has propelled mankind forward since the dawn of history. By land, sea, and air, humans have continually developed new ways to push the boundaries of their territories."            From Connections to American Literature p. 1324</p>
<p>"The beloved objects that we had carried with us from place to place were now left behind in the wagon and, with them, finally, our illusions."  <i>Night</i>, Wiesel (29, 2006)</p>	<p>"Soldier, The," Rupert Brooke, pp. 1104            "Wirers," Siegfried Sasson, pp. 1106            "Anthem for Doomed Youth," Wilfred Owen, pp. 1107            "Birds on the Western Front," Saki, pp. 1108</p>
<p>"Teach students to explore human suffering... Teach the stories... Teach them the art of questioning."            E. Wiesel, 2006 NCTE Address to English Teachers</p>	<p>"Even though the regime of apartheid that Gordimer criticized ended in 1991, the truths that she uncovered through her characters endure."</p>

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<p>"While some reviews were critical of the writing style, others praised the slim volume for its ability to take an event that most people had simply read about in the newspapers and put it into the context of individual lives. The human mind had trouble imagining statistics such as the hundreds of thousands of people who were immediately killed by the atomic bomb, but it could understand the effect of the event on the lives of the survivors in John Hersey's writing.," <i>Hiroshima</i>, "Introduction,," Cliffsnotes  <a href="http://www.cliffsnotes.com/WileyCDA/LitNote/id-14,pageNum-3.html">http://www.cliffsnotes.com/WileyCDA/LitNote/id-14,pageNum-3.html</a></p>	<p>"Many television reports today are on-the-scene newscasts or in-depth documentaries, showing people in the middle of an event...George Orwell pioneered this first-person style of writing." P. 1074</p>
<p>"So never be afraid. Never be afraid to raise your voice for honesty and truth and compassion, against injustice and lying and greed. If you... will do this...you will change the earth."  William Faulkner  "Address to the Graduating Class," 28 May, 1951</p>	<p>"Each of us had to experiment to find out how to express Indian thoughts and experiences in this foreign language." Anita Desai, p.1009</p>
<b>Literary Genre focus/Anchor texts</b>	
<b>Informational text</b>	
<p><i>Night</i>, Elie Wiesel  Excerpts from <i>Hiroshima</i> John Hersey, Chapters 1 and 2 (p. 1– 43)  "Maslow's Hierarchy of Needs,"  <a href="http://changingminds.org/explanations/needs/maslow.htm">http://changingminds.org/explanations/needs/maslow.htm</a></p>	<p>World Wars, 1013  <i>The British Tradition: World War I Poets: "Not the Best" or a Valuable Resource?</i>, 1016  <i>Unit Introductions: Historical background of Modern and Postmodern Periods, 1012–1019</i>  "Soldier, The," Rupert Brooke, pp. 1104  "Wirers," Siegfried Sasson, pp. 1106  "Anthem for Doomed Youth," Wilfred Owen, pp. 1107  "Birds on the Western Front," Saki, pp. 1108  Using the Internet: R26–R27  Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113</p>

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<b><i>Small Business Survival</i></b>	
<p>"THE GREAT QUAKE            1906-2006 Businesses Weather a Century: The            Small Companies that Survive Adapt but Stay            True to Their Roots," Ilana DeBare, Chronicle            Staff Writer Sunday, April 2, 2006  <a href="http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2006/04/02/BUGOTI0QAI1.DTL">http://www.sfgate.com/cgi-            bin/article.cgi?f=/c/a/2006/04/02/BUGOTI0QAI1            .DTL</a></p>	<p>"The organization of a mission statement is            imperative to its success. To engage casual            browsers, the statement must make basic            information easy to find. At the same time, the            statement must contain enough facts to satisfy            those who desire specific information." From            introduction to <i>Reading Informational Materials:            Mission Statement</i>, page 1070</p>
<b>Linking texts</b>	
<b>Media</b>	
<b><i>Interviews</i></b>	
<p><i>Visualizing Cultures</i> website on Hiroshima            (survivor interviews)  <a href="http://ocw.mit.edu/ans7870/21f/21f.027j/menu/ground%20zero%201945">http://ocw.mit.edu/ans7870/21f/21f.027j/menu            /Ground Zero 1945</a></p>	<p>Using the Internet: R26–R27            Also see the research codes in the student            edition which can be found on the Extend Your            Learning and Critical Reading pages at end of            every selection: 1105, 1113            Interview, radio, 89            Interview, 379, 625, R40</p>
<p>Oprah Winfrey's interview of Elie Wiesel  <a href="http://www.oprah.com">www.oprah.com</a>  <a href="http://www.oprah.com/tows/pastshows/200605/tows_past_20060524.jhtml">http://www.oprah.com/tows/pastshows/200605            /tows_past_20060524.jhtml</a>  <a href="http://www.oprah.com/omagazine/200011/omag_200011_elie.jhtml">http://www.oprah.com/omagazine/200011/oma            g_200011_elie.jhtml</a></p>	
<p>"How is Hiroshima Remembered in America?,"            Aug 6, 2005            Replay: Remembering Hiroshima  <a href="http://www.npr.org/templates/story/story.php?storyId=4787714">http://www.npr.org/templates/story/story.            php?storyId=4787714</a></p>	
<b><i>Informational Interviewing Techniques</i></b>	
<p><a href="http://owl.english.purdue.edu/workshops/pp/interviewing.ppt">owl.english.purdue.edu/workshops/pp/interviewi            ng.ppt</a>  <a href="http://www.roguecom.com/interview/modules.html">www.roguecom.com/interview/modules.html</a>  <a href="http://www.managementhelp.org/evaluatn/intrvew.htm">http://www.managementhelp.org/evaluatn/intrv            ew.htm</a></p>	<p>Using the Internet: R26–R27            Also see the research codes in the student            edition which can be found on the Extend Your            Learning and Critical Reading pages at end of            every selection: 1105, 1113            Interview, radio, 89            Interview, 379, 625, R40</p>

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<b>Texts</b>	
<b>Graphic Novel</b>	
<i>Maus A Survivor's Tale: My Father Bleeds History</i> <i>Maus II A Survivor's Tale: And Here My Troubles Begin</i> Art Spiegelman	<i>Opportunities to address this standard can be found on the following pages:</i> "Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849
<b>Graphic Novel Resources</b>	
<a href="http://www.informationgoddess.ca/Comics&amp;GraphicNovels/forstudents.htm">http://www.informationgoddess.ca/Comics&amp;GraphicNovels/forstudents.htm</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<a href="http://artbomb.net/comics/introgn.jsp">http://artbomb.net/comics/introgn.jsp</a>	
<a href="http://www.informationgoddess.ca/Comics&amp;GraphicNovels/index.htm">http://www.informationgoddess.ca/Comics&amp;GraphicNovels/index.htm</a>	
<b>Literary Criticism</b>	
Literary Critique of Hiroshima <a href="http://www.cliffsnotes.com/WileyCDA/LitNote/id-14,pageNum-3.html">http://www.cliffsnotes.com/WileyCDA/LitNote/id-14,pageNum-3.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<b>Critical Essay</b>	
Events Surrounding the First Atomic Bombs <a href="http://www.cliffsnotes.com/WileyCDA/LitNote/id-14,pageNum-29.html">http://www.cliffsnotes.com/WileyCDA/LitNote/id-14,pageNum-29.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113 "Many television reports today are on-the-scene newscasts or in-depth documentaries, showing people in the middle of an event...George Orwell pioneered this first-person style of writing." P. 1084
"How to Write a Literary Critique," <a href="http://chci.wrdsb.on.ca/library/4eng3uic.htm">http://chci.wrdsb.on.ca/library/4eng3uic.htm</a>	
"Helping Students Write College Application Essays," Jim Burke <a href="http://www.englishcompanion.com/room82/college/writecollegeessays.html">http://www.englishcompanion.com/room82/college/writecollegeessays.html</a>	

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<b>Speeches</b>	
Nobel Peace Prize Acceptance Speech Elie Wiesel <a href="http://www.eliewieselfoundation.org/ElieWiesel/speech.html">http://www.eliewieselfoundation.org/ElieWiesel/speech.html</a>	"Wartime Speech," Winston Churchill, pp. 1118 "Defending Nonviolent Resistance," Mohanda Gandhi, pp. 1122
"Address to the Graduating Class," University High School Oxford, MS, May 28, 1951 William Faulkner Meriwether, J.B., ed. 2004. <i>Essays, Speeches, and Public Letters</i> . New York: Random House	
"Components of an Effective Presentation or Speech," Jim Burke <a href="http://www.englishcompanion.com/pdfDocs/introspeeches.pdf">http://www.englishcompanion.com/pdfDocs/introspeeches.pdf</a>	
<b>Other Suggested texts</b>	
Excerpts from	
<i>One Day in the Life of Ivan Denisovich</i> Alexander Solzhenitsyn	See the "Connections" feature of the program, which includes selections from around the world, paired thematically and/or topically with British literature. Some examples include: "anyone lived in a pretty how town," e.e. cummings, pp. 988 "Book of Sand, The," Borges, Jorge Luis, pp. 1224 "Right Stuff, from The," Tom Wolfe, pp. 1325
<i>Hegemony or Survival</i> Noam Chomsky	
<i>Hitler Youth Growing Up In Hitler's Shadow</i> Susan Campbell Bartoletti	
<i>All But My Life</i> Survivor married US Soldier who liberates her from camp	
"There Will Come Soft Rains," Ray Bradbury short story	
Sara Teasdale poem	
"Grass," Carl Sandburg	

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**(Grade 11)**

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<b>Poetry, Essays, and Other Works and Authors from the Time Period</b>	
Churchill, Conrad, Eliot, Forster, Golding, Huxley, Joyce, O'Conner, Orwell, Paton, Pound, Shaw, Thomas, Walcott, Wells, Woolf, Yeats	<p>"When You are Old," William Butler Yeats p. 1025</p> <p>"The Lake Isle of Innisfree," William Butler Yeats p. 1026</p> <p>"The Wild Swans at Coole," William Butler Yeats p. 1027-1028</p> <p>"The Second Coming," William Butler Yeats p. 1029-1030</p> <p>"Sailing to Byzantium," William Butler Yeats p. 1031-1032</p> <p>"Preludes," T.S. Eliot p. 1040-1041</p> <p>"Journey of the Magi," T.S. Eliot p. 1042-1043</p> <p>"The Hollow Men," T.S. Eliot p. 1047-1050</p> <p>"Shooting an Elephant," George Orwell p. 1077-1084</p> <p>"Wartime Speech," Winston Churchill, p. 1118-1121</p> <p>"The Lagoon," Joseph Conrad p. 1160-1172</p> <p>"Araby," James Joyce p. 1173-1178</p> <p>"The Lady in the Looking Glass: A reflection," Virginia Woolf p. 1184-1189</p> <p>"Do not go Gentle into That Good Night," Dylan Thomas p. 1233</p> <p>"Fern Hill" Dylan Thomas p. 1234-1235</p> <p>from "Midsummer XXIII," Derek Walcott p. 1286-1287</p> <p>from "Omeros Chapter XXVIII," Derek Walcott p. 1289-1290</p>
<b>Works of Art</b>	
Pictures by Hiroshima Survivors <a href="http://ocw.mit.edu/ans7870/21f/21f.027j/groundzero1945/gz_core_home.html">http://ocw.mit.edu/ans7870/21f/21f.027j/groundzero1945/gz_core_home.html</a>	Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<b>Genre Study and Literary Analysis</b>	
<b>Narrative Text</b>	
<b>Genre Study</b>	
Characteristics of	
• poetry	Focus on Literary Forms: Lyric Poetry, pp. 703–798

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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• graphic novels</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            "Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849</p>
<ul style="list-style-type: none"> <li>• allegory</li> </ul>	Allegory, R10
<ul style="list-style-type: none"> <li>• literary memoir</li> </ul>	"Shooting an Elephant," George Orwell p. 1077-1084 "Right Stuff, from The," Tom Wolfe, pp. 1325
Author study of	
<ul style="list-style-type: none"> <li>• poet from time period</li> </ul>	Comparing Literary Works: Seamus Heaney and Eavan Boland, pp. 1130–1131
<b><i>Elements of Memoir</i></b>	
<ul style="list-style-type: none"> <li>• a memory; a description of an event from the past</li> <li>• written in first person</li> <li>• based on truth</li> <li>• reveals author's feelings before and after event</li> <li>• includes lessons learned</li> <li>• focused on an experience at one point in author's life</li> </ul>	"Shooting an Elephant," George Orwell p. 1077-1084 "Right Stuff, from The," Tom Wolfe, pp. 1325 Autobiographical writing, 210, R21
<b><i>Features of Graphic Novels</i></b>	
<ul style="list-style-type: none"> <li>• thought balloon/bubble</li> <li>• images used in a sequence</li> <li>• images delineated by lines (panel borders) to depict actions</li> <li>• splash panel/page</li> <li>• panel frame</li> <li>• gutter space</li> <li>• narrative box/voiceover</li> <li>• borderless panel</li> <li>• bleeds (image runs off page)</li> <li>• told in images</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>            "Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849</p>
<b><i>Literary Devices</i></b>	
<ul style="list-style-type: none"> <li>• symbolism</li> </ul>	Symbol, 679, 683, 685, 1023, 1033, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, R19
<ul style="list-style-type: none"> <li>• alliteration</li> </ul>	Symbol, 679, 683, 685, 1023, 1033, 1201, 1202, 1204, 1206, 1207, 1211, 1212, 1213, 1214, 1215, 1217, 1220, R19

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**(Grade 11)**

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• repetition	Repetition, 704–705, 1117, 1127
• foreshadowing • flashbacks	<i>Opportunities to address this standard can be found on the following pages:</i> Plot, 898–899, 1156–1157, 1159, 1164, 1165, 1168, 1169, 1174, 1175, 1179, R16
• tone	Tone, 569, 638, 1075, 1085, 1103, 1105, 1109, 1113, R19
• graphic characterization	“Condition of Ireland: Illustrations of the New Poor-Law,” pp. 950 from the Illustrated London News, December 15, 1849
• text framing	Frame, 138, 142, 145, 148, 150, 155, 156
<b><i>Historical/Cultural</i></b>	
• history of survival • culture of World War II as depicted in <i>Night</i> , <i>Hiroshima</i> , and <i>Maus</i>	<i>Opportunities to address this standard can be found on the following pages:</i> World Wars, 1013 “Soldier, The,” Rupert Brooke, pp. 1104 “Wired,” Siegfried Sasson, pp. 1106 “Anthem for Doomed Youth,” Wilfred Owen, pp. 1107 “Birds on the Western Front,” Saki, pp. 1108 Using the Internet: R26–R27
(Continued) • history of survival • culture of World War II as depicted in <i>Night</i> , <i>Hiroshima</i> , and <i>Maus</i>	(Continued) Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<b><i>Critical Perspectives</i></b>	
• characteristics that promote survival and adaptation	“Birds on the Western Front,” Saki, pp. 1108
<b>Informational text</b>	
<b><i>Genre Study</i></b>	
Characteristics of	
• autobiography	Autobiographical writing, 210, R21



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**(Grade 11)**

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<ul style="list-style-type: none"> <li>• authoritative sources</li> </ul>	Comparison of historical sources, 89; Analysis of sources, 977; <i>Communications Workshops: Analyzing Bias in News Media</i> , 1340; <i>Elaborating: clarifying media references</i> , 1332; also see: Sources, primary/secondary, 89, 189, 193, 201, 397, 625, 630–633, 921, 977, 993, 1001, R26, R27, R28, R33
<ul style="list-style-type: none"> <li>• speeches</li> </ul>	Speaker/Speech, 435, 438, 445, 865, 867, 870, 871, 873, 876, 879, 883, 1117, 1120, 1123, 1125, 1126, 1127, R18
<ul style="list-style-type: none"> <li>• interview</li> </ul>	Interview, radio, 89 Interview, 379, 625, R40
<ul style="list-style-type: none"> <li>• critique</li> </ul>	Political critique of art, 1285, 1291 Also see: Response to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053
<ul style="list-style-type: none"> <li>• primary sources</li> <li>• secondary sources</li> </ul>	Comparison of historical sources, 89; Analysis of sources, 977; <i>Communications Workshops: Analyzing Bias in News Media</i> , 1340; <i>Elaborating: clarifying media references</i> , 1332; also see: Sources, primary/secondary, 89, 189, 193, 201, 397, 625, 630–633, 921, 977, 993, 1001, R26, R27, R28, R33
<b><i>Expository Elements</i></b>	
<ul style="list-style-type: none"> <li>• examples</li> </ul>	Identifying main points and support, 1117, 1121, 1122, 1127
<ul style="list-style-type: none"> <li>• metaphors</li> </ul>	Metaphor, 281, 288, 704–705, 761, 771, R14
<ul style="list-style-type: none"> <li>• testimonials</li> </ul>	<i>Opportunities to address this standard can be found on the following pages:</i> “Condition of Ireland: Illustrations of the New Poor-Law,” pp. 950 from the Illustrated London News, December 15, 1849
<ul style="list-style-type: none"> <li>• elements of critiques</li> </ul>	Political critique of art, 1285, 1291 Also see: Response to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053
<ul style="list-style-type: none"> <li>• elements of effective speeches</li> </ul>	Speaker/Speech, 435, 438, 445, 865, 867, 870, 871, 873, 876, 879, 883, 1117, 1120, 1123, 1125, 1126, 1127, R18

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**(Grade 11)**

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<b><i>Organizational Patterns</i></b>	
• problem/solution	Essay problem-and-solution, 1154
• pyramid outlines	Including examples in informal outline, 635
<b><i>Historical/Cultural</i></b>	
• survivors' perspectives through interviews • historical perspective on small business survival	<i>Opportunities to address this standard can be found on the following pages:</i> Interview, radio, 89 Interview, 379, 625, R40
<b>Reading, Listening/Viewing Strategies and Activities</b>	
<b>Reading</b>	
• Use the stages of motivation in "Maslow's Hierarchy," to reflect on the plight of Elie Wiesel and his family. How did their place on their hierarchy of needs keep them from escaping?	<i>Opportunities to address this standard can be found on the following pages:</i> World Wars, 1013 "Soldier, The," Rupert Brooke, pp. 1104 "Wirers," Siegfried Sasson, pp. 1106 "Anthem for Doomed Youth," Wilfred Owen, pp. 1107 "Birds on the Western Front," Saki, pp. 1108 Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113
<b><i>Critical Reading</i></b>	
• Reflect on <i>Night</i> and <i>Hiroshima</i> - What did each say? (summary of each) - How did the author say it? (dialogue, literary genre, elements and devices, perspective) - What does it mean? (inferences and connections) - Why does it matter? (implications) • Read Hersey's <i>Hiroshima</i> secondary source interviews. What would we gain from reading the primary sources of the interviews (prosody, emphasis, tone) • Compare recorded live interviews (primary) with Hersey's (secondary) interviews • Read critiques of <i>Night</i> , <i>Maus</i> , <i>Hiroshima</i> Analyze elements of literary critiques in preparation for writing a critique	<i>Opportunities to address this standard can be found on the following pages:</i> "Condition of Ireland: Illustrations of the New Poor-Law," pp. 950 from the Illustrated London News, December 15, 1849 World Wars, 1013 "Soldier, The," Rupert Brooke, pp. 1104 "Wirers," Siegfried Sasson, pp. 1106 "Anthem for Doomed Youth," Wilfred Owen, pp. 1107 "Birds on the Western Front," Saki, pp. 1108 Using the Internet: R26–R27 Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113

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**(Grade 11)**

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<b>Listening/Viewing</b>	
<ul style="list-style-type: none"> <li>• Listen to and view media clips and interviews; compare Wiesel's perspective from the time of writing <i>Night</i> to the time of the interviews and media clips</li> <li>• Discuss how reflection allows for new insights</li> <li>• Analyze characteristics of the interviewer that lead to an interesting and revealing interview</li> <li>• Discuss the importance of sharing stories and the benefits to the teller and to the listeners/readers</li> <li>• Engage in book clubs/literature circles choosing among five to six teacher-selected texts that support the unit focus</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>Interview, radio, 89            Interview, 379, 625, R40            Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40</p>
<b>Writing, Speaking, Expressing Strategies and Activities</b>	
<b>Writing to Learn</b>	
<ul style="list-style-type: none"> <li>• Annotate text</li> <li>• Quotation notebook</li> </ul>	Prewriting note-taking for summary, 247, note-taking to focus on theme, 634, reviewing notebooks, journals, and textbooks, 993
<b>Journal Entries</b>	
<ul style="list-style-type: none"> <li>• Respond to focus questions</li> </ul>	Journal, investigative, 341 Writer's journal, 413, 643, 843, 1001, 1337 Prewriting reviewing notebooks, journals, and textbooks, 993
<b>Night</b>	
<ul style="list-style-type: none"> <li>• Record regression on Maslow's Hierarchy, noting actions and conversations</li> <li>• Discuss discord between characters at different level on the hierarchy</li> <li>• Note examples of narrative characteristics (alliteration, repetition, symbolism)</li> </ul>	Character/ Characterization, 97, 99, 100, 102, 104, 107, 108, 111, 112, 114, 116, 118, 120, 208, 212, 220, 296, 416, 898–899, 1156–1157, 1263, 1269, 1271, 1297, 1302, 1303, 1306, 1307, 1309, R11
<b>Hiroshima</b>	
<ul style="list-style-type: none"> <li>• Record strategies each character employed to survive</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i></p> <p>World Wars, 1013            "Soldier, The," Rupert Brooke, pp. 1104            "Wirers," Siegfried Sasson, pp. 1106            "Anthem for Doomed Youth," Wilfred Owen, pp. 1107            "Birds on the Western Front," Saki, pp. 1108</p>

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<b><i>Data Walls</i></b>	
<ul style="list-style-type: none"> <li>• Collect resources for each component of the college application essay</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  <i>Writing Workshops: Job Portfolio and Résumé, 836–843</i></p>
<b>Writing to Demonstrate Learning</b>	
<b><i>Persuasive Essay</i></b>	
<ul style="list-style-type: none"> <li>• Define the characteristics most critical to survival. Refer to texts read.</li> <li>• Wiesel, a survivor, worried about showing disrespect for the dead if he put his memories of the Nazi concentration camp into words. Write a persuasive essay supporting his decision to tell his story.</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  World Wars, 1013  “Soldier, The,” Rupert Brooke, pp. 1104  “Wirers,” Siegfried Sasson, pp. 1106  “Anthem for Doomed Youth,” Wilfred Owen, pp. 1107  “Birds on the Western Front,” Saki, pp. 1108  Using the Internet: R26–R27  Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113</p>
<b><i>Comparative Essay</i></b>	
<ul style="list-style-type: none"> <li>• Compare Faulkner’s advice to students with that of Wiesel. Do they agree?</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  “Each of us had to experiment to find out how to express Indian thoughts and experiences in this foreign language.” Anita Desai, p.1009</p>
<b><i>Literary Critique</i></b>	
<ul style="list-style-type: none"> <li>• Write a literary critique of <i>Night</i> based on the model studied.</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  <i>Writing About Literature: Evaluate Literary Trends, 1328–1329</i></p>

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**(Grade 11)**

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<b>Research</b>	
<ul style="list-style-type: none"> <li>• Complete and present ongoing formal research report.</li> </ul>	<p><i>Writing Workshops:</i> Research paper, 992–1001, Multimedia Report, 1330–1337; <i>Research and Technology</i>, 32, 65, 89, 122, 136, 158, 187, 203, 247, 255, 265, 279, 290, 326, 360, 380, 397, 447, 457, 468, 489, 500, 519, 535, 553, 571, 585, 603, 625, 677, 687, 699, 720, 759, 773, 787, 803, 821, 833, 881, 896, 921, 939, 959, 977, 987, 1035, 1053, 1069, 1087, 1111, 1115, 1129, 1141, 1154, 1181, 1199, 1223, 1249, 1261, 1273, 1283, 1293, 1311, 1323; also see: <i>Sources:</i> primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating:</i> including references and citations, 397; <i>Reading Informational Materials:</i> Online Search Engines, 630–633; <i>Writing Workshops:</i> Research paper, 992–1001; <i>Research and Technology Guide:</i> Using the Internet for Research, R26–R27</p>
<b>Authentic Writing</b>	
<b>Memoir</b>	
<ul style="list-style-type: none"> <li>• Write a memoir based on an interesting life event; produce as a written account, a digital story, a multi-media presentation, or a photo essay; product should reflect elements of memoir.</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  <i>Writing Workshops:</i> Autobiographical narrative, 210–220, Reflective Essay, 636–643; also see: Diary entry, 359</p>
<b>College/Career Planning</b>	
<ul style="list-style-type: none"> <li>• Revisit College Application Timeline (Unit 11.2).</li> <li>• Make plans for summer college/career options.</li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i>  <i>Writing Workshops:</i> Job Portfolio and Résumé, 836–843</p>
<b>College Application Essay</b>	
<p>(explicit instruction)  “Helping Students Write College Application Essays,” Jim Burke  <a href="http://www.englishcompanion.com/room82/college/writecollegeessays.html">http://www.englishcompanion.com/room82/college/writecollegeessays.html</a>  Most students will begin this process over the summer. It will appear again in Unit 1 of 12<sup>th</sup> grade. Timeline suggests Sept/Oct of senior year.</p>	<p><i>Writing Workshops:</i> Job Portfolio and Résumé, 836–843  Using the Internet: R26–R27  Also see the research codes in the student edition which can be found on the Extend Your Learning and Critical Reading pages at end of every selection: 1105, 1113</p>

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(Grade 11)

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<b>Speaking/Interviewing</b>	
<ul style="list-style-type: none"> <li>Interview a survivor (of war, cancer, natural disaster, or accident) using an interview model; work within groups (interviewed like survivors) to further define the DNA of survival. <a href="http://www.tcomschool.ohiou.edu/cdtm/conducti.htm">http://www.tcomschool.ohiou.edu/cdtm/conducti.htm</a></li> </ul>	<p><i>Opportunities to address this standard can be found on the following pages:</i> Interview, radio, 89 Interview, 379, 625, R40</p>
<ul style="list-style-type: none"> <li>Write and deliver a speech using Faulkner's speech as a model.</li> </ul>	<p><i>Communications Workshops: Delivering Autobiographical Presentations, 220, Delivering Persuasive Speech, 1004; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Speech, 158, 325, 489, 553, 646, 821, 1004, R40</i></p>
<b>On-Going Literacy Development</b>	
<ul style="list-style-type: none"> <li>Maintain writing portfolio</li> <li>Reflect on selected journal entry</li> <li>Reflect on two pieces of unit writing that represent best effort</li> </ul>	<p>Reflecting/Assessing (journal/rubric), 216, 413, 643, 843, 1001, 1337, R34 Job Portfolio and Résumé, 836–843</p>
<ul style="list-style-type: none"> <li>Monitor growth using literacy indicators</li> </ul>	
<ul style="list-style-type: none"> <li>language fluency</li> <li>reading complexity</li> <li>modes of discourse</li> </ul>	<p>Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6 <i>Assessment Workshops: Critical Reading: Sequential Order, 219, Critical Reading: Forms of Propaganda, 415, 645, Critical Reading: Critical Reasoning, 845, Critical Reading: Paired Passages, 1003, Critical Reading: Strategy, Organization, and Style, 1339</i></p>
<ul style="list-style-type: none"> <li>Evaluate tendency toward dispositions and their appropriate application</li> </ul>	<p>Reading Informational Materials (Assessment Practice): 93, 401, 633, 725, 964, 1073 <i>Assessment Workshops: 219, 415, 645, 845, 1003, 1339</i> Preparing for college entrance, the new SAT, and AP Exams, R41–R43</p>
<b>Daily Language fluency</b>	
<b>Reading</b>	
<ul style="list-style-type: none"> <li>High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum</li> </ul>	<p>Preparing for college entrance, the new SAT, and AP Exams, R41–R43 For Further Reading, 221, 417, 647, 847, 1005, 1341</p>

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**(Grade 11)**

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<b><i>Reading Portfolio</i></b>	
Recording reading with three levels of support	
1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study	<i>Writing About Literature: Analyzing Literary Periods, 208–209, Compare and Contrast Literary Trends, 404–405, Compare and Contrast Literary Themes, 634–635, Evaluate Literary Trends, 834–835, Analyze Literary Periods, 990–991, Evaluate Literary Trends, 1328–1329</i>
2. collaborative meaning building groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students will annotate bibliographies	For Further Reading, 221, 417, 647, 847, 1005, 1341 <i>Connections: American Literature, 204–207, 402–403, 626–629, 700–702, 988–989, 1325–1327</i>
<b><i>Reading Strategies</i></b>	
• Skim text for essential information	News scan, 407 Media flip-through, 1331
• Think, write, pair, share new texts	Reading group, 1069; Debate, 279, 341, 457, 921, 1053, 1115, 1154, 1283, R40; Discussion, 835, 1129, 1199, 1323, R20, R40
• Time reading to determine time commitment for each text	Reading and Vocabulary Handbook: R1–R9 Tips for Improving Reading Fluency: R5–R6
<b><i>Vocabulary Development</i></b>	
• Yiddish and Russian terms • Understand how languages and dialects are used to communicate effectively in different roles and different circumstances	Dialect, 189, 195, 197, 201, 665, 672, 675, R12 <i>The Changing English Language: The Beginnings of English, 14, "A Man of Fire – New Words" 236, No Harmless Drudge, He, 432, The Romantic Age, 662, The Victorian Age, 862, Britspeak, A to Zed, 1020</i>

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<ul style="list-style-type: none"> <li>• words from selections</li> </ul>	<p>Vocabulary Builder (Build Skills), 17, 39, 77, 97, 122, 136, 161, 189, 239, 249, 257, 271, 281, 305, 326, 342, 360, 380, 435, 449, 459, 473, 491, 503, 521, 537, 555, 573, 593, 613, 665, 679, 691, 707, 729, 761, 775, 789, 811, 823, 865, 883, 903, 929, 949, 967, 979, 1023, 1039, 1055, 1075, 1089, 1103, 1117, 1131, 1143, 1159, 1183, 1021, 1231, 1251, 1263, 1275, 1285, 1297, 1313</p> <p>Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322</p> <p>Vocabulary Workshops, 218, 414, 644, 844, 1002, 1338</p>
<ul style="list-style-type: none"> <li>• academic vocabulary</li> </ul>	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list)
<ul style="list-style-type: none"> <li>• technical/specialized vocabulary</li> </ul>	Reading technical directions, 960; also see: Political science terms, 552, 1086
<ul style="list-style-type: none"> <li>• word etymology and variation</li> </ul>	Word origins, 254, 552
<ul style="list-style-type: none"> <li>• find current uses in Google News</li> </ul>	Using the Internet: R26–R27
<b>Writing</b>	
<i>Writing Strategies</i>	
<ul style="list-style-type: none"> <li>• process writing</li> </ul>	<p><i>Writing Workshops:</i> Autobiographical narrative, 210–220, Persuasive Essay, 406–413, Reflective Essay, 636–643, Job Portfolio and Résumé, 836–843, Research paper, 992–1001, Multimedia Report, 1330–1337</p> <p>Writing (Build Language Skills – includes Prewriting, Drafting, Revising and Model): 32, 65, 89, 122, 136, 158, 187, 203, 247, 255, 265, 279, 290, 326, 360, 380, 397, 447, 457, 468, 489, 500, 519, 535, 553, 571, 585, 603, 625, 677, 687, 699, 720, 759, 773, 787, 803, 821, 833, 881, 896, 921, 939, 959, 977, 987, 1035, 1053, 1069, 1087, 1111, 1115, 1129, 1141, 1154, 1181, 1199, 1223, 1249, 1261, 1273, 1283, 1293, 1311, 1323</p>



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<ul style="list-style-type: none"> <li>language appropriate for purpose and audience</li> </ul>	Analysis of audience, 603; Narrowing topic by finding focus, 208, 404, 407, 834, 990, 1328
<ul style="list-style-type: none"> <li>revise own writing using proofreading checklist/rubric</li> </ul>	Editing/Proofreading, 413, 643, 843, 1001, 1337, R47 <i>Writing Workshops</i> : Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
<ul style="list-style-type: none"> <li>critique own writing for sophisticated sentence structure</li> </ul>	Revising sentences: 158, 519, 677, 773, 987, 996, 1069, 1141, 1181, 1261, 1334
<ul style="list-style-type: none"> <li>cite sources using MLA conventions</li> </ul>	<i>Sources</i> : primary/secondary, R27, R28, R33, including references and citations, 397, checking available, 993, works-cited list, 1001; also see: <i>Elaborating</i> : including references and citations, 397; <i>Reading Informational Materials</i> : Online Search Engines, 630–633; <i>Writing Workshops</i> : Research paper, 992–1001; <i>Research and Technology Guide</i> : Using the Internet for Research, R26–R27
<ul style="list-style-type: none"> <li>evaluate own writing</li> </ul>	<i>Writing Workshops</i> : Rubric for Self-Assessment, Autobiographical narrative, 216, Persuasive essay, 413, Reflective essay, 643, Résumé, 843, Research report, 1001, Multimedia report, 1337, Rubrics, about, R34
<b><i>Grammar Skills</i></b>	
<ul style="list-style-type: none"> <li>grammar and rhetoric mini-lessons</li> </ul>	Grammar and Style Lesson & Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322
<ul style="list-style-type: none"> <li>practice skills for PSAT/PLAN success</li> </ul>	Preparing for college entrance, the new SAT, and AP Exams, R41–R43

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<b><i>Grammar Instruction to</i></b>	
<ul style="list-style-type: none"> <li>• enrich writing: add detail, style, voice</li> </ul>	Revising (includes general, content, overall structure, paragraphs, sentences, style, tone, and word choice), 32, 65, 89, 158, 203, 209, 214, 290, 405, 408, 410, 447, 457, 468, 489, 519, 535, 585, 603, 635, 640, 677, 721, 759, 773, 803, 833, 835, 840, 896, 987, 991, 996, 1035, 1053, 1069, 1097, 1129, 1141, 1154, 1181, 1261, 1273, 1283, 1311, 1323, 1329, 1334
<ul style="list-style-type: none"> <li>• create organizational coherence and flow</li> </ul>	Revising style: for transitions, 209, consistent, 290, for varying sentence length, 405, general, 408, thought shots to elaborate, 489, for word choice, 635, for vague language, 835, for sentence variety, 991, for consistency, 1097, to avoid ambiguity, 1329
<ul style="list-style-type: none"> <li>• make writing conventional</li> </ul>	<i>Writing Workshops:</i> Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
Additional MDE Grammar Resource	
"Power of Language," Module (ELA Companion Document)	See ExamView Test Bank and Student Express CD-ROM for additional grammar support. (Listed in Teacher's Edition interleaf pages).
<b>ACT College Readiness</b>	
<b>Standards</b>	
<b><i>English</i></b>	
Analyze text for	
<ul style="list-style-type: none"> <li>• Topic Development in Terms of Purpose and Focus</li> </ul>	Writing working thesis, 208, 404, 634, 990; also see: Choosing Topic by charting, 211, 255; Narrowing Topic by charting, 404, 990; Gathering Details by charting, 939, 1199; charting cause-and-effect relationships, 881; organizing details, 699; organizing materials, 1331

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**(Grade 11)**

<b>MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS</b>	<b>PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))</b>
<ul style="list-style-type: none"> <li>• Organization, Unity, and Coherence</li> </ul>	<p><i>Assessment Workshops: Critical Reading: Strategy, Organization, and Style, 1339</i>            Relating structure to theme, 257, 263; Dramatic structure, 1251, 1255, 1259; <i>Using: text aids, 305, 307, 310, 313, 315, 317, 322, 324, visuals as key to meaning, 679, 685; Assessment Workshops: Forms of Propaganda, 415, 645, Paired Passages, 1003, Sequential Order, 219, Strategy, Organization, and Style, 1339; Reading stanzas as units of meaning, 967, 970, 975; Interpreting, organization of mission statement, 1070; also see: Reading Informational Materials: Maps, 90–93, Newspaper Articles, 398–401, Online Search Engines, 630–633, Guidebooks, 722–725, Web Sites, 960–964, Mission Statements, 1070–1073</i></p>
<ul style="list-style-type: none"> <li>• Word Choice in Terms of Style, Tone, Clarity, and Economy</li> </ul>	<p><i>Imagery, 360, 364, 365, 367, 370, 371, 373, 375, 376, 378, 704–705, 775, 778, 780, 781, 785, 1004; Appeal, 408, 410, 823; Charged language, 271, 277, 416; Dramatic irony, 342, 348, 358; Emotional appeal, 408, 646, 823; Emotive language, 949, 953, 955, 957; Fantasy, language of, 729, 732, 740, 742, 747, 749, 750, 757; Narrative style, 281, 288, 1324, R21; Poetic sound devices, 220, 704–705, 729, 731, 732, 734, 737, 738, 740, 742, 744, 747, 750, 755, 757; Reasoned argument, 271, 277; Verbal irony, 1075, 1085; Voice, 1231, 1233, 1234, 1236, 1241, 1243, 1247, R19; also see: From the Translator's Desk: Seamus Heaney on Giving Shape to Poetry, 66; Burton Raffel on Shaping a Narrative, 213; From the Author's Desk: Anita Desai on Writing Vivid Descriptions, 1333; Revising word choice, 214, 408, 640, 840</i></p>
<ul style="list-style-type: none"> <li>• Sentence Structure and Formation</li> </ul>	<p><i>Revising Sentences: sentence order, 158, checking for accuracy, 519, balancing comparisons, 677, to strengthen transitions, 1334; also see: Analyzing difficult sentences, 97, 99, 102, 105, 107, 109, 113, 114, 116, 120</i></p>
<ul style="list-style-type: none"> <li>• Conventions of Usage</li> </ul>	<p><i>Grammar and Style Lesson &amp; Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322</i></p>

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(Continued) • Conventions of Usage	(Continued) <i>Writing Workshops:</i> Editing and Proofreading, Words, commonly confused, 413, Commas, 643, Spelling, 843, Formatting, 843, Quotations, 1001, Focus on printed material, 1337, Quotations, R47
• Conventions of Punctuation	Punctuation, 64, 88, 157, 202, 832, 920, R6, R46, R47
<b><i>Reading</i></b>	
Analyze text for	
• Main Ideas and Author’s Approach	Identifying, main points and support, 1117, 1121, 1122, 1127
• Supporting Details	Identifying, main points and support, 1117, 1121, 1122, 1127
• Sequential, Comparative, and Cause-Effect Relationships	Organizing, sequential order, 219, chronological order, 398, 960, 964
• Meanings of Words	Academic words, high-frequency, 218, 414, 644, 844, 1002, 1338, R7 (list) Vocabulary Lesson (Build Language Skills), 31, 64, 88, 121, 135, 157, 186, 202, 246, 254, 264, 278, 289, 325, 359, 379, 396, 446, 456, 467, 488, 499, 518, 534, 552, 570, 584, 602, 624, 676, 686, 698, 720, 758, 772, 786, 802, 820, 832, 880, 895, 920, 938, 958, 976, 986, 1034, 1052, 1068, 1086, 1099, 1114, 1128, 1140, 1153, 1180, 1198, 1222, 1248, 1260, 1272, 1282, 1292, 1310, 1322
• Generalizations and Conclusions	Generalize, 22, 29, 133, 184, 193, 244, 273, 357, 437, 454, 493, 516, 684, 716, 753, 767, 878, 956, 1134, 1258, 1308 Hasty generalization, 411 Draw conclusions, 22, 29, 82, 86, 119, 133, 175, 184, 193, 195, 242, 244, 252, 262, 283, 284, 286, 287, 394, 437, 439, 441, 444, 451, 462, 464, 465, 486, 497, 510, 516, 561, 579, 597, 600, 671, 674, 682, 696, 713, 716, 753, 756, 763, 767, 770, 777, 792, 800, 818, 868, 874, 878, 887, 893, 910, 918, 931, 934, 936, 953, 970, 972, 974, 982, 1025, 1026, 1028, 1030, 1032, 1041, 1043, 1050, 1064, 1084, 1097, 1107, 1112, 1121, 1126, 1134, 1136, 1151, 1172, 1178, 1189, 1196, 1220, 1235, 1238, 1255, 1258, 1270, 1280, 1287, 1290, 1320

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**(Grade 11)**

MICHIGAN MERIT CURRICULUM MODEL UNIT STANDARDS	PAGE(S) WHERE TAUGHT (If submission is not a text, cite appropriate resource(s))
<i>Writing</i>	
Write text that	
<ul style="list-style-type: none"> <li>• Expresses Judgments</li> <li>• Focuses on the Topic</li> <li>• Develops a Position</li> <li>• Organizes Ideas</li> </ul>	<i>Writing Workshops:</i> Persuasive Essay, 406–413; <i>Timed Writing Applications</i> (including essay): Persuasive, 93, Response, critical, 457, 1115, to criticism, 65, 397, 519, 721, 803, 939, 1035, 1053, Analysis, argument, 1323, Problem-and- solution, 1154; <i>Revising paragraphs:</i> parallelism to create persuasive tone, 279; for persuasive language, 821; <i>Revising tone:</i> persuasive, 468; <i>Developing Style:</i> persuasive evidence, 411; <i>From the Scholar's Desk:</i> Frank Kermodé on Persuasion, 409; Speech: persuasive, 646, 821, 1004; Editorial, on political issue, 821; Letter to an editor, 279
<ul style="list-style-type: none"> <li>• Uses Language Effectively</li> </ul>	
<ul style="list-style-type: none"> <li>- conventions (grammar, usage, mechanics)</li> <li>- vocabulary (precise, varied)</li> <li>- sentence structure variety (vary pace, support meaning)</li> </ul>	Revising content: 89, 203, 209, 405, 447, 635, 721, 833, 835, 896, 991, 1053, 1154, 1311, 1329 Revising overall structure, 214, 410, 603, 640, 803, 840, 1323, 1334 Revising paragraphs: 279, 687, 821, 996 Revising word choice: 214, 408, strengthening connections, 640, strong, active language, 840 Editing/Proofreading, 413, 643, 843, 1001, 1337, R47