

**Strand 1: Understanding Text**

**Concepts/Skills Processes:**

- Critical Thought
- Point of View (RI. 9-10.6)
- Identify Central Idea (RI. 9-10.2)
- Reason (SL.9-10.4)
- Inference (RL. 9-10.1)

**Strand Understandings:**

- There is no ‘right’ or ‘wrong’ way to critically approach a literary text, so all interpretations are potentially valid and defensible.
- There are multiple critical approaches available for the reading of all literary texts, so good literature is open to a host of interpretations.
- Informational texts dealing with critical lenses guide understanding and interpretation of literary texts.
- Critical theories fall into two categories: extrinsic (intertextual; going outside of the text) and intrinsic (the text itself); so the audience must determine how and under what circumstances to apply a particular

**Essential/Guiding Questions:**

- What is critical theory (F)
- How does the application of various lenses influence the understanding and interpretation of literary texts? (C)
- To what extent is it beneficial to consider factors outside the text itself when reading literature critically? (C)
- What makes one piece of literature better than another? (P)
- What makes one reading of a text better than another? (P)

**PK-12 Enduring Understandings**

- Conceptual understanding and deep comprehension require the knowledge, utilization, and application of text structures, language skills, multiple interpretations, and text conventions to heighten students’ ability to be independent thinkers and lifelong learners who appreciate and contribute thoughtful ideas.
- Responding to, reflecting upon, and exchanging ideas fosters critical analysis in order to engage in meaningful discourse while applying multiple critical lenses, promoting empathy, and broadening world view.
- Producing text demonstrates synthesis of information and the transfer of knowledge to new, unique, and deeper learning experiences

**Unit Enduring Understandings:**

- All text is open to multiple interpretations based on different critical theories, so there is no singular correct interpretation of a given text.
- Determining author’s intent conclusively is impossible, so it is incumbent on the audience to speculate and argue methodically and logically, using textual evidence and reasoning in support of claims.

**Overarching Essential Questions:**

- How do individual world views and perspectives influence interpretation of texts?
- What are some of the critical lenses available to use in literary interpretation?
- Is author’s intent knowable?

**Strand 2: Critiquing and Responding to Text**

**Concepts/Skills Processes:**

- Analysis (RI. 9-10.6, RI. 9-10.1)
- Interpretation (L.9-10.5.a)
  - Potential Critical Lenses
  - Formalist criticism
  - Postcolonial & ethnic criticism
  - Psychoanalytic criticism (intro)
  - New historical & cultural criticism
  - Marxist criticism
  - Feminist criticism
  - Symbolic (social) interactionism

**Strand Understandings:**

- Some interpretations are more valid than others based on the thoughtful and methodical application of a given theory, so critical consumers of text construct the most compelling arguments by using the Claim-Evidence-Reasoning model of argumentation.
- An author’s intention is ultimately unavailable to us, so a critical audience must move beyond this to come to their own analysis.

**Essential/Guiding Questions:**

- How can a reading of a particular text be argued convincingly? (C)
- To what extent should author’s intent be considered when critiquing a literary text? (P)

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↖      **Unit Focus:**      ↗

Introduction to Literary Criticism

**Concept Lens:**

Critical Theory, Interpretation

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**Strand 3: Producing Text**

**Concepts/Skills Processes:**

- Production (W. 9-10.4)
- Cite textual evidence (RL. 9-10. 1)
- Argument (RI. 9-10.8)
- Reason (W. 9-10.1)

**Strand Understandings:**

- The most defensible arguments provide claims, evidence, and reasons so individual interpretations are most compelling when they provide these elements.
- Applying different critical lenses to a literary text leads to deeper understanding and unexpected insights.

**Essential/Guiding Questions:**

- What are the best methods to build a convincing defense of a given reading of a text? (C)
- How does the application of a variety of critical lenses lead to a deeper understanding and appreciation of literary texts? (P)

**Strand 1: Understanding Text**

**Concepts/Skills Processes:**

- Theme (RL.9-10.2)
- Comparison and Contrast (SL.9-10.2/RI.9-10.7)
- Dialectical Thinking (SL.9.10.1-C-D)
- Juxtaposition/Point of View (RL.9-10.6)
- Oppositions (Thesis/Antithesis/Synthesis) (RL.9-10.3)

**Strand Understandings:**

- Comparing a common theme across multiple texts reveals oppositions (thesis, antithesis) that are resolvable through synthesis as part of a dialectic process.
- Juxtaposing texts from different cultures and historical periods creates a tensioning of universal oppositions that can lead towards resolution of conflicts in one's own culture.
- Making literary comparisons across cultures presents problems of translation and interpretation, and overcoming these challenges offers solutions that can be transferable to a broad range of literary and cultural pursuits relevant to 21<sup>st</sup> century skills.

**Essential/Guiding Questions:**

- How can oppositions and conflicts be adequately resolved using a logical, repeatable process? (C)
- What is the purpose and benefit of reading literary texts in conjunction with one another? (C)
- What unique problems are presented by the translation and interpretation of texts? (C)

**PK-12 Enduring Understandings**

- Comprehending and appreciating a variety of texts is essential to communication, cooperation, and collaboration in a global context.
- Responding critically, reflecting upon authors' craft, and making judgments within and across texts develops analytical discerners and selective consumers of information.
- Producing text demonstrates synthesis of information and the transfer of knowledge to new, unique, and deeper learning experiences.

**Unit Enduring Understandings:**

- Universal themes are represented across literature, art, music, and the social sciences, so studying them in conjunction with each other leads to deeper and broader understanding of text.
- The comparison of literary texts foregrounds oppositions that can be reconciled through a dialectic process.
- The comparative study of literature often illuminates intra- and intercultural relations and the interactions between literature and other forms of human activity.

**Overarching Essential Questions:**

- What are the interrelationships among literary periods and movements?
- How can a larger study of culture and society deepen and broaden an understanding of literature?
- What is the best way to resolve tensions and oppositions posed by the comparative reading of literary texts?
- What is the value of examining a common theme through comparing literature from a range of cultures and historical epochs?

**Strand 2: Critiquing and Responding to Text**

**Concepts/Skills Processes:**

- Analysis (RL.9-10.6)
- Critiquing (RL.9-10.7)
- Analyzing Source Material (RL.9-10.9)
- Avoiding Bias (SL.9-10.4)

**Strand Understandings:**

- Analyzing a particular point of view or cultural experience by drawing on a wide reading of world literature allows for a more reasoned critique of a theme or topic in a given text.
- Analyzing the representation of a theme across different literary texts and artistic mediums results in a more thorough explication of the subject than examining that theme in isolation.
- A thematic comparative literature approach that takes into account the shaping forces of gender, ethnicity, culture, and socioeconomic status usually counters the bias inherent in a limited cultural literary approach.

**Essential/Guiding Questions**

- Why is it beneficial to critique a given theme of a literary text in comparison to a wide range of literature from around the world and from different historical periods? (C)
- How can critical bias be avoided? (P)

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↖      **Unit Focus:**      ↗  
 Comparative Literature

**Concept Lens:**  
 Theme, Comparison, Opposition, Synthesis

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**Strand 3: Producing Text**

**Concepts/Skills Processes:**

- Intertextual Analysis (RI.9-10.7)
- Using a Variety of Modes (RI.9-10.7/RI.9-10.9)

**Strand Understandings:**

- Analyzing two texts in relation to each other usually leads to a deeper and broader understanding of both texts.
- An analysis of text in relation to the arts and social sciences typically bolsters the defense of a particular reading of literature.

**Essential/Guiding Questions:**

- How does the analysis of one text contribute to the understanding of another? (C)
- How does the study of the arts and social sciences inform the reading of a literary text? (C)

**Strand 1: Understanding Text**

**Concepts/Skills Processes:**

- Diction (RL.9-10.5)
- Bias (RI.9-10.8)
- Figurative Language (RL.9-10.4)
- Analyzing Text Structure (RL.9-10.6)
- Inferring (RL.9-10.1)

**Strand Understandings:**

- When they use omission, selective fact and word choice, and subjective tone to communicate a position or concept, authors create a slanted perspective, so recognizing bias in text is a specific, learnable skill.
- Nonfiction takes many forms, so a broad knowledge of structures and subgenres is required in order to fully comprehend and deeply understand nonfiction text.
- Authors creatively apply many literary techniques of fiction, drama, and poetry in nonfiction writing, so comprehension strategies are often interchangeable between fiction and nonfiction.

**Essential/Guiding Questions:**

- What are some ways audiences can identify whether or not what they are reading is biased? (F)
- What is nonfiction and what various forms can it take? (F)
- How can readers use inference to determine perspective and an author's world view? (C)
- What strategies are available to readers to better comprehend nonfiction texts? (F)

**PK-12 Enduring Understandings**

- Conceptual understanding and deep comprehension require the knowledge, utilization, and application of text structures, language skills, multiple interpretations, and text conventions to heighten students' ability to be independent thinkers and lifelong learners who appreciate and contribute thoughtful ideas.
- Responding to, reflecting upon, and exchanging ideas fosters critical analysis in order to engage in meaningful discourse while applying multiple critical lenses, promoting empathy, and broadening world view.
- Creating authentic text through a variety of media develops voice and demonstrates craft through an understanding and awareness of audience and purpose, empowering individuals to communicate effectively.

**Unit Enduring Understandings:**

- Creative nonfiction bears technical resemblances to both fiction and informational text but differs in important ways, so a direct examination of the similarities and differences leads to increased comprehension and higher-order critiquing.
- Perspective is largely a product of cultural experience, so recognizing and appreciating multiple world views leads to insightful inferences into texts.

**Overarching Essential Questions:**

- What are the various types of literary nonfiction, and what special considerations must writers make concerning audience, task, and purpose?
- How does creative nonfiction compare and contrast with fiction and informational texts?
- To what extent is perspective a product of culture, and what role do text and language play when perspectives differ?
- What are the various denotations and connotations of 'perspective', and what is the relationship between perspective and literary point of view?

**Strand 2: Critiquing and Responding to Text**

**Concepts/Skills Processes:**

- Analysis (RI.9-10.7/W.9-10.7)
- Criticism (RI.9-10.2)
- Argument (RI.9-10.8/W.9-10.9)
- Recognizing Fallacies (RL.9-10.5)

**Strand Understandings:**

- Examining and analyzing several authors' perspectives of a character, topic, setting, or event broadens the audience's world view and leads to higher-order critical analysis.
- Determining the organizational structure and form of a nonfiction work allows the audience to critically approach the text in a way that reveals bias and illuminates central ideas and primary claims.
- In critiquing nonfiction it is necessary to make strong claims in establishing and defending an antithesis, so it is necessary for the audience to recognize and expose fallacies in logic and rhetoric in the text.

**Essential/Guiding Questions**

- Why is it important to examine a topic from a variety of different, often conflicting, perspectives? (P)
- What methods are available and preferable for an audience to approach a nonfiction text critically? (F)
- What fallacies are common in nonfiction text, and why is it important to recognize and expose them? (C)



**Unit Focus:**  
**Perspective**  
**Concept Lens:**  
 Literary Nonfiction, Bias, Fallacy



**Strand 3: Producing Text**

**Concepts/Skills Processes:**

- Application (RL.9-10.6)
- Synthesis (W.9-10.10)
- Creation (W.9-10.2)
- Author's Craft/Figurative Language (RL. 9-10.4)

**Strand Understandings:**

- Effective creative nonfiction demonstrates mastery in author's craft, so in order to demonstrate application and synthesis of the genre an author must exhibit proficiency in literary technique in the creation of original text.
- The most engaging text is often provocative and controversial, so authors often bring a highly charged critical perspective in producing text.

**Essential/Guiding Questions:**

- What are the characteristics of quality creative nonfiction? (C)
- To what extent should authors produce text dealing with controversial topics, and is it beneficial or counterproductive to demonstrate a strong personal perspective? (P)