

UNIT 4: Powerful Openings- Unit of Study | 2023

Pre-AP I – Unit 3-Compelling Evidence

Unit Title: Powerful Openings**Approx. 30 days; est. 50 minutes per lesson**

Purpose: Earlier in the year, students became attuned to interpreting telling details and pivotal words and phrases in the context of multiple literary genres; in this unit, they apply those same lessons as they explore how novelists introduce settings and characters through a variety of unique narrative voices. Instead of reading a novel in its entirety—tracking all the twists and turns of the plot or how themes resurface and evolve over the course of the story—in this unit's model lessons, students closely read the openings of several novels. Through doing so they gain an appreciation for the captivating ways writers lure their readers in, one line at a time. From the bleak opening setting of Bradbury's *Fahrenheit 451* to the magical setting of Morgenstern's *The Night Circus*, students are immersed in starkly different worlds and learn how to use literary clues to orient themselves. The concluding performance task asks students to consider how narrative voice shapes their interpretations of a novel's opening and how that perspective acts as a lens through which they view not only setting but the characters they meet in those settings.

Target Standards

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

W.9.2: Write informative/explanatory texts (e.g., essays, oral reports, biographical feature articles) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Learning Objectives

Content Resources

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- Identify techniques used by filmmakers to introduce settings and characters
- Recognize similarities among techniques used in films and novels
- identify and interpret telling details that establish setting
- explain the function of specific words and phrases in a novel opening
- analyze the function of first-person narrative perspective
- analyze the function of an omniscient narrator
- analyze the relationship between a character and setting explain how specific words and phrases reveal setting
- plan and write a description of an original setting
- select and use language to achieve an intended effect
- reflect on the writing process
- plan and draft an analytical paragraph on characterization
- incorporate direct quotations smoothly and effectively
- engage in academic conversations, citing apt textual evidence

CORE TEXTS

- [The Kite Runner by Khaled Hosseini](#)
- Selected short stories and fiction excerpts (see links below)

RESOURCES

- [Pre-AP 1: Unit 4-Powerful Openings Teacher's Resources](#)
- [Pre-AP 1 Instructional Planning Guide](#)
- [Literary and Nonfiction Techniques](#)
- [Annotation Rubric](#)
- [Tone Words](#)
- [Character Descriptors](#)
- [Pre-AP Writing Rubric](#)
- [Pre-AP Writing Rubric Scale](#)
- [Pre-AP Learning Checkpoint Scale](#)
- [MC Group Consensus Slide](#)
- [MC Corrections Worksheet](#)
- Outside Reading
 - [Due Dates](#)
 - [Socratic Seminar: The Kite Runner Part 1 \(Ch. 1-9\)](#)
 - [Socratic Seminar: The Kite Runner Part 2 \(Ch. 10-19\)](#)
 - [Socratic Seminar: The Kite Runner Part 3 \(Ch. 20-25\)](#)

Essential Questions

How does perspective change a story?

Target Vocabulary

Abstract Ideas
 Theme
 Comparison (personification, metaphor, simile)
 Contrast (juxtaposition, irony, shift)
 Narrative Perspective
 Emphasis
 Tone
 omniscient narrator
 limited narrator

Instructional Planning and Delivery

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Beginning of Unit Teaching and Learning Strategies (approx. 10 days)

In this learning cycle, students closely analyze the openings of novels and some of the fascinating ways novelists tantalize readers to enter their fictional worlds. The final writing exercise in this learning cycle gives students the opportunity to practice creating their own fictional worlds.

1. [Lesson 4.1: The Art of Seduction—A Film's Opening Scene](#): Clips from *Edward Scissorhands*, *Up*, and *Citizen Kane*
2. [Lesson 4.2: A Novel's Opening Lines](#): *The Sound and the Fury* by William Faulkner
3. [Lesson 4.3: Where Am I? Orienting Yourself in a Novel's World, I](#): *1984* by George Orwell
4. [Lesson 4.4: Where Am I? Orienting Yourself in a Novel's World, II](#): *The Night Circus* by Erin Morgenstern
5. [Lesson 4.5: Creating a Fictional World](#): Vault Image

Formative Assessments

- Learning Checkpoint #1 in AP Classroom (participation grade)
 - [Learning Checkpoint 1](#)
- After completing the learning checkpoint in AP Classroom, have students complete a [small group MC consensus](#) activity. Be sure to review any questions a group got wrong, as well as to review MC test-taking strategies.
- After, students should complete an individual [MC corrections worksheet](#) for any question they got wrong when they completed it individually. Average the correction worksheet score and original learning checkpoint score together and count that as a quiz grade.

Middle of Unit Teaching and Learning Strategies approx. 10 days

*Learning Cycle 2 takes students on a journey through multiple narrative perspectives so they can compare and contrast different viewpoints and the viewpoints' effects on a reader. With a special focus on the omniscient narrator's ability to seamlessly shift perspectives, students also compose evidence-based paragraphs analyzing how the narrator reveals the internal feelings of multiple characters in the first chapter of Anthony Doerr's historical novel *All the Light We Cannot See*.*

1. [Lesson 4.6 Look Who's Talking—The Role of the Narrator](#): excerpts from *Out of My Mind* by Sharon Draper and *Fahrenheit 451* by Ray Bradbury
 - a. Technique Focus: Narrative Perspective
2. [Lesson 4.7 All the Light We Cannot See—Word Study](#): *All the Light We Cannot See* by Anthony Doerr
3. [Lesson 4.8: All the Light We Cannot See—The Power of the Omniscient Narrator](#): excerpts from *All the Light We Cannot See* by Anthony Doerr

Formative Assessments

- Learning Checkpoint #2 in AP Classroom (participation grade)
 - [Learning Checkpoint 2](#)
- After completing the learning checkpoint in AP Classroom, have students complete a [small group MC consensus](#) activity. Be sure to review any questions a group got wrong, as well as to review MC test-taking strategies.
- After, students should complete an individual [MC corrections worksheet](#) for any question they got wrong when they completed it individually. Average the correction worksheet score and original learning checkpoint score together and count that as a quiz grade.

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<p>a. Technique Focus: Narrative Perspective</p> <p>4. Lesson 4.9: All the Light We Cannot See—The Omniscient Narrator as Mind Reader: excerpts from <i>All the Light We Cannot See</i> by Anthony Doerr</p> <p>a. Technique Focus: Narrative Perspective</p> <p>5. Lesson 4.10: All the Light We Cannot See—Composing Paragraphs on Characterization: excerpts from <i>All the Light We Cannot See</i> by Anthony Doerr</p>	
<p>End of Unit Teaching and Learning Strategies approx 11 days</p> <p><i>Unlike a third-person narrator, a first-person narrator is both a storyteller and a character. Learning Cycle 3 culminates in a literary analysis essay that asks students to explain how Harper Lee characterizes the narrator, Scout Finch, and how her narrative voice shapes the reader's perceptions of setting or another character in the first chapter of To Kill a Mockingbird. To build students' analytical skills to tackle such a sophisticated task, this learning cycle guides students to notice how word choice communicates tone and how the voice of the retrospective first-person narrator differs from the voice of first-person narrator who speaks in present tense.</i></p> <ol style="list-style-type: none"> Lesson 4.11: The Girl Who Fell from the Sky—The Bias of the First-Person Narrator: excerpt from <i>The Girl Who Fell from the Sky</i> by Heidi Durrow <ol style="list-style-type: none"> Technique Focus: Narrative Perspective Lesson 4.12: To Kill a Mockingbird—The Voice of Scout Finch: excerpt from <i>To Kill a Mockingbird</i> by Harper Lee <ol style="list-style-type: none"> Technique Focus: Narrative Perspective Lesson 4.13: To Kill a Mockingbird—The Layers of Scout's World: excerpt from <i>To Kill a Mockingbird</i> by Harper Lee <ol style="list-style-type: none"> Technique Focus: Narrative Perspective Lesson 4.14: <i>To Kill a Mockingbird</i>—Preparing to Write a Literary Essay: excerpt from <i>To Kill a Mockingbird</i> by Harper Lee Lesson 4.15: <i>To Kill a Mockingbird</i>—Writing a Literary Essay: excerpt from <i>To Kill a Mockingbird</i> by Harper Lee 	<p>Formative Assessments</p> <ul style="list-style-type: none"> <i>To Kill a Mockingbird</i>—Writing a Literary Essay: excerpt from <i>To Kill a Mockingbird</i> by Harper Lee (links to the left)

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Summative Assessments
<p>Performance Task” excerpt from <i>Snow Falling on Cedars</i> by David Guterson</p> <p>Note: Must be completed in AP Classroom.</p>