Subject group overview: Language and literature (English)

Grade 6

INTERDISCIPLINARY UNIT

<table>
<tr><td>UNIT TITLE</td><td colspan="6">IT’S ALL IN YOUR HEAD</td><td>Duration</td><td colspan="2">11 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English, Sciences</td><td>Key Concept</td><td>Form</td><td>Related Concept(s)</td><td>English - Intertextuality, Point of view
Sciences - Consequences, Function</td><td>Global Context</td><td>Identities and relationships</td><td>Global Context Exploration(s)</td><td>Transitions,
Health and well-being</td></tr>
<tr><td>ATL Skills</td><td>I. Communication skill
IV. Affective skills</td><td>Interdisciplinary objectives</td><td>Ai. Aii.
Bi. Bii.
Ci. Cii.</td><td>Subject-group objectives - Language and LIterature (English)</td><td colspan="2">Ai. Aiii.
Bi. Bii. Biii.
Ciii.
Diii. Div.</td><td>Subject-group objectives - Sciences</td><td colspan="2">Ai. Aii. Aiii.
Cii.
Diii.</td></tr>
<tr><td>Statement of Inquiry</td><td colspan="9">Understanding how our brains develop during adolescence helps us to be responsible for our own health and happiness.</td></tr>
<tr><td>Content</td><td colspan="9">Language and Literature Content:
- PEEL paragraph structure (main focus of the unit)
- MLA Works Cited + In text citations
- Identify vocabulary using context clues
- Children's literature (student choice) for perspective and creative expressions of experiences
- Memoir (Chinese Cinderella) for perseverance and creative expressions of experiences
- Poetry (I, Too) for success
- Creative writing reflections for inspiration

Language and Lit Skills:
- develop strategies for analyzing a novel
- Intertextuality analysis
- Structure communication for a chosen audience
- Brainstorming, organizing, and synthesizing ideas for creative writing
- Citing evidence from literature to support an opinion

Science content:
- Outline the main functions of areas in the cerebral cortex.
- List main parts of the brain that are responsible for memory and emotion.
- Identify physiological signs of emotional and mental state.
- Outline the changes that occur in the brain during adolescence.
- Outline the stress response.
- Outline neuroplasticity.

Science skills:
- Paraphrase text containing scientific knowledge.
- Use scientific vocabulary clearly and precisely.
- Apply scientific knowledge to make scientifically-supported judgments.
- Apply scientific knowledge to situations.
- Record observations in a table.
- Interpret data and outline results.</td></tr>
</table>

Subject group overview: Language and literature (English)

<table>
<tr><td>UNIT TITLE</td><td colspan="5">CULTURAL SHAMANS: A UNIT ON HERO MYTHS AND LEGENDS</td><td>Duration</td><td colspan="2">9 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Connections</td><td>Related Concept(s)</td><td>Structure, Genres</td><td>Global Context</td><td>Orientation in space and time</td><td>Global Context Exploration(s)</td><td>Civilizations and social histories,
Epochs</td></tr>
<tr><td>ATL Skills</td><td>III. Organization skills
V. Reflection skills
VIII. Critical thinking skills
IX. Creative thinking skills</td><td>Subject-group objectives</td><td>Ai. Aiii. Aiv.
Bii.
Ci. Cii. Ciii.
Di. Dii. Diii. Div.</td><td>Statement of Inquiry</td><td colspan="4">The structure of the hero genre creates an opportunity for cultural connections across space and time.</td></tr>
<tr><td>Content</td><td colspan="9">Factual:
- Film Analysis: Spirited Away - Map Out the Hero Journey
- Hero Myths: Water Jar Boy (Native American), Perseus and The Gorgon Slayer (Greek), Gilgamesh (Mesopotamian), Prometheus (Greek), The Hero Twins (Mayan), Finn McCool (Celtic), Hercules (Greek), Mwindo (Bantu)
- Overview of structure of the hero myth / genre - miraculous birth, call to adventure, exposure to new experiences, struggles and growth
- Analysis Vocabulary: genre, fable, myth, setting, theme, unresolved resolutions, symbolism,
- Comparative Vocabulary: Similarly, Likewise, Much like, However, In comparison to, Conversely

Procedural:
- Writing Structure: PEEL paragraphs that are longer and more complex, using comparative and analytical vocabulary in academic writing
- Creative Writing: Brainstorming and idea organization to model hero myth structure
- Receiving and Giving meaningful feedback / editing work accordingly according to peer and teacher proofreads
- Student-led exploration (through exposure) to methods of organization in writing that work on individual levels (brainstorm, outline, mind map, etc.)

Conceptual:
- Students will engage with the shared humanity as well as literary and cultural implications of hero myths across time, space, and place.
- Students will create hero myths based on understanding of the format and individual interests / cultural backgrounds.</td></tr>
</table>

Subject group overview: Language and literature (English)

UNIT TITLE	**TRASH: NOVEL STUDY**						Duration	8 Weeks	
Subject(s)	English	Key Concept	Creativity	Related Concept(s)	Character, Point of view, Theme	Global Context	Fairness and development	Global Context Exploration(s)	Inequality
ATL Skills	I. Communication skills VIII. Critical thinking skills IX. Creative thinking skills X. Transfer skills	Subject-group objectives	Ai. Aii. Aiii. Bi. Bii. Ci. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Authors use creativity in characterization, points of view, and theme to explore inequality.				
Content	Factual: - Novel Study: Trash by Andy Mulligan - Background: Case studies on children in dumpsites across place and space - Narration: 1st person, 3rd person, 3rd limited Procedural: - Character Analysis: STEAL analysis structure (what the character says, thinks, their effects on others, actions, and looks) *large overall focus of the unit* - Citing quotations from a piece of literature to support an opinion - Using evidence from literature to make inferences and draw conclusions - Writing structures and strategies for implementing different narrative voice in creative writing Conceptual: - Using STEAL the analysis structure to analyze and comment on character motivations. Implementing shifts in narrative voice in writing in order to the impact a piece of writing.								

Subject group overview: Language and literature (English)

UNIT TITLE	**ESPIONAGE AND INTRIGUE: MYSTERY AND HORROR UNIT**						Duration	6 Weeks	
Subject(s)	English	Key Concept	Communication	Related Concept(s)	Genres, Style	Global Context	Personal and cultural expression	Global Context Exploration(s)	Analysis and argument, Creation
ATL Skills	I. Communication skills III. Organization skills VI. Information literacy skills	Subject-group objectives	Bi. Bii. Biii. Ci. Cii. Ciii.	Statement of Inquiry	The styles used in the mystery and horror genres allow authors to communicate personal and cultural reflections.				
Content	Factual: - Novel Study: Student choice from within the stated genres - Film Analysis: Student voted (previous examples include Who Framed Roger Rabbit, Jaws, The Goonies) - Style / Genre Definitions and Examples - MLA Works Cited and In Text Citations Procedural: - Developing individualized, student led lines of inquiry - Developing student designed assessments following a series - of steps - Using the MYP Criteria to write your own task specific criteria			Conceptual: - Students will combine classwork with personal inquiries and goals to complete their individually designed assessment					

Subject group overview: Language and literature (English)

Grade 7

UNIT TITLE	**ADVERTISING: THE POWER OF PERSUASION**						Duration	6 Weeks	
Subject(s)	English	Key Concept	Communication	Related Concept(s)	Audience imperatives, Style	Global Context	Personal and cultural expression	Global Context Exploration(s)	Creation
ATL Skills	V. Reflection skills VII. Media literacy skills	Subject-group objectives	Ai. Aii. Aiii. Aiv. Bi. Bii. Biii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Style and rhetoric are used to enhance communication and persuade audiences.				
Content	Factual: - Rhetorical Devices: Ethos, Pathos, Logos - Literary Devices: Hyperbole, Metaphor Symbol, Simile - Review of Comparative Language in Analysis from G6 - Identifying an intended audience Procedural: - Observation and Discussion: Successful rhetorical and literary strategies in print ads - Observation and Discussion: Successful rhetorical and literary strategies in video ads - Personal inquiries into advertisements from around the world - Identifying examples of successful and unsuccessful appeals to a target audience - Analyzing ads for crafting language to appeal to a certain audience (age appropriate, interest appropriate, accessible) - Listening actively to others' opinions (constant group work)			Conceptual: - Students will use their knowledge of language devices to analyze the impact of print and video ads - Students will employ different literary and rhetorical devices to create their own advertisement (format is student choice)					

Subject group overview: Language and literature (English)

UNIT TITLE	**GREASY SOCKS: THE OUTSIDERS**						Duration	8 Weeks	
Subject(s)	English	Key Concept	Connections	Related Concept(s)	Character, Setting	Global Context	Identities and relationships	Global Context Exploration(s)	Identity formation
ATL Skills	I. Communication skills V. Reflection skills IX. Creative thinking skills	Subject-group objectives	Bi. Bii. Biii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Authors use character development, symbols, and setting to make connections and explore identity.				
Content	Factual: - Novel Study: The Outsiders - Poetry of Identity: Richard Cory, Caged Bird, I am, Invictus - Vocabulary: Setting, Character Development, Symbolism - Poetry: Lines, Stanzas, Rhyme Scheme, Quatrain, Free Verse, Acrostic, - Review annotation from G6 - Character roles: protag, antag, foil - Character types: flat, stereotype, round, dynamic, flat Procedural: - Explorations into identity, student led inquiries in response to examples from the literature and class discussions (directed around gender, racial, ethnic, sexual, social identity theory, etc) - Poetry writing structures - imagery, symbolism, metaphor, simile, hyperbole (many devices from the previous unit) - Graphic organizing character types, roles, and development (student led strategy trial and error) Conceptual: - Students will use poetry structures to write their own poem to express their identity - Students will create a character analysis that incorporates quotes, character role, character type, symbols, goals, development, accomplishments/failures, virtues/vices, and the impact of the setting on character development.								

Subject group overview: Language and literature (English)

UNIT TITLE	**SOCIAL JUSTICE: HOPE FOR THE FUTURE**						Duration	7 Weeks	
Subject(s)	English	Key Concept	Communication	Related Concept(s)	Purpose, Style	Global Context	Fairness and development	Global Context Exploration(s)	Rights
ATL Skills	I. Communication skills- VIII. Critical thinking skills X. Transfer skills	Subject-group objectives	Aii. Aiii. Aiv. Bi. Bii. Biii. Cii. Ciii. Di. Dii. Div. Dv.	Statement of Inquiry	Different styles of texts can serve the same purpose by communicating the shared humanity of all readers.				
Content	Factual: - Novel Study: The Breadwinner + student choice of novel about human rights - Background: Overview of Afghanistan history, UN Declaration of Human Rights, Case Studies on human rights violations around the world - Thesis Writing and Comparative Essay structure **major literary focus of the unit** - MLA works cited and in text citations for literary evidence Procedural: - Explorations in art's ability to influence opinions (visual art, music, literature, sculpture, dance) - Using visual thinking strategies to document and track learning experiences and observations. - Graphic Organizers to track developments across both novels - Effective strategies for summarizing / comparing / and contrasting works of literature Conceptual: Students will argue their opinion, using evidence from the novel, to comment on - if art can change people's opinions - what is the purpose of fictionalizing true stories - and how stories of inequality help to show our shared humanity								

Subject group overview: Language and literature (English)

UNIT TITLE	**SCIENCE OF SPECULATION**						Duration	8 Weeks	
Subject(s)	English	Key Concept	Creativity	Related Concept(s)	Genres, Intertextuality	Global Context	Scientific and technical innovation	Global Context Exploration(s)	Opportunity
ATL Skills	VIII. Critical thinking skills IX. Creative thinking skills	Subject-group objectives	Aii. Ci. Cii. Ciii.	Statement of Inquiry	The science fiction genre uses creativity to inspire readers to reimagine the possibilities of scientific and technical innovation.				
Content	Factual: - Novel Study: Student choice from within the stated genre - Film Analysis: The Matrix, Interstellar - Style / Genre review -Theme exploration Procedural: - Drawing connections between different texts types within the same genre - Developing individualized, student led lines of inquiry - Developing student designed assessments following a series of steps - Using the MYP Criteria to write your own task specific criteria Conceptual: - Students will combine classwork with personal inquiries and goals to complete their individually designed assessment								

Subject group overview: Language and literature (English)

Grade 8

UNIT TITLE	**CHARACTERS IN CONFLICT**						Duration	12 Weeks	
Subject(s)	English	Key Concept	Perspective	Related Concept(s)	Character	Global Context	Identities and relationships	Global Context Exploration(s)	Physical, psychological and social development, Transitions, Human nature and human dignity, Moral reasoning and ethical judgment, Motivation, Identity formation
ATL Skills	II. Collaboration skills III. Organization skills	Subject-group objectives	Ai. Aii. Aiii. Bi. Bii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Conflict in literature shapes and determines a character's actions and perspective				
Content	Content/Knowledge: - Fahrenheit 451, Ray Bradbury - The Most Dangerous Game", Richard Connell - Julius Caesar, Shakespeare - The Red Necklace, Sally Gardner (in conjunction with French Revolution) - Novel of own choice Literary Terms: a. Characterisation: - explicit/implicit (direct/indirect); archetypal; static, dynamic, protagonist, antagonist, abstract antagonist; character flaw; tragic flaw; linear v non-linear development b. Conflict - internal/external, major/minor, man v man, man v nature, man v society, resolved/unresolved c. Others: genre, sub-genre, plot, setting, mood, gothic, dualism, climax, anti-climax, denouement, conclusion, theme, moral, aside, soliloquy, monologue, meter, iambic pentameter, blank verse, tragedy, tragic hero, tragic flaw, catastrophe				Skills: 1. Identify the role played by character and conflict in the texts taught 2. Fahrenheit 451 passage analysis with emphasis on the internal conflicts and perspective of Guy Montag 3. Develop a working vocabulary for analysis of the texts studied 4. Understand the role of the typical protagonist and antagonist in the Gothic genre 5.. Make connections between literature and the humanities 6. Critique a novel orally and without notes before peers with focus on character and conflict 7. Write a piece from the point of view of a main character and how the conflicts he/she faces change their perspective 8. Write a short Gothic story which emphasises the alienation of a character 9. Create lines of iambic pentameter 10. Understand the role of the tragic hero in Shakespeare 11. Understand the internal conflict of Brutus in Julius Caesar 12. Commit a literary passage to memory 13. Utilise rhetorical techniques in reciting a passage: repetition, rhetorical question, apostrophe, etc 14. Use non-verbal communication when delivering a speech: eye contact, gesture, expression, movement				

Subject group overview: Language and literature (English)

UNIT TITLE	**THE AUTHOR'S CRAFT**						Duration	12 Weeks	
Subject(s)	English	Key Concept	Communication, Form	Related Concept(s)	Purpose, Structure, Style	Global Context	Personal and cultural expression	Global Context Exploration(s)	Artistry, Craft, Creation, Beauty, Critical literacy
ATL Skills	II. Collaboration skills III. Organization skills	Subject-group objectives	Ai. Aii. Aiii. Aiv. Bi. Bii. Biii. Ci. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	A writer's overall purpose determines the form and techniques he or she uses.				
Content	Knowledge: 1. Literary terms: stanza, alliteration, assonance, syllabism, prosody, rhyming scheme, rhyme (true/near/end/internal), refrain, metaphor, simile, personification, mood, onomatopoeia, sibilance, gutturalism, trochaic octameter, euphony, flashback, objective/subjective, iambic pentameter, blank verse, rhetorical question, aside, apostrophe, dramatic and verbal irony, foreshadowing 2. Literature Gothic literature (extended); the scientific method as used in "Silver Blaze" by Conan Doyle; Julius Caesar; The Silver Blade - relate to humanities, French Revolution; "The Fatalist", Isaac Bashevis Singer ; "The Tell Tale Heart", Poe; "The Raven", Poe ; "Lather and Nothing Else", Hernando Tellez			Skills: 1. Understand how the purpose of authors (Shakespeare, Conan Doyle, Singer, Poe, Tellez) determines the form and techniques they use. 2. Understand and apply the scientific method to structure a Sherlock Holmes short story 3. Understand how Poe uses the poetic form to convey the deepest of personal experiences 4. Create a stanza for "The Raven" using trochaic octameter. 5. Create a diagram comparing and contrasting "The Most Dangerous Game" and "The Tell Tale Heart" (intertextuality) 6. Transpose a piece from the first to third-person viewpoint				

Subject group overview: Language and literature (English)

<table>
<tr><td>UNIT TITLE</td><td colspan="5">LITERATURE AS A TOOL FOR SOCIAL AND POLITICAL COMMENTARY</td><td>Duration</td><td colspan="2">12 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Connections,
Form</td><td>Related Concept(s)</td><td>Context,
Purpose,
Structure</td><td>Global Context</td><td>Identities and relationships,
Fairness and development</td><td>Global Context Exploration(s)</td><td>Physical, psychological and social development,
Health and well-being,
Human nature and human dignity,
Moral reasoning and ethical judgment,
Attitudes,
Power and privilege,
Difference and inclusion,
Civic responsibility and the public sphere,
Security and freedom,
Imagining a hopeful future,
Justice,
Authority</td></tr>
<tr><td>ATL Skills</td><td colspan="2">II. Collaboration skills
III. Organization skills</td><td>Subject-group objectives</td><td>Ai. Aii. Aiii. Aiv.
Bi. Bii. Biii.
Ci. Ciii.
Di. Dii. Diii. Div. Dv.</td><td>Statement of Inquiry</td><td colspan="4">Literature can be used as a tool for social and political commentary</td></tr>
<tr><td>Content</td><td colspan="3">Knowledge:
1. Literary Terms: couplet, novella, satire, allegory (literal/symbolic), fable, parody, irony, caricature, motif, symbol, sub-plot, circular narrative
2. Literature
1. "The Secret of the Machines", Rudyard Kipling
2. "Billennium", J G Ballard
3. Animal Farm, Orwell
4. "Harrison Bergeron", Kurt Vonnegut
5. "The Necklace", Guy de Maupassant</td><td colspan="5">Skills:
1. Create and present a dramatic monologue from an animal viewpoint
2. Understand how and why authors use literature to make social and political comment
3. Understand Animal Farm as fable, allegory, and satire
4. Make connections between Animal Farm and the current humanities unit, The Industrial Revolution
5. Evaluate the effectiveness of an author in attempting to make social and political commentary
6. Identify and apply a range of propaganda techniques to passages from Animal Farm
7. Create and correctly punctuate dialogue using appropriate conventions</td></tr>
</table>

Subject group overview: Language and literature (English)

Grade 9

<table>
<tr><td>UNIT TITLE</td><td colspan="5">A DREAM DEFERRED (MAIN TEXT: A RAISIN IN THE SUN BY LORRAINE HANSBERRY)</td><td>Duration</td><td colspan="2">8 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Communities</td><td>Related Concept(s)</td><td>Genres, Structure, Style</td><td>Global Context</td><td>Identities and relationships</td><td>Global Context Exploration(s)</td><td>Human nature and human dignity</td></tr>
<tr><td>ATL Skills</td><td>II. Collaboration skills</td><td>Subject-group objectives</td><td>Ai. Aii. Aiii. Aiv.
Bi. Bii. Biii.
Ci. Cii. Ciii.
Di. Dii. Diii. Div.
Dv.</td><td>Statement of Inquiry</td><td colspan="5">The way we communicate is a product of our identity and a factor in our relationships.</td></tr>
<tr><td>Content</td><td colspan="9">Factual:
Terminology of drama including:
Act
Antagonist
Character
Climax
Conflict
Convention
Deus ex machina
Dynamic character
Flat character
Foreshadowing
Monologue
Round character
Scene
Stage direction
Historical contextual information, such as the great migration.

Conceptual:
- Minorities and oppressed groups face choices about how to respond to marginalization and oppression.
- Identity is multi-faceted.
- There are various effects on individuals and communities of hopes and aspirations note being realized ("A dream deferred").
- Poverty causes stress to individuals and communities.
- Audiences can learn from texts that come out of contexts very different from their own.

Procedural:
Putting together a group presentation, including the steps:
- Breaking down the guiding question(s) and identifying the requirements.
- Sharing ideas.
- Negotiating responsibilities.
- Preparing slides, if required, with appropriate citations.
- Editing presentation.
- Rehearsing presentation.

Writing a paragraph in response to a guiding question, including the steps:
Decoding what the guiding question is asking.
- Planning the paragraph, using at least some of the following elements, roughly in this order:
Topic sentence>Explanation (or expansion, clarifying statement etc.)>Example>Quote>Authorial choice discussion. Tie back.
- Drafting paragraph
- Proofreading for cohesion, accuracy etc.

Writing an extra scene to a drama, including the steps:
- Brainstorming and planning.
- Drafting
- Proofreading, including checking verisimilitude, use of dramatic conventions etc.
- Editing.</td></tr>
</table>

Subject group overview: Language and literature (English)

<table>
<tr><td>UNIT TITLE</td><td colspan="6">WHAT'S SO FUNNY?</td><td>Duration</td><td colspan="2">2 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Perspective</td><td>Related Concept(s)</td><td>Audience imperatives</td><td>Global Context</td><td>Personal and cultural expression</td><td>Global Context Exploration(s)</td><td>Metacognition and abstract thinking</td></tr>
<tr><td>ATL Skills</td><td>VIII. Critical thinking skills</td><td>Subject-group objectives</td><td>Ai. Aii. Aiii.</td><td>Statement of Inquiry</td><td colspan="5">While people have different perspectives on what is amusing, why an audience might respond with laughter to a text can be reflected on and analyzed.</td></tr>
<tr><td>Content</td><td colspan="9">Factual:
Terminology for discussing humor, including:
- superiority theory
- incongruity theory
- relief theory
Useful vocabulary/collocations:
- amuse/amusing/amusement
- "One aspect of this I find amusing is..."
- satire/satirize/satirical
- irony/ironic
- "The irony here is that..."
- comic/comical/comedy
- hilarious/hilarity

Conceptual:
Students will learn about three theories as to what makes things amusing, as described by Gordon Kirkland. The are encouraged to come up with their own concepts as to what makes something amusing.

Procedural:
Presenting a spoken analysis of a humorous text, including the steps:
- Viewing the text
- Identifying the overarching theory or theories as to what makes this text amusing. This can provide the thesis statement.
- Identifying verbal, visual and other techniques that are used to evoke humor in the text.
- Drafting a script for a presentation
- Refining the script and ensuring time requirements are met.
- Boiling down the script into bullet points.
- Creating a slideshow, if necessary. Ensuring citations in slideshow meet requirements.
- Rehearsing presentation.
- Presenting.

Skills:
Reading informational text: Students will read an article on different theories about how humor is created.

Critical thinking: Students will discuss whether Kirkland's article covers all the possible ways humor is actually created.

Transfer: Students will apply the theories as described by Kirkland—and their own theories if they have them—to a range of texts such as memes, videos, humorous writing etc.

Synthesizing skills and concepts: In analyzing visual texts such as Key & Peele's "Dueling Hats", students will synthesize conceptual theories about humor (the incongruity theory, the superiority theory, etc.) with their film analysis skills (identifying different camera shots, angles and other techniques).</td></tr>
</table>

Subject group overview: Language and literature (English)

<table>
<tr><td>UNIT TITLE</td><td colspan="5">ORIENTATION IN SPACE AND TIME: FILM STUDY</td><td>Duration</td><td colspan="2">5 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Perspective</td><td>Related Concept(s)</td><td>Audience imperatives,
Style,
Them</td><td>Global Context</td><td>Identities and relationships</td><td>Global Context Exploration(s)</td><td>Human nature and human dignity,
Moral reasoning and ethical judgment,
Consciousness and mind</td></tr>
<tr><td>ATL Skills</td><td>I. Communication skills
III. Organization skills</td><td>Subject-group objectives</td><td>Aii. Aiii. Aiv.
Bi. Bii. Biii.
Ci. Cii. Ciii.
Di. Dii. Diii. Div.
Dv.</td><td>Statement of Inquiry</td><td colspan="5">Films use different verbal and visual techniques to convey ideas to audiences about identity and relationships and the choices people make in regard to their identity and relationships.</td></tr>
<tr><td>Content</td><td colspan="3">Film terminology:
Wide shot/long shot/establishing shot
One shot/two shot/three shot
Mid shot
Medium close up
Close up
Extreme close up
Point of view shot
Dutch tilt
Panning
Tacking
Zooming
Over the shoulder shot
High camera angle
Low camera angle
Juxtaposition
Transition
Fade
Cross fade
Cuts
Smash cuts
Arc shot
Split screen
Use of color
Use of body language and gesture
Use of positioning
Lighting</td><td colspan="5">Verbal Features:
Imperative
Colloquial language
Contractions
Rhetorical question
Repetition
Metonymy (also a visual feature)
Allusion (such as to the Watt's riots or the Titans)

Other Features:
Foley effects
Soundtrack</td></tr>
</table>

Subject group overview: Language and literature (English)

UNIT TITLE	**PERSONAL AND CULTURAL EXPRESSION: POETRY - WHEN LANGUAGE SHOWS US THE WORLD ANEW**						Duration	6 Weeks	
Subject(s)	English	Key Concept	Creativity	Related Concept(s)	Self-expression, Style, Purpose, Structure	Global Context	Personal and cultural expression	Global Context Exploration(s)	Metacognition and abstract thinking, Artistry, Craft, Creation
ATL Skills	IX. Creative thinking skills	Subject-group objectives	Ai. Aii. Aiii. Aiv. Bi. Bii. Ci. Cii. Di.	Statement of Inquiry	Through the creative crafting of language, we can prompt our audience to experience the world in new ways.				
Content	Factual knowledge: Students become familiar with different conventional structures and the terminology used in analysing poetry. Poetry from different cultures reveals commonalities in the human condition. Exploration of the effect of translation on poetry. Subgenres, such as ekphrastic poetry, are introduced. Conceptual knowledge: Students explore the craft of distilling observation and feeling into language. Poetry from different cultures reveals commonalities in the human condition. Exploration of the effect of translation on poetry. Procedural knowledge: Students transfer their learning in this unit to the production of poetry in a criterion C assessment.			Skills: The broadening of students' vocabulary, and sensitivity to the effect of language and syntax. Recognition, and production, of conventional forms including rhyme, metre, and sonnet structure.					

Subject group overview: Language and literature (English)

<table>
<tr><td>UNIT TITLE</td><td colspan="6">Human Nature, Human Relationships</td><td>Duration</td><td colspan="2">8 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Connections</td><td>Related Concept(s)</td><td>Character, Point of view, Theme</td><td>Global Context</td><td>Identities and relationships</td><td>Global Context Exploration(s)</td><td>Human nature and human dignity, Moral reasoning and ethical judgment, Identity formation</td></tr>
<tr><td>ATL Skills</td><td>IV. Affective skills
V. Reflection skills</td><td>Subject-group objectives</td><td>Ai. Aii. Aiii. Aiv.
Bi. Bii. Biii.
Ci. Cii. Ciii.</td><td>Statement of Inquiry</td><td colspan="5">The themes of human nature and human relationships can be explored through characters, point of view and style.</td></tr>
<tr><td>Content</td><td colspan="9">Factual knowledge

Knowledge of genre. The novel The Bean Trees is a bildungsroman, a coming of age story. Students will demonstrate an understanding of this form and the way it shapes the representation of the themes of human nature and human relationships.

Students will develop understandings of contextual aspects to the novel, such as how people live in poverty, the challenges facing indigenous people (the "trail of tears" etc.), the plight of refugees and illegal immigrants.

Students will know and apply the terminology of analysis: figurative language, etc.

Students will know the different points of view used in the novel, first person and third person limited, and describe how they are used to create representations of human nature and human relationships.

Conceptual knowledge

Students will show an understanding that novels and other texts have something to say about the world we live in.

Students will show an understanding that novels and other texts can interpret human nature and human relationships in different ways.

Students will show an understanding that there is a continuum between an idealistic world view and a cynical one.

Students will show an understanding that humans are complex, nuanced beings and that texts such as novels can portray and explore these complexities and nuances.

Procedural knowledge

Students will understand the process of analyzing a text: identifying form, surface content, deeper meaning and style in an appropriate order.

Students will know how to structure short essays around thesis statements.

Students will know the process of constructing paragraphs around topic sentences.

Students will understand the process of planning and filming a short video to convey ideas about human nature and human relationships.</td></tr>
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Subject group overview: Language and literature (English)

Grade 10

<table>
<tr><td>UNIT TITLE</td><td colspan="5">INNOCENCE AND EXPERIENCE (KEY TEXT: NOVEL - THE CATCHER IN THE RYE)</td><td>Duration</td><td colspan="2">10 Weeks</td></tr>
<tr><td>Subject(s)</td><td>English</td><td>Key Concept</td><td>Perspective</td><td>Related Concept(s)</td><td>Character, Style, Theme.</td><td>Global Context</td><td>Identities and relationships</td><td>Global Context Exploration(s)</td><td>Identity formation,
Self-esteem,
Status,
Roles and role models</td></tr>
<tr><td>ATL Skills</td><td>VIII. Critical thinking skills</td><td>Subject-group objectives</td><td>Aii. Aiii. Aiv.
Bi. Bii. Biii.
Ci. Cii. Ciii.
Di. Dii. Diii. Div. Dv.</td><td>Statement of Inquiry</td><td colspan="4">Our perspective of a character and how they form their identity is affected by stylistic features such as point of view, irony, the depiction of minor characters etc.</td></tr>
<tr><td>Content</td><td colspan="9">Factual
- The Catcher in the Rye is told in the first person point of view.
- It has an unreliable narrator.
- Colloquial language, irony, hyperbole, repetition, internal monologue are all techniques used to establish a narrative voice.
- It is set in New York in the late 1940s/early 1950s.
- It is highly intertertextual.
- It is an influential novel.

Conceptual
Moving from innocence into adulthood can be a painful process.
Trauma shapes the individual.
Responses to characters
Texts can be products of their time and yet contain timeless truths.

Procedural
Preparing a spoken or written commentary: suggested approach only:
1. Read the text.
2. Ask yourself, what kind of text is it?
3. Ask yourself: is there a guiding question, and what does it ask? It there is a guiding question, the next two steps may or may not be required.
4. Ask: What is happening on the surface of the text (the literal meaning)
5. Ask What might be happening below the surface of a text (the implied meaning)?
6. Ask: What is the text's purpose?
7. How are different features used to achieve this purpose?
8. Plan your commentary. Many of the steps above for reading the text also provide something of an outline for presenting the text.

Skills:
- Reading and remembering. Students need to read the text, understand it and recall key events.
- Narrative writing. Students need to write descriptively and evocatively. They need to be able to create a sense of voice when writing in the first person.
- Giving a spoken commentary. Students prepare and give a spoken commentary on how our perspectives on a character are shaped by elements of style.
- Present in front of the class. Students present in front of the class (In the style of an FOA from the DP course) on how our perspectives on characters are shaped in different ways in different texts.</td></tr>
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Subject group overview: Language and literature (English)

UNIT TITLE	ADVERTISING: PERSUASION, ASSOCIATION, ASPIRATION						Duration	4 Weeks	
Subject(s)	English	Key Concept	Communication	Related Concept(s)	Audience imperatives, Purpose, Style.	Global Context	Personal and cultural expression	Global Context Exploration(s)	Artistry, Craft, Creation, Beauty
ATL Skills	I. Communication skills VIII. Critical thinking skills IX. Creative thinking skills	Subject-group objectives	Aii. Aiii. Aiv. Bi. Bii. Biii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Advertising uses creativity and artistry to persuade audiences and evoke feelings in them.				
Content	Factual: The students will study a range of forms of advertising, both print and film. In the lead-in to the criterion C assessment, they will learn about and mimic the typical process that results in an advertisement: client tender; agency preparation and agency pitch. Conceptual: an understanding of the psychological aspects of persuasion is central to the analysis of these texts. Creating associations between a product / brand and positive thoughts; encouraging aspirational desires; and incorporating concepts of positive framing are all present, and enable students to delve into how creators try to manipulate their audience. Procedural: Learning through doing, the students create their own advertisement. Analysing a variety of advertising media broadens the students' experience of text types, preparing them for units in MYP5.			Review or introduce verbal features such as: Metaphor Imperative Rhetorical question. Minor sentence/Simple sentence. Metonymy Synecdoche Listing Triad/triplet Repetition Superlative Comparative Use of personal pronouns: "I", "we", "you" These are the ones I consider key for advertising. Others might come up. Review or introduce visual features (especially the grammar of film) such as: mid shot medium close up wide shot close up extreme close up high camera angle low camera angle panning tilting zooming dutch tilt arc shot (Useful to know for the Starbucks ad analysis) Students need to be able to identify how an advertisement is branded and support their claim. "This advertisement brands the product as being sophisticated"/"This advertisement associates Dr. Pepper with a strong sense of individuality"/ "This advertisement associates Coca-Cola with living life to the fullest" etc.				

Subject group overview: Language and literature (English)

UNIT TITLE	**MACBETH**						Duration	6 Weeks	
Subject(s)	English	Key Concept	Perspective	Related Concept(s)	Character, Setting, Theme.	Global Context	Identities and relationships	Global Context Exploration(s)	Moral reasoning and ethical judgment, Consciousness and mind
ATL Skills	I. Communication skills V. Reflection skills IX. Creative thinking skills	Subject-group objectives	Ai. Aii. Aiii. Aiv. Bi. Bii. Biii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Our perspective on what happens in the world around us influences our behavior.				
Content	Factual - Macbeth was written by William Shakespeare in the early 1600s, perhaps to win favor with James VI of Scotland, I of England. - James was interested in witchcraft and believed in the divine right of kings to rule. The play reflects these interests and values, perhaps to gain favor. - The play is set in Scotland - Macbeth is a tragedy. - Characterization, direct and indirect. - Static versus dynamic characters. - Dramatic conventions: aside, monologue, soliloquy etc. - The tragic hero. - Literary devices: euphemism, imagery, mood, motif, pun, sensory language, tone. Conceptual The great chain of being. Themes such as ambition, betrayal, the price of going against the natural order, etc.			Procedural Preparing a spoken or written commentary: suggested approach only: 1. Read the text. 2. Ask yourself, what kind of text is it? 3. Ask yourself: is there a guiding question, and what does it ask? If there is a guiding question, the next two steps may or may not be required. 4. Ask: What is happening on the surface of the text (the literal meaning) 5. Ask What might be happening below the surface of a text (the implied meaning)? 6. Ask: What is the text's purpose? 7. How are different features used to achieve this purpose? 8. Plan your commentary. Many of the steps above for reading the text also provide something of an outline for presenting the text. Suggested structure for a commentary or other essay: - Introduction: Hook or "grabber" (optional, if time allows). Two or three (ish) sentences summary. A thesis statement that addresses the guiding question. - Separate paragraphs, each with a topic sentence derived from the thesis statement, supporting the argument and driving it forward. - A brief conclusion that is more than just a restatement of the thesis, but at the same time does not introduce new detail. One option is placing the findings of the commentary in perspective to the wider work. See below. Example conclusion: Macbeth's driving ambition shown in this scene will indeed lead him to murder Duncan offstage. The bloody imagery and the fears Macbeth has that something is playing tricks on him will be repeated as Macbeth's greed for power leads him into even more violence as the play continues.			

Subject group overview: Language and literature (English)

UNIT TITLE	**TRANSFORMATION**						Duration	5 Weeks	
Subject(s)	English	Key Concept	Creativity	Related Concept(s)	Intertextuality, Setting.	Global Context	Globalization and sustainability	Global Context Exploration(s)	Commonality, Diversity and interconnection
ATL Skills	I. Communication skills VIII. Critical thinking skills IX. Creative thinking skills X. Transfer skills	Subject-group objectives	Ai. Aii. Aiii. Aiv. Bi. Bii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Texts connect with one another, and with and across cultures, and in doing so open our minds to possibilities that can change us.				
Content	Factual knowledge: Knowledge of genre: Conventions of stage play, film, short stories, shooting scripts. We feel that this is a unit rich in text types, where students experience texts influencing one another, to the point where they transform into different types. This enables authentic consideration of concepts of genre and conventions of different types of text. Relevant context and background of An Inspector Calls, and the short stories. Priestley, and the authors of each of the short stories, was creating their text in specific historical, social, and cultural contexts. These different contexts are explored, and the degree to which contextual knowledge is relevant to the success or otherwise of the texts can be discussed.			Conceptual knowledge: Representation of marginalized groups: Women, working class, indigenous people, the poor, etc. Each of the texts studied in this unit comprises representations of social groups and their interactions. The degree to which these social interactions provide thematic content, explicit or implicit, is a topic for discussion. Transformation of texts. Students experience texts being transformed from one medium to another, and carry out the process themselves in their construction of a shooting script for one of the short stories they have studied. This provides direct experience concepts of transformation, creativity, and reception. Procedural Knowledge: Transformation of short stories into shooting scripts. Students are required to take a story couched in a literary medium, and to reimagine it in a visual medium. This imaginative visualization is then constructed in the written medium of a shooting script. This procedural process from reading to visualization to writing expands the students' knowledge and understanding of how impact on the audience depends on different elements in different text types.				

Subject group overview: Language and literature (English)

UNIT TITLE	**TIME AND SPACE (KEY TEXTS: MAUS AND THE TRUMAN SHOW)**						Duration	5 Weeks	
Subject(s)	English	Key Concept	Identity	Related Concept(s)	Genres, Point of view, Self-expression	Global Context	Orientation in space and time	Global Context Exploration(s)	Civilizations and social histories, Heritage, Displacement and exchange, Peoples
ATL Skills	I. Communication skills	Subject-group objectives	Ai. Aii. Aiii. Aiv. Bi. Bii. Biii. Ci. Cii. Ciii. Di. Dii. Diii. Div. Dv.	Statement of Inquiry	Creators use different genres to express their personal histories and explore identities.				
Content	Factual Maus is a graphic novel based on the experiences of the author—Art Spiegelman's—father Vladek in Poland in the 1930s and 1940s. Maus is an extremely influential graphic novel. Graphic novel terminology: caption inset gutter speech balloon emanata full width panel frameless panel Film terminology: camera angles: high, low, neutral camera shots: wide shot, mid shot, medium close up etc.			Conceptual Trauma can have impacts down through generations. Survivor's guilt can be common Identity can be complex. People seek to shape our identity but it is possible—and desirable—to create and assert our own identity. Procedural 1) Comparing two texts: Some suggested steps. - Read both texts. - Read the guiding question. - What is being asked in regard to the comparison? - Keeping an eye on the guiding question, identify key similarities and key differences. - Structure your answer accordingly 2) Creating a video representing oneself for a university application. - Pay attention to what you have been asked to convey about yourself. - Pay attention to how a college/university represents itself. - Think of your attributes that would put you in the best possible light. - Draft your script, making sure you weave in your qualities and what you have already achieved with how the university/college represents itself. - Proofread, edit and refine your script. - Practice saying it aloud. More edits if necessary. - Rehearse. - Take several takes and select the best one. Too many edits are a distraction.				