UNIT: POLITICS

ANCHOR TEXT

"Politics and the English Language" from *All Art Is Propaganda*, George Orwell (Informational)

RELATED TEXTS

Literary Texts (Fiction)

- *Pygmalion*, George Bernard Shaw (Drama)
- *The Importance of Being Earnest* (or here), Oscar Wilde (drama)

Informational Texts (Nonfiction)

- *The American Language*, H.L. Mencken
- "Babel or Babble?" *The Economist*
- "Sociolinguistics Basics" from *Do You Speak American?*, Connie Eble
- "How American Democracy Has Modified the English Language" from *Democracy in America*, Alexis de Tocqueville
- "Gathering Earth's Daughters" from *The Professor and the Madman*, Simon Winchester

Non-print Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "Words That Shouldn't Be?: Sez Who?," *PBS.org* (Website)
- Clips of *My Fair Lady*, George Cukor (Film)
- "Aspects of English," *Oxford English Dictionary Online* (Website)

UNIT FOCUS

Students explore the impact language has on politics and social beliefs. They explore the evolution of language (drawing on the knowledge gained through previous research), consider how language evolves, and explore who controls language evolution. Through close reading of informational and literary texts, students determine an author's point of view or purpose in a text, analyzing rhetorical style and satire.

Text Use: Determine an author's central idea, point of view, purpose, and rhetorical style

Reading: RL.11-12.1, **RL.11-12.2**, **RL.11-12.3**, **RL.11-12.4**, **RL.11-12.6**, **RL.11-12.7**, **RL.11-12.10**, **RI.11-12.1**, **RI.11-12.2**, **RI.11-12.3**, **RI.11-12.4**, **RI.11-12.5**, **RI.11-12.6**, **RI.11-12.7**, **RI.11-12.8**, **RI.11-12.9**, **RI.11-12.10**

Writing: W.11-12.1a-e, **W.11-12.2a-f**, **W.11-12.3a-e**, **W.11-12.4**, **W.11-12.5**, **W.11-12.6**, **W.11-12.7**, **W.11-12.8**, **W.11-12.9a-b**, **W.11-12.10**

Speaking and Listening: SL.11-12.1a-d, **SL.11-12.2**, **SL.11-12.3**, **SL.11-12.4**, **SL.11-12.5**, **SL.11-12.6**

Language: L.11-12.2a-b; **L.11-12.3a**; **L.11-12.4a**, **c**; **L.11-12.5a-b**; **L.11-12.6**

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Politics Unit Overview

Unit Focus

- **Topic**: The impact of language on politics and social values
- **Themes**: How language evolves, the impact of language, and who controls language evolution
- **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style

Summative Unit Assessments

A culminating writing task:

- Determine an author's central idea and purpose
- Analyze rhetoric, word choice, and structure

A cold-read task:

- Read and understand a complex text
- Write in response to text

An extension task:

- Conduct topical research
- Write and present information learned through research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Babel or Babble?"
- Lesson 2: "Politics and the English Language" (sample tasks)
- Lesson 3: Paragraphs 1 and 2 of "Politics and the English Language" and excerpt from *Pygmalion*
- Lesson 4: Paragraphs 3-8 of "Politics and the English Language" and "Sociolinguistics Basics"
- Lesson 5: "Cockney," "Aspects of English," and excerpts from *Pygmalion* (sample tasks)
- Lesson 6: Clips of *My Fair Lady* (sample tasks)
- Lesson 7: Paragraphs 9-10 of "Politics and the English Language" and Act I of *The Importance of Being Earnest* (sample tasks)
- Lesson 8: Paragraphs 11-16 of "Politics and the English Language" (sample tasks)
- Lesson 9: "The Diverging Streams of English" and "Gathering Earth's Daughters" (sample tasks)
- Lesson 10: "Politics and the English Language" (culminating writing task)
- Lesson 11: "How American Democracy Has Modified the English Language" (cold-read task)
- Lesson 12: "Words That Shouldn't Be?: Sez Who?" and "Track That Word" (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In "Politics and the English Language," George Orwell asserts, " A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect?" Orwell believes these four questions focus a writer's attention on his or her central idea, purpose, word choice, and rhetoric. Consider Orwell's questions and evaluate his essay: What is he trying to say? (**RI.11-12.2**, **RI.11-12.6**) Do his words express it? Are his images or idioms clarifying and fresh? (**RI.11-12.3**, **RI.11-12.4**, **RI.11-12.5**) In a multi-paragraph essay, describe Orwell's purpose and analyze how that purpose is conveyed through the authors' use of rhetoric, word choice, and structure. (**RI.11-12.3**, **RI.11-12.4**, **RI.11-12.5**)

Teacher Note: *Students should write a multi-paragraph essay that examines the author's purpose, introduces and develops a topic, cites and organizes strong and relevant textual evidence, uses varied transitions to create cohesion, uses precise language, establishes and maintains a formal style and objective tone, and provides a related conclusion. (**RL.11-12.1**; **W.11-12.2 a, b, c, d, e, f**; **W.11-12.4**; **W.11-12.5**; **W.11-12.10**) The completed writing should use general academic and domain-specific words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and employ a variance of syntax for effect. (**L.11-12.2b**, **L.11-12.3a**, **L.11-12.6**) (**Note:** Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability (e.g., using appropriate organization and style or correct grammar and punctuation).) (**W.11-12.4**, **W.11-12.5**)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The impact of language on politics and social values • **Themes**: How language evolves, the impact of language, and who controls language evolution • **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style	**This task assesses:** • Determining an author's central idea and purpose • Analyzing rhetoric, word choice, and structure	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 • Lesson 4 **Express understanding of text:** • Lesson 7 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 10 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "How American Democracy Has Modified the English Language" from *Democracy in America* by Alexis de Tocqueville independently and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. In "How American Democracy Has Modified the English Language," Tocqueville asserts that language "is the chief instrument of thought." Explain what he means by analyzing how this idea is developed over the course of "How Democracy…" and "Politics and the English Language." How does this central idea interact with and build on others? (**RI.11-12.1**, **RI.11-12.2**, **RI.11-12.3**, **RI.11-12.10**)
2. According to Tocqueville, "An abstract term is like a box with a false bottom; you may put in it what ideas you please, and take them out again without being observed." What does he mean by this? Interpret his use of figurative language. (**RI.11-12.4**, **L.11-12.5a)**
3. How does the simile from #2 help to develop the complex idea that "(d)emocratic nations are passionately addicted to generic terms and abstract expressions"? (**RI.11-12.3**, **RI.11-12.4**, **L.11-12.5a**)
4. To advance his argument, Tocqueville presents a causal analysis of the effects of aristocracy and democracy on language use. Analyze and evaluate the effectiveness of this structure. Does it render his points clear, convincing, and engaging? (**RI.11-12.1**, **RI.11-12.5**)
5. Tocqueville emphasizes that the "most common expedient employed by democratic nations to make an innovation in language consists in giving an unwonted meaning to an expression already in use." Determine the author's point of view regarding this issue, citing text in which his rhetoric is particularly effective. (**RI.11-12.1**, **RI.11-12.6**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The impact of language on politics and social values • **Themes**: How language evolves, the impact of language, and who controls language evolution • **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style	**This task focuses on:** • Reading and understanding a complex text • Writing in response to text	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 **Express understanding of text:** • Lesson 8 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 11 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

After reading the article "Words That Shouldn't Be?: Sez Who?," investigate the use of doublespeak, euphemisms, and professional jargon in the evolution of the English language. Gathering relevant information from multiple authoritative print and digital sources, investigate how language has evolved in society to mislead, confuse, stigmatize, and devalue others. (**RI.11-12.1**, **RI.11-12.3**, **W.11-12.7**, **W.11-12.8**) You may pay attention to the evolution of taboo language or dialects of English (e.g., Cajun French, Native American languages).

After completing research, write a multi-paragraph explanatory essay examining the evolution of a particular word, jargon, or dialect, etc. Use the search engine "Words that Shouldn't Be?: Track That Word" as a possible source of information. Convey your ideas by selecting, organizing, and analyzing relevant evidence and examples from your research. (**W.11-12.2**) Introduce your topic and organize your information, then develop the topic with significant and relevant information using appropriate transitions and syntax, precise language and a formal style, and a relevant conclusion. (**W.11-12.2b-f**)

Your completed writing should use grade-appropriate words and phrases and demonstrate command of the conventions of standards English grammar and usage, punctuation, and spelling. (**L.11-12.1**, **L.11-12.2a-b**, **L.11-12.6**)

Present your findings to the class in a formal multimedia presentation, conveying a clear and distinct perspective with organization, development, substance, and style appropriate to the task, purpose, and audience. (**SL.11-12.4**, **SL.11-12.5**, **SL.11-12.6**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The impact of language on politics and social values • **Themes**: How language evolves, the impact of language, and who controls language evolution • **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style	**This task focuses on:** • Conducting topical research • Writing and presenting information learned through research	**Read and understand text:** • Lesson 1 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 12 (use this task)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6]**:** "Babel or Babble?," *The Economist*	**TEXT DESCRIPTION:** "Babel or Babble?" is a query into the origins of language. This text explores both the evolutionary (when and where) and the ontological (how and why) history of language development. **TEXT FOCUS:** This article offers an introduction to language study and the unit focus as students explore theories about the origins of language as a human construct. Students analyze and evaluate how the author structures the text and the impact of informational sources presented in different formats. (**RI.11-12.1**, **RI.11-12.2**, **RI.11-12.5**, **RI.11-12.10**) Although the syntax and diction are less complex than some grade-level texts, the technical terminology and domain-specific vocabulary in the article make this suitable for reading in pairs or small groups. Instruct students to pay attention to informational text features that indicate structure (headings, subheadings, bolding, etc.) and to work together to interpret the plot graph on page 2. (**RI.11-12.7**)
LESSON 2: "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** In the critical essay "Politics and the English Language," George Orwell examines the "ugly and inaccurate" use of contemporary English, associating its unclear and imprecise language with political motivation to subvert meaning. He supports his argument and negates the assumption that nothing can reverse the problem by providing a solution of six rules. **TEXT FOCUS:** Orwell's essay serves as the anchor text for this unit, honing in on the unit focus. As students read this text multiple times throughout the unit, focus the reading on determining two or more central ideas and analyzing the overall structure of the essay. (**RI.11-12.1**, **RI.11-12.2**, **RI.11-12.5**) Prompt students to clarify meanings of unknown or multiple-meaning words by checking inferred meaning in a dictionary. (**L.11-12.4d**) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and annotate the complete anchor text. As a class, interpret multiple-meaning words, discussing their impact on tone. Summarize Orwell's essay with key statements. At the end of the lesson, students write about the significance of these key statements in expressing Orwell's central ideas. **READ THE TEXT:** • Review and/or model annotating text by instructing students to underline unknown or multiple-meaning words and to circle Orwell's key claims as they read. Then have students independently read and annotate the essay, defining unknown words as needed. (**RI.11-12.2**, **RI.11-12.10, L.11-12.4**)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Conduct a whole-class discussion on the central ideas and structure of the essay based on the following questions. Be sure students cite evidence from the text to support their arguments. (**RI.11-12.2**, **RI.11-12.5**) o How does Orwell's essay utilize a typical argumentative structure? o What are the central ideas, supporting details, opposing viewpoints, and solution of his essay? o Does this structure make his points clear, convincing, and engaging? What writing strategies does he employ that are most effective at doing this? • Elicit volunteers to identify and then clarify meanings of unknown or multiple-meaning words (e.g., *slovenliness, bestial*) and discuss how they impact the tone of the essay. (**RI.11-12.4**, **L.11-12.4**) • After facilitating this discussion, ask students to summarize Orwell's essay by extracting six statements from the essay that best represent Orwell's spirit and intention. Have students share their statements using chart paper or a digital display. Potential statements to pull from the essay may include: o "The great enemy of clear language is insincerity." o "But if thought corrupts language, language can also corrupt thought." o "When one watches some tired hack on the platform mechanically repeating the familiar phrases—bestial atrocities, iron heel, blood-stained tyranny, free peoples of the world, stand shoulder to shoulder—one often has a curious feeling that one is not watching a live human being but some kind of dummy, the appropriate noises are coming out of his larynx, but his brain is not involved." o "A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect?" • Ask students to compare their choices of statements and make note of the most frequently identified. • Facilitate a class discussion where students debate their choices and challenge the choices of others. **EXPRESS UNDERSTANDING:** • Following the discussion, have students respond in writing to the following prompt: Choose one of the statements from your list and explain why you believe this statement best exemplifies the spirit and intention of Orwell's essay. (**W.11-12.1a-e**, **W.11-12.4**, **W.11-12.10**)

TEXT SEQUENCE	TEXT USE
LESSON 3: Paragraphs 1 and 2 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell The Preface of *Pygmalion*, George Bernard Shaw	**TEXT DESCRIPTION:** In the first two paragraphs of his essay, Orwell introduces his purpose by pinpointing causes in the deterioration of the English language and asserting that bad habits can be avoided. George Bernard Shaw uses his preface to criticize the use of the English language and explain the need of phoneticians to rectify the issue. **TEXT FOCUS:** Studying these two sections of text together presents opportunities for comparing the authors' proposals for improving the state of the English language. (**RI.11-12.1**, **RI.11-12.2**, **RI.11-12.6**) Assign students both text sections to read aloud in small groups and instruct them to develop a suitable graphic organizer to compare and contrast the central idea, claims, and rhetoric of each author.
LESSON 4: Paragraphs 3-8 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell "Sociolinguistics Basics" from *Do You Speak American?*, Connie Eble	**TEXT DESCRIPTION:** Orwell gives five "specimens" of problematic English and lists "tricks" that cause prose to be unclear. In "Sociolinguistics Basics," Connie Eble explains how sociolinguists analyze the ways language and society connect: variations through history and regions, and age; alterations due to social context; and importance of social and language contact. **TEXT FOCUS:** Reading "Sociolinguistics Basics" along with Orwell's inclusion of real "specimens" and listing of bad English habits relates to the unit focus and builds social context for *Pygmalion*. (**RI.11-12.1**, **RI.11-12.2**) The text offers students the opportunity to determine the technical meaning of words and phrases (e.g., dying metaphors, verbal false limbs, dialect) used in both the essay and the article. Further, students can analyze the textual features the authors use to structure the argument and exposition. (**RI.11-12.4**, **RI.11-12.5**) Assign both texts for independent reading followed by whole-class discussion and analysis. Facilitate a whole-class analysis of textual features and the structure of both the Orwell essay and "Sociolinguistics Basics."
LESSON 5: "Cockney" by Jonathon Green "Aspects of English," *Oxford English Dictionary Online* Act I of *Pygmalion*, George Bernard Shaw	**TEXT DESCRIPTION:** "Cockney" traces the origins and literary uses of the Cockney dialect of East London, including Cockney rhyming slang. Act I of *Pygmalion* introduces the main premise of the play as Henry Higgins boasts that his phonetics expertise could make a duchess of Eliza Doolittle, who speaks with a strong Cockney dialect. **TEXT FOCUS:** Reading the informational text about the Cockney dialect offers a bridge from "Sociolinguistics Basics" to Act I of *Pygmalion* by exploring the origins and use of Eliza Doolittle's dialect. (**RI.11-12.1**, **RI.11-12.2**) Act I of *Pygmalion* gives students the opportunity to analyze the impact of Shaw's choices for introducing and developing the characters Henry Higgins and Eliza Doolittle and setting Act I at the theater. (**RL.11-12.1**, **RL.11-12.2**, **RL.11-12.3**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the article independently as background for discussion, then read the play as a drama while taking notes on characters. Then they debate a key quote about social class and language.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read "Cockney" independently. If technology permits, instruct them to view videos or listen to audio clips of the Cockney dialect. For audio and video resources, click here.[7] • Assign roles and read *Pygmalion* aloud as a class so that students can experience the text as a drama. **UNDERSTAND THE TEXT:** • After reading "Cockney," facilitate a discussion of how that dialect affects the perception of social and economic class. (**RI.11-12.2**, **SL.11-12.1a-d**) o Have students reread the following lines and answer the questions that follow. ▪ "Nor were the original Cockneys invariably working class. All sorts of individuals would once have spoken the London dialect, even if the great push for linguistic 'purity' during the seventeenth and eighteenth century prohibited such 'vulgarisms' from the aspirant middle class." ▪ What is the author's purpose in making this point? (**RI.11-12.6**) ▪ What can you infer about the social and economic perception of people who speak with a Cockney dialect? o Have students reread the following lines and answer the question that follows. ▪ "Dickens at least offers an implied moral judgment on those who drop their aitches and reverse their v's and w's: irrespective of their background 'virtuous' characters, such as Oliver Twist and Nancy, never stray from standard English. It is left to Sykes and the Dodger to display the author's underworld knowledge." ▪ According to the author, how does Dickens use language (specifically the Cockney dialect) to play on preconceived notions of the reader? o To further this discussion, play this interview with Michael Caine[8] and have students discuss the actor's points about language and the English class system. • While reading Act I of *Pygmalion*, have students use a T-chart to take notes on the characters Henry Higgins (in the first column of the chart) and Eliza Doolittle (in the second column of the chart), focusing on locating differences in language based on their dialogue.

[7] http://pointpark.libguides.com/content.php?pid=209576&sid=1746431
[8] https://www.youtube.com/watch?v=XBjp1oEZcwU

TEXT SEQUENCE	TEXT USE
	○ Have students first pull out key dialogue from the text for each character to put in the chart. ○ Then have students compare what is different for each. ○ At the bottom of each column, have students detail their description of what is different in the language of each character. ○ Have them identify different words and different uses of the same words. • Then, as a class, discuss the following questions: ○ What assumptions about class does the dialogue reveal? ○ What is the impact of Shaw's choices in introducing and developing the characters Henry Higgins and Eliza Doolittle? (**RL.11-12.3**, **RL.11-12.10**) • Have students reread the following lines of the Notetaker and analyze the impact of the author's choices in characterization on his point of view by answering the following questions. (**RL.11-12.3**, **RL.11-12.6**) ○ "You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines." ▪ What is the impact of the author's word choices (e.g., *creature, gutter, duchess, profits, Miltonic*) on the tone of this passage? How do these words impact the characterization of Henry Higgins? (**RL.11-12.3**, **RL.11-12.4**) ▪ According to the Notetaker, what appears to be the purpose of language? (**RL.11-12.2**) ▪ How does the Notetaker's view of language compare or contrast to Shaw's views in the Preface of ***Pygmalion?*** **(RL.11-12.6**)

TEXT SEQUENCE	TEXT USE
	• Then debate the following question using a philosophical chairs debate:[9] Should the Flowergirl be insulted or impressed by the Notetaker's boast? (**RL.11-12.3**) Form two student-led groups—one that believes that the Notetaker makes valid points about the Flowergirl's social prospects and one that asserts that the Flowergirl's social and economic class should not be determined by her speech. Have students work together to form written opening arguments and collect supporting evidence (from the anchor text, play, or film) with the goal of convincing as many classmates as possible to join their side. (**RI.11-12.1**, **SL.11-12.1a-b**, **W.11-12.8a-b**, **W.11-12.10**) During the debate, students will form two lines facing each other, with each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (**SL.11-12.1a-c**, **SL.11-12.4**, **SL.11-12.6**) As students delineate the claims of the "other side" and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the "other side" and modify their own views. To represent their change in views, they will "switch sides" by physically moving to the other line. (**SL.11-12.1d**, **SL.11-12.3**) **EXPRESS UNDERSTANDING:** • After the debate, have students write an essay to introduce and support their final claim: Should the Flowergirl be insulted or impressed? Prompt students to acknowledge the opposing claim and support their claim with logical reasoning and relevant evidence from the text to demonstrate an understanding of the text. (**RL.11-12.1**, **W.11-12.1a-b**, **W.11-12.9a**, **W.11-12.10**)
LESSON 6: Act I of *Pygmalion,* George Bernard Shaw Clips of *My Fair Lady*, George Cukor (Film)	**TEXT DESCRIPTION:** The George Cukor film *My Fair Lady* expands on Shaw's criticism of language and classism in *Pygmalion* by adding the songs "Why Can't the English Learn to Speak?" and "Wouldn't It Be Loverly?" **TEXT FOCUS:** Viewing this act from the Cukor film allows students to analyze a different interpretation of the drama and evaluate how this version interprets the source text. (**RL.11-12.7**) **MODEL TASKS** **LESSON OVERVIEW:** Students view Cukor's adaptation of the scene they read in Lesson 5, noting parallels and alterations. After a discussion of the function of song in the adaptation, students write an analysis of the effect of a particular song in the musical.

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • After reviewing Act I of ***Pygmalion***, conduct a whole-class viewing of the same scenes (recommend time codes 2:24-25:20 from the film) in *My Fair Lady*. • As students watch the clips, instruct them to take notes on the interpretation of the original source text. o What aspects remain the same? o What aspects are changed? o How are some dramatic elements expounded upon? o How are some dramatic elements diminished? (**RL.11-12.7**) • *My Fair Lady* replaces several scenes of *Pygmalion* dialogue with music. After viewing the songs "Why Can't the English Learn to Speak?" and "Wouldn't It Be Loverly?," ask students to consider why Lerner made such decisions.[10] • Discuss the power of song to extend or transform the messages of *Pygmalion.* (**RL.11-12.7**) **EXPRESS UNDERSTANDING:** • Following the discussion, assign each student one of the songs in the musical, and ask students to respond in writing to the following questions, citing relevant textual evidence: o What scene in *Pygmalion* does this song parallel? o How does the song from *My Fair Lady* extend, replace, or change one of *Pygmalion*'s ideas? o What is the effect of the elaboration or change, and why might Lerner have made this choice? (**RL.11-12-1**, **RL.11-12.7**, **W.11-12.2a-b**, **W.11-12.4**, **W.11-12.10**)
LESSON 7: Paragraphs 9-10 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** In paragraphs 9-10, Orwell translates Ecclesiastes using the "swindles and perversions" he has enumerated as an example of modern prose. He comments on his original five samples' lack of communicating real meaning due to the use of "tags" and stale phrases. In Act I of ***The Importance of Being Earnest*** (or here), Oscar Wilde introduces two characters who use language to mask their double life. Algernon has created a friend named Bunbury for his need to escape to the country, just as Jack has created another name or alter ego, Ernest, for his need to visit the city.

[10] For example, where Shaw has Freddy tell Eliza, "I spend most of my nights here. It's the only place where I'm happy" (Act IV, pp. 80-81), Lerner writes the words to an entire song, "On the Street Where You Live." In doing so, Freddy's character is expanded, and his infatuation for Eliza made romantic rather than superficial.

TEXT SEQUENCE	TEXT USE
Act I of *The Importance of Being Earnest* (or here), Oscar Wilde	**TEXT FOCUS:** Building on *Pygmalion* and the unit focus of language determining social and economic class, *The Importance of Being Earnest* introduces characters from the high class. (**RL.11-12.1**, **RL.11-12.2**, **RL.11-12.3**) Wilde's use of epigrams, satirical statements that require distinguishing direct language from implicit meaning, is prevalent in Act I and relates to paragraphs 9-11 of "Politics and the English Language." (**RL.11-12.6**) **MODEL TASKS** **LESSON OVERVIEW:** The whole class reads and analyzes paragraphs 9-10 from Orwell's essay and then reads Act I of *The Importance of Being Earnest* aloud. Students then analyze Act I of *The Importance of Being Earnest* from Orwell's perspective. **READ AND UNDERSTAND THE TEXT:** • Conduct a whole-class close reading of paragraphs 9-10 of Orwell's essay. Have students pay particular attention to his criticisms of the examples he gave at the beginning of the essay. Also note the four questions Orwell asserts every writer should ask himself. • As a class, have students delineate Orwell's claims by identifying his specific criticisms of each of the five examples from paragraph 3. (**RI.11-12.8**) Follow the steps below to analyze the text in this way as a class. o Project and have students read aloud the first example passage by Professor Harold Laski in paragraph 3. o Then read aloud Orwell's specific remarks about that author from paragraph 10. o Have students evaluate Orwell's reasoning. ▪ Are Orwell's criticisms justified? ▪ Would following Orwell's advice improve the original passage? o Continue by projecting the remaining example passages in a similar manner while reading and evaluating Orwell's criticisms. o Elicit volunteers to summarize Orwell's four questions a "scrupulous writer" asks himself when writing. (**L.11-12.6**) Then pose the following questions: ▪ Would these questions be beneficial to writers? ▪ Is it feasible to answer these questions in writing every sentence? • Assign roles and read *The Importance of Being Earnest* aloud as a class so that students can experience the text as a drama.

TEXT SEQUENCE	TEXT USE
	• Conduct a whole-class discussion and analysis of epigrams in Act I examining how Wilde uses the stale phrases of his characters in ironic ways to create satire. (**L.11-12.3a**) Some examples of phrases to analyze include: o "All women become like their mothers. That is their tragedy. No man does. That is his." o "I hear her hair has turned quite gold from grief." o "You don't seem to realize, that in married life three is company and two is none." o "To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness." • Have students evaluate Wilde's epigrams using Orwell's four questions. (**RI.11-12.8**, **L.11-12.3a**) o What is Wilde trying to say in this epigram? o How is Wilde's epigram a play on words? o Does Wilde's image or idiom make the meaning clear? o Is Wilde's image "fresh" enough to have an effect? **EXPRESS UNDERSTANDING:** • As an extension task, have students write a critique of Wilde's use of epigrams from Orwell's point of view. (**RI.11-12.6**, **W.11-12.3.a-e**, **W.11-12.4**) Prompt students to cite evidence from Orwell's criticisms and four questions as support while maintaining Orwell's tone, diction, and syntax. (**RL.11-12.1**, **RI.11-12.6**, **L.11-12.3a**)
LESSON 8: Paragraphs 11-16 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** The last section of "Politics and the English Language" expounds on the euphemistic nature of political language and presents a solution to the problems of modern prose, including six rules to simplify English writing. **TEXT FOCUS:** These paragraphs give students the opportunity to explore a central idea of political influence on language of the essay: "If thought corrupts language, language can also corrupt thought." Students evaluate Orwell's structure and analyze how his rules were developed over the course of the text. (**RI.11-12.1**, **RI.11-12.2**, **RI.11-12.3**, **RI.11-12.5**, **RI.11-12.10**) Students also analyze Orwell's use of syntax and figurative language as they relate to Orwell's central ideas. Orwell emphasizes that the English language is "curable" and lists his six rules, which introduce the idea of changing language in the next text pairing. **MODEL TASKS** **LESSON OVERVIEW:** Students reread paragraphs 11-16 of the anchor text in small groups. They discuss figurative language, euphemisms, and structure of the text using the six rules, and then evaluate a new text.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Have students conduct a close rereading of paragraphs 11-16 of "Politics and the English Language" in small groups using their original annotations from Lesson 2 as a guide for discussion. o Prompt students to reread, paraphrase, and interpret different phrases and sentences with figurative meanings. Then consider the effect of those sentences and how they are used in the text to develop Orwell's central ideas. (**RI.11-12.2**, **L.11-12.5a-b**, **L.11-12.6**) Students should do this for the following passages. ▪ Paragraph 12: "A mass of Latin words falls upon the facts like soft snow, blurring the outlines and covering up all the details." ▪ Paragraph 13: "Phrases like *a not unjustifiable assumption*, *leaves much to be desired*, *would serve no good purpose*, *a consideration which we should do well to bear in mind*, are a continuous temptation, a packet of aspirins always at one's elbow." ▪ Paragraph 13: "[H]e…feels, presumably, that he has something new to say—and yet his words, like cavalry horses answering the bugle, group themselves automatically into the familiar dreary pattern." ▪ Paragraph 14: "Two recent examples were *explore every avenue* and *leave no stone unturned*, which were killed by the jeers of a few journalists." ▪ Paragraph 14: "There is a long list of fly-blown metaphors which could similarly be got rid of if enough people would interest themselves in the job." • Project paragraph 15 and read it aloud. Then ask students to identify any patterns they notice in the paragraph. This should prompt them to identify the parallel structure indicated below. (**L.11-12.3a**) • Discuss with students the rhetorical effect of Orwell's syntax and repetition. Sample prompting questions: (**L.11-12.3a**) o How does Orwell's use of parallelism create unity and a back-and-forth feel in the text? (**L.11-12.3a**) o How does Orwell's calculated use of syntax contradict one of his central ideas of the text? (**RI.11-12.2**, **L.11-12.3a**) • Have students work with a partner to identify and analyze another use of parallel structure. Have the pairs present their thoughts to the class and conduct a brief discussion based on questions similar to those above.

TEXT SEQUENCE	TEXT USE
	• Have students return to small groups to evaluate the effectiveness of providing examples of political euphemisms and to analyze how Orwell develops the ideas for his six rules over the course of the text. (**RI.11-12.3**, **RI.11-12.5**) o Instruct the students to read paragraph 12 aloud and make a list of the political euphemisms Orwell uses as examples. o Have students cross out all examples of political euphemism and reread the paragraph. Then answer the following questions: ▪ What is the effect of removing the examples? (**RI.11-12.3**) ▪ How do the examples support Orwell's central idea and impact the tone of the essay? (**RI.11-12.2**) o Have students list Orwell's six rules in a T-chart and note any instances where he has broken one of his rules in the essay. Students should cite the page numbers to refer to later. • Still in small groups, have students evaluate a political speech using Orwell's six rules. (**RI.11-12.5**) Provide them with copies of the speech so that they may highlight any infractions or instances of adherence to Orwell's rules. **EXPRESS UNDERSTANDING:** • Then, using valid reasoning and relevant evidence from the text, have students write an argumentative essay to support the claim of whether the chosen text adheres to or breaks Orwell's six rules. Instruct students to evaluate the significance of their claim on Orwell's rhetorical effect and prompt students to incorporate parallel structure into their writing. (**W.11-12.1**, **W.11-12.4**, **W.11-12.9b**, **W.11-12.10**, **L.11-12.3a**)
LESSON 9: "The Diverging Streams of English" from ***The American Language***, H.L. Mencken "**Gathering Earth's Daughters**" from *The Professor and the Madman*, Simon Winchester	**TEXT DESCRIPTION:** ***The American Language*** by H.L. Mencken is an informational text about the English language spoken in America. "The Diverging Streams of English" (Chapter 1) explores the insistence of schooling Americans in the use of standard English despite the predicted divergences in language and the lack of serious study of the American dialect. Chapter 4 of the *Professor and the Madman*, "Gathering Earth's Daughters," describes a meeting about the "dissemination" of the English language around the world then delineates the history of the dictionary. **TEXT FOCUS:** Pairing these texts gives students the opportunity to debate the idea of a fixed English language and the embracing of divergent American dialects. **MODEL TASKS**

TEXT SEQUENCE	TEXT USE
	LESSON OVERVIEW: Students read "The Diverging Streams of English" and "Gathering Earth's Daughters." Students compare the central ideas of both texts and how they are developed. Students end the lesson by discussing whether the English language should be fixed or fluid. **READ AND UNDERSTAND THE TEXT:** • In order to facilitate discussion and preparation for the Socratic seminar[11], conduct a whole-class reading of "The Diverging Streams of English" as students follow along with the text. Then pose the following questions: o What is Mencken's central argument? (**RI.11-12.2**) o How does Mencken's rhetorical use of prominent American thinkers contribute to the persuasiveness of his argument? (**RI.11-12.6**) o How does the presence of contrasting points of view develop a theme of the text? (**RI.11-12.2**, **RI.11-12.6**) • Have students read "Gathering Earth's Daughters" in small groups or pairs using Cornell Notes to track the history of the first dictionaries. Student notes should detail how the author differentiates the various authors presented. (**RI.11-12.10**) • Conduct a whole-class discussion on how the author develops ideas in the text. (**RI.11-12.3**) o What is the function of the excerpted definitions at the beginning of the chapter? o What is the significance of the setting in relation to the topic being presented by Trench, "that the few dictionaries then in existence suffered from a number of serious shortcomings—grave deficiencies from which the language and, by implication, the Empire and its Church might well eventually come to suffer"? o How does the author develop the idea of Shakespeare's writing process? o How does Winchester's description of Shakespeare's writing process serve to develop the central idea of the text? o How does the author further develop the idea that "language should be accorded the same dignity and respect as those other standards that science was at that time also defining"?

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Prompt students to reread the following phrases, using context clues to determine the meaning of unknown words. Then pose the question. (**L.11-12.4a**, **L.11-12.6**) o "God—who in this part of London society was held to be an Englishman—naturally approved the spread of the language as an essential imperial device; but He also encouraged its undisputed corollary, which was the worldwide growth of Christianity." o "And for a Protestant cleric there was a useful subtext: if English did manage eventually to outstrip the linguistic influences of the Roman Church, then its reach might even help bring the two Churches back into some kind of ecumenical harmony." o How do these lines develop the author's point of view? (**RI.11-12.6**) • Have the students use a dictionary to define the italicized words from this except. Then pose the question. (**RI.11-12.2**, **L.11-12.4c**, **L.11-12.6**) o "So, fantastic linguistic creations like *abequitate, bulbulcitate* and *sullevation* appeared in these books alongside *Archgrammacian* and *contiguate*, with lengthy definitions; there were words like *necessitude, commotrix and parentate*—all of which are now listed." o How does barraging the reader with complex vocabulary absent context develop the author's central idea in this section? • Project the following passage and reread for class discussion. o "Theirs was a near universal complaint. Addison, Pope, Defoe, Dryden, Swift, the *corps d'élite* of English literature, had each spoken out, calling for the need to *fix* a language. By that—*fixing* has been a term of lexicographical jargon ever since—they meant establishing the limits of the language, creating an inventory of its word-stock, forging its cosmology, *deciding exactly what the language was*. Their considered view of the nature of English was splendidly autocratic: the tongue, they insisted, had by the turn of the seventeenth century become sufficiently refined and sufficiently pure that it could only now remain static, or else henceforward deteriorate." o What is meant by "*fixing*" the English language? (**RI.11-12.4**) o How does this central idea compare or contrast with Mencken's central idea? (**RI.11-12.2**, **RI.11-12.9**)

TEXT SEQUENCE	TEXT USE
	○ How does this central idea compare or contrast with Thomas Jefferson's ideas about language, "(T)he new circumstances under which we are placed, call for new words, new phrases, and for the transfer of old words to new objects. An American dialect will therefore be formed"? (**RI.11-12.2**, **RI.11-12.9**) • Conduct a Socratic seminar[12] based on the following question: ○ Should the English language be fixed like the French language, or should it be fluid, meaning that new words and new senses of words can freely enter the language? ○ How do Mencken and Winchester introduce and develop their points of view on this topic? Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (**RI.11-12.1**, **W.11-12.8**) During the seminar, divide the class into two circles (inner and outer). (**SL.11-12.1b**) Then have the inner circle discuss the questions for a certain time limit. (**SL.11-12.1c**, **d**; **SL.11-12.4**; **SL.11-12.6**) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (**SL.11-12.3**) Have students in the outer circle track evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet. Then swap positions of the circles and repeat the process. (**W.11-12.6**, **SL.11-12.2**) **EXPRESS UNDERSTANDING:** • Following the seminar, have students write a timed essay in which they develop a position on the seminar question: Should the English language be fixed like the French language, or should it be fluid, meaning that new words and new senses of words can freely enter the language? Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar. (**W.11-12.1a-b**, **W.11-12.4**, **W.11-12.9a-b**, **W.11-12.10**)
LESSON 10: "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** In the critical essay "Politics and the English Language," Orwell examines the "ugly and inaccurate" use of contemporary English, associating its unclear and imprecise language with political motivation to subvert meaning. He supports his argument and negates the assumption that nothing can reverse the problem by providing a remedy or solution of six rules.

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	MODEL TASK **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 11: "How American Democracy Has Modified the English Language" from *Democracy in America*, Alexis de Tocqueville	**TEXT DESCRIPTION:** This study details changes to the English language as a result of American democracy, including double meaning, classless mingling of language, and abstract expression. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 12: "Words That Shouldn't Be?: Sez Who?" "Words that Shouldn't Be?: Track that Word" *PBS.org* (Website) and various other resources	**TEXT DESCRIPTION:** "Words That Shouldn't Be?: Sez Who?" is an online collection of essays that examine use of new words and expressions in America. "Words That Shouldn't Be?: Track That Word" is a searchable database that tracks the origins and evolutions of words and expressions. **TEXT FOCUS:** These texts relate to the evolution of language from the unit focus. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task