



Eastern Illinois  
University

# Comprehensive Portfolio

Halie Selsor

ENG 3402



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# HALIE SELSOR

selsorhalie@gmail.com | 217-799-6034 |  
2500 Nantucket St. Apt 402  
Charleston, IL, 61920

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## OBJECTIVE

Pursuing a degree in English Language Arts with the goal of inspiring and education secondary-level students. Seeking opportunities to apply my knowledge, skills, and experiences in a classroom setting to create meaningful educational opportunities that empower and inspire students.

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## EDUCATION

### Bachelor of Arts

Eastern Illinois University

- Major in English Language Arts (ELA) Teacher Education

Aug 2023 - Present

Expected Grad.

Date - May 2026

### Associates of Arts

Danville Area Community College

Aug 2021 - May 2023

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## HONORS

### Morris Family Endowment in English Scholarship Recipient

- Spring 2023

### The James Jones Fund Scholarship Recipient

- Spring 2025

### Dr. Robert V Wharton Scholarship Recipient

- Spring 2025
- 

## ORGANIZATIONS

### Illinois Association of Teachers of English

- Member, Spring 2025-Present

### Learning for Justice

- Member, Spring 2024-Present
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## TEACHING EXPERIENCE

### Charleston and Mattoon School Districts, IL

- *Classroom Observations*, Fall 2024, Spring 2025
  - Observed experienced educators and their various methods, strategies, and skills.

### Hoopeston Area School District, IL

- *Classroom Observations*, Fall 2024, Spring 2025
  - Observed experienced educators and their various methods, strategies, and skills.

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## EMPLOYMENT EXPERIENCE

### Cross Functional Team Member, AMC Theaters - Mattoon IL

- Collaborated with team members to ensure seamless business operations
- Demonstrated multitasking skills through food and beverage preparations, stock management, and meeting health standards.
- Resolved guest concerns promptly, minimizing disruptions and ensuring a positive overall experience.
- Provided outstanding guest service by welcoming patrons, addressing concerns, and delivering high-quality service daily.

### Cross Functional Team Member, Monical's Pizza Co. - Hoopeston IL

- Managed time efficiently by balancing multiple tasks, ensuring smooth daily operations, and meeting critical deadlines.
- Developed creative and effective solutions to customer and team-related challenges
- Optimized workflows to improve team efficiency during high-demand periods.
- Interacted with and supported team members, fostering collaboration and maintaining a positive work environment

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## COMMUNITY SERVICE

### Eastern Illinois University Food Pantry - Charleston IL

- Fall 2024
  - Learned the importance of community support and resource management through hands-on experience assisting individuals in need.

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## KEY SKILLS

- |                      |                            |
|----------------------|----------------------------|
| • Communication      | • Conflict Resolution      |
| • Problem-solving    | • Interpersonal Relations  |
| • Adaptability       | • Organizational Abilities |
| • Team Collaboration | • Multimodal Analysis      |

## **Reading and Literature Teaching Philosophy**

### **Objective**

As an aspiring English Language Arts (ELA) teacher, I want my students to develop an understanding of education as a transformative force that shapes academic skills and fosters self-awareness, empathy, and critical thought. I believe in cultivating a classroom environment that prioritizes academic thought and intellectual independence, as well as personal connections to reading and writing. Through personal exploration of these philosophies within a structured educational environment, I feel that my own teaching philosophy blends humanist and liberal approaches, prioritizing both engagement and rigorous inquiry to empower students as purposeful readers, writers, and citizens.

### **The Role of Literacy in Secondary Education**

Reading and writing are deeply interconnected, serving as tools for self-expression, critical analysis, and ultimately, civic engagement. Literature provides students with exposure to a range of perspectives that challenge preexisting inequalities and acts as a mirror for personal reflection, cultivating empathy and broadening student understanding of the world around them. I believe that literature should not be passively examined – rather, students must question, critique, and engage with literature as a dynamic conversation between author and reader. Writing, in turn, allows students to refine their ideas, develop their voices, and advocate for change as active citizens.

I will emphasize both critical questioning and personal engagement in literacy instruction in my future classroom, guaranteeing that students approach texts analytically while also connecting emotionally. Through applied close reading strategies, guided discussions, and reflective writing in my unit, students will learn to interrogate multimodal narratives while developing meaningful interpretations in order to create confidence and empowerment and foster elevated reading and writing skills. In these ways, the many components of the ELA become not just academic jargon, but a process of discovery where students are enabled to explore ideas, develop and refine arguments, and express personal perspectives with clarity and purpose.

### **Pedagogical Approach**

My approach to teaching literacy emphasizes scaffolding, multimodal engagement, collaborative learning, and many principles from the Universal Design for Learning (UDL). From my perspective, students thrive when they are given both structured support and intellectual autonomy, enabling them to develop confidence in their literary abilities. I incorporated such methods as inquiry-based analysis, Socratic circles, collaborative discussion and writing, and scaffolded analysis and writing throughout my unit to provide students with consistent exposure to and use of diverse concepts and skills by employing multimodal content and materials that will enable student success with writing and literary comprehension. In my unit, this includes the use of textual, visual, and auditory materials, artwork, and multiple means of engagement and expression. By blending structured learning with creative exploration, students will become both

analytical thinkers and expressive writers, prepared to engage thoughtfully with the text, ideas, and world around them.

In my opinion, teaching ELA is more than transmitting technical skills – it is about nurturing independent thinkers, compassionate citizens, and confident readers and writers. I want to guide my students toward both self-discovery and critical analysis, ensuring they leave my classroom fully equipped with the ability to engage deeply with and think critically about multimodal literature while meaningfully expressing their insights and opinions. This balance between rigor and connection helps to scaffold my own goals to help students succeed academically while growing into ethical citizens and engaged, lifelong learners.

Halie Selsor

Elizabeth Tacke

ENG 3402

31 January 2025

### Literacy Narrative

Literacy is a necessary, albeit challenging task for young children to harness. Both of my parents prioritized reading to me long before I could identify the pictures in the books or fathom what the symbols on the page meant; they wanted my literacy and comprehension skills to develop early and introduced short children's books to me as soon as possible – picture books including the *Little Critter* series by Mercer Mayer, *The Berenstain Bears* by Jan and Stan Berenstain, and just about every Dr. Seuss book you could imagine. As I grew and began to read these stories on my own, my parents decided to read more intricate novels to my brother and me before bed; books like *The Chronicles of Narnia* by C.S Lewis and the Harry Potter series by J.K. Rowling were my bedtime stories. After mastering the basics and slowly maneuvering through elementary school, my parents handed me the reins, and I read to them. I chose books I had read in the school library or had hand-picked at the Scholastic Book Fair – novels like *Charlie and the Chocolate Factory*, *Charlotte's Web*, and *The Magic Treehouse*. In elementary school, I read every chapter book I could get my hands on. Since I can remember, literature of all types has been an integral part of my life.

Once I reached middle school, my tastes changed. I was reading at an advanced high school level by this point, so I began to read advanced high school texts. By the end of eighth grade, I had read *The Maze Runner* series by James Dashner, *The Hunger Games* series by Suzzane Collins, and the entirety of the *CRANK* book series by Ellen Hopkins, just to name a

few. This was the start of my love for dystopian young adult literature, which I still hold today. I was a reading machine, always devouring and digesting as many books as I could. Additionally, I was reading the numerous core texts required for my classes such as *The Outsiders*, *Holes*, and *The Boy in the Striped Pajamas*. These texts highlighted the injustice and oppression filling the world, and as I read, I developed a powerful sense of justice that follows me to this day. Reading was my favorite pastime, and I could not get enough. Until high school, that is.

When I began high school, I still carried with me my love of reading. However, as the months passed and I began to take more advanced classes, I felt it impossible to read for enjoyment while maintaining satisfactory grades, friendships, familial relationships, and my sanity. I left reading for enjoyment behind, only reading the texts required of me to pass each class. Despite this, I still had a passion for reading and connected with many of the books I was required to read throughout my high school experience. I loved novels like *Things Fall Apart* by Chinua Achebe and *Of Mice and Men* by John Steinbeck, and thankfully I was able to revisit some of these texts in college.

I started community college in 2023 and changed my major to ELA Education in my second semester. Since then, I have read a plethora of different books, ranging from the classics like *The Adventures of Huckleberry Finn* to dystopian literature such as *Brave New World*, to contemporary novels like Amis' *Dead Babies*. I began to dive back into my enjoyment of reading, finding pleasure in reading and analyzing each text I got my hands on. Recently on my own, I have revisited multiple dystopian classics I was required to read at the beginning of my college career, including *Animal Farm* and *1984*. I have also grown to love many different genres of literature, including horror, thriller, romance, historical fiction, and contemporary novels. Despite my current time constraints, I always make time to read and enjoy literature.



Although I have recently re-found my passion for reading, there is still much to discover. There are many genres I have not explored and books that I have not read. Additionally, there is literature that I am not fond of or do not understand. For example, literature from between the 12th and 16th centuries is like Latin to me – I can scrape by and form a basic understanding of the texts, but I am ignorant of how to closely read and deeply analyze these texts. Although I have taken courses in early literary history, I am not confident in my abilities to teach such difficult material. I have not read substantial amounts of literature from the 18th century and feel uninformed about the best practices to instruct students when studying these texts. Concerning texts from the 12th to the 18th centuries, I would have to spend much more time studying and analyzing such literature to be confident in teaching these texts. However, I feel confident in my abilities to teach literature from the 19th century forward. To conquer my uncertainty surrounding texts from the 12<sup>th</sup>-18<sup>th</sup> centuries, I will continue to expand my library by reading and analyzing these texts to the best of my ability; through determination and consistency, I feel that I have the ability to master these texts and become an effective instructor of such materials. Of course, continuously growing and learning is a part of teaching, and my pursuit of knowledge about even these texts is never complete. However, I feel confident now that I could deeply analyze texts beginning in the 19th century and teach my students how and why to do the same. Although there is much that I still do not know when it comes to literature, I will remain meticulous in uncovering new knowledge and growing both as a learner and an educator.

Throughout my life, I have indulged in reading as a pastime, whether it be for education or enjoyment. Through this indulgence, I have found a love for numerous genres including dystopian, fantasy, and romance, and have discovered many different works that have influenced my view of the world. While many of these works have been influential, I have discovered that

other texts might not be my cup of tea. Regardless of my enjoyment of certain texts, I hope that through continuously reading various texts and educating myself on the reading strategies necessary to master them, I will be able to effectively instruct my future students.

## **Appendix**

### **English College Coursework:**

LITR-114: American Lit II; ENG 1001G: College Rhet-Comp I; ENG 1002G: College Rhet-Comp II; ENG 2850: Non-Western Lit.; LITR 103: Intro to Fiction; ENG 2000: Intro to Creative Writing; ENG-108: Poetry Writing; LITR-105: Film Appreciation; ENG 1105: English Forum; ENG 2901: Structure of English; ENG 3700: Early American Lit: 1450-1800; ENG 2205: Intro to Lit. Studies; ENG 3001: Advanced Comp; ENG 3809; Contemps. Lit.; ENG 4904: Studies in Film; ENG 3005: Technical Communication; ENG 2950: Transatlantic Lit. History; ENG 4903: Young Adult Literature; ENG 3705: American Multicultural Literatures; ENG 3402: Methods of Teaching English; ENG 4801: Integrating the English Language Arts

### **Academic Reading Log:**

#### **12<sup>th</sup> Century**

Lanval (Unknown) Marie de France (Unknown)

Laustic (Unknown) Marie de France (Unknown)

#### **14<sup>th</sup> Century**

The Inferno (1320) Dante Alighieri (1265-1321)

The Decameron (1353) Giovanni Boccaccio (1313-1375)

The Canterbury Tales (1400) Geoffrey Chaucer (1343-1400)

Canzoniere: Selected Poems (1470) Francesco Petrarch (1304-1374)

## **16<sup>th</sup> Century**

The Fairie Queene (1590) Edmund Spenser (1552-1599)

## **18<sup>th</sup> Century:**

Robinson Crusoe (1719) Daniel Defoe (1660-1731)

A Modest Proposal (1729) Jonathan Swift (1667-1745)

Wieland (1798) Charles Brockden Brown (1771-1810)

## **19<sup>th</sup> Century**

Pride and Prejudice (1813) Jane Austen (1775-1817)

Young Goodman Brown (1835) Nathaniel Hawthorne (1804-1864)

The Count of Monte Cristo (1845) Alexander Dumas (1802-1870)

The Scarlet Letter (1850) Nathaniel Hawthorne (1804-1864)

Uncle Tom's Cabin (1852) Harriet Beecher Stowe (1811-1896)

Alice's Adventures in Wonderland (1865) Lewis Carroll (1832-1898)

Crime and Punishment (1866) Fyodor Dostoevsky (1821-1881)

The Adventures of Tom Sawyer (1876) Mark Twain (1835-1910)

The Adventures of Huckleberry Finn (1884) Mark Twain (1835-1910)

The Yellow Wallpaper (1892) Charlotte Perkins Gilman (1860-1935)

The Invisible Man (1897) H.G. Wells (1866-1946)

## **20<sup>th</sup> Century**

The Wind in the Willows (1908) Kenneth Grahame (1859-1932)

Winesburg Ohio (1919) Sherwood Anderson (1876-1941)

The Great Gatsby (1925) F. Scott Fitzgerald (1896-1940)

Brave New World (1932) Aldous Huxley (1894-1963)

Of Mice and Men (1937) John Steinbeck (1902-1968)

Animal Farm (1945) George Orwell (1903-1950)

1984 (1949) George Orwell (1903-1950)

Fahrenheit 451 (1953) Ray Bradbury (1920-2012)

Things Fall Apart (1958) Chinua Achebe (1930-2013)

To Kill a Mockingbird (1960) Harper Lee (1926-2016)

The Outsiders (1967) S.E. Hinton (1948-present)

Crash (1973) J.G Ballard (1930-2009)

Dead Babies (1975) Martin Amis (1949-2023)

The Color Purple (1982) Alice Walker (1944-present)

The Alchemist (1988) Paulo Coelho (1947-present)

The Giver (1993) Lois Lowry (1937-present)

## **21<sup>st</sup> Century**

Atonement (2001) Ian McEwan (1948-present)

A Step from Heaven (2001) An Na (1972-)

The Curious Incident of the Dog in the Nighttime (2003) Mark Haddon (1962-present)

On Black Sisters Street (2007) Chika Unigwe (1947-present)

The Help (2009) Kathryn Stockett (1969-present)

Kindred – Graphic novel (2017) Octavia E. Butler (1947-present); Damian Duffy (1984-present)

## **Plays:**

Romeo and Juliet (1597); Much Ado About Nothing (1598); A Midsummer Night's Dream (1600); Hamlet (1603); The Tempest (1611) William Shakespeare (1564-1616); The Crucible (1953) Arthur Miller (1915-2005); A Raisin in the Sun (1959) Lorraine Hansberry (1930-1965)

## **Clinical Experience Essay/Pedagogy Reflection Essay**

### **Overview**

Throughout this semester, I spent the majority of my observation time at Mattoon High School. During these observations, I mainly observed Mrs. S's senior English Language Arts (ELA) classes – between first and fourth period each time. While observing with Mrs. S, I did not notice any differences in interactions with her students – in fact, I felt that she treated each class identically. While she would often joke and chat with her students, each class remained structured and focused on instruction, assignments, and activities. On the first day I spent in Mrs. S's class, students in both periods I observed were giving slideshow presentations on fairytales meant to teach others about their chosen stories or fables. The other day, students were working independently on a reflective writing activity about their experiences in middle school. The lessons on each day were quite interesting, and it seemed that the students were engaged with the materials and content.

### **Learning Environment**

In each of the classes that I observed, there was a slight lack of instruction due to the nature of the activities and assignments students were engaging with. While I observed little instruction during these days, it was clear to me that Mrs. S had established high expectations and provided clear scaffolding and modeling for the tasks at hand. While watching presentations, all students came prepared with the necessary materials, and their presentations were complete and organized. Students clearly introduced their chosen fairy tales, contextualizing the story by providing information on the author and time period, explaining the meaning behind their story, and elaborating upon their interpretations using evidence from their chosen texts. After each

presentation, Mrs. S would ask questions, make clarifying comments for other students, or provide brief feedback to presenters.

While observing students work on their individual reflection essays, students were talkative but seemed to prioritize their work. At times, Mrs. S would ask questions to monitor progress and make comments to remind students about task-related goals. While she did not circle the room as students worked, she ensured she was available if students had questions, wanted feedback, or needed support while writing. Mrs. S's instructional strategies, including monitoring student progress throughout the writing process and providing support and feedback, echo sentiments from the text *Understanding by Design*: "Given the likelihood that learners will misunderstand key ideas and make performance errors... the design must make sure that teachers as well as learners get the feedback they need to rethink, revise, and refine" (McTighe & Wiggins, 192). In my own unit, I plan on following these methods by providing students with explicit instructions, structured instruction, clear feedback, and continuous support as we move through each lesson, activity, and assignment.

Concerning the layout of the classroom, students sat at either grouped desks or tables together, enabling collaborative discussion and social engagement for all students. During each class period, it was clear that students had established friends/groups to sit with, although I am not sure if these seats were assigned or if Mrs. S allowed student choice in seating arrangements. Regardless, students were lively and actively interacting with one another. I felt that this enhanced the level of engagement in her classroom, as students were able to remain social (to a degree) and collaborate on assignments when applicable.

## **Cultural Diversity**

Although Mattoon High School is located in a small town, the classrooms I observed were quite diverse. Despite this, there were no conversations about social justice topics or diversity on the days I observed Mrs. S's class. Although during one observation students were writing reflective essays about their personal experiences, they were working individually for the entirety of the class period, so there was little discussion to be had on student backgrounds and/or experiences. However, I would have liked to see Mrs. S introduce (or perhaps revisit) culturally responsive topics – such as positionality, epistemology, and personal perspective – with her students, even briefly, before they began writing. As stated in the text *Positionality, Epistemology, and Social Justice in the Classroom*: “Asking students to think about how their positionality biases their epistemology helps us to live an assets model of multiculturalism in our classrooms” (Takacs, 170). Although I am unsure of the conversations that led up to this assignment, I believe that discussing personal perspective and positionality with students may have helped them speak more openly about their own narratives while writing.

### **Differentiated Instruction**

Throughout the observations I completed with Mrs. S, I unfortunately did not see much explicit differentiated instruction. Since students were either presenting or working independently on both of the days I observed her classroom, I truly did not see any direct instruction at all. This makes it incredibly hard to gauge how Mrs. S handles differentiated instruction within her classroom. However, I did notice that all students were working on the same assignments in the same way. For example, all students gave a PowerPoint presentation in front of the classroom on the topic of fairytales. While this assignment did provide students with multimodality through the combined visuals and spoken components of each presentation, I did



not see any differentiation in terms of structure or formatting of the project while students were presenting. That is to say, there were no differentiated means of expression as every student was required to make and present a slideshow presentation. As noted in the text, *Equity by Design: Delivering on the Power and Promise of UDL*, “identifying and eliminating barriers... so that we can meet the needs of all students and create equitable systems” is an essential element of differentiated instruction in the secondary school (Chardin & Novak, 47). This includes strategies reinforced within the UDL, such as “valuing impact over intentions, ensuring learner visibility in the work, and ensuring authentic relevance” (55). These strategies ensure that educators are consistently making choices “that empower students to make choices or suggest alternatives for what they will learn, how they will learn, and how they will express what they know in *authentic ways*” (57). While some student choice was allowed concerning which fairy tales students could “teach” to their peers, there was little student choice allowed when writing their reflective papers. Further, students were not granted a choice on how they expressed what they knew concerning each of these assignments. One way I might have introduced a more concrete model of differentiated instruction into Mrs. S’s classroom would have been by incorporating more student choice into what students learn, how they learn, and how they express what they know and have learned during assessment by allowing students to pick their own fairytales or reflective topics and decide how they would like to demonstrate their knowledge.

### **Social Justice Pedagogy**

As mentioned in the section “Cultural Diversity,” there were no clear ties between the assignments/activities and social justice in Mrs. S’s classroom while I was observing. However, I

believe there are multiple ways that social justice instruction could have been implemented into the activities and assignments I observed students engaging with. As stated by Chardin and Novak, “Once you have made a commitment to social justice... your professional development must continue to revolve around ways to learn, discuss, and reflect on this subject matter” (45). One way that I might have incorporated and prioritized social justice pedagogy into Mrs. S’s classroom would have been linking popular fairytales to social justice issues debated today. This could include discussions of gender norms and stereotypes, race, and class inequality. In doing so, students would be taught how to analyze and discuss complex issues while remaining engaged with the core focus of the unit or lesson.

### **Critical Thinking and Real World/Cultural/Societal Connections**

While creating my own unit, I constantly considered how the themes and messages taught in the core and supplementary texts could connect to both historical and contemporary contexts. While observing, I found myself searching for these connections in Mrs. S’s classroom activities and assignments. As highlighted in *The Reading Writing Connection*, “Students also personalize what they are...writing about by making connections – drawing on their own real-world experiences to make meaning and enrich what they are constructing” (Olson, 11). As Olson suggests, thinking critically and making connections to what we encounter in our lives is a crucial part of the learning process – one that I noticed in Mrs. S’s classroom as students wrote their personal reflection essays. This activity engaged students in thinking critically about real-world situations that they have experienced. By engaging with this activity, students could clearly visualize how making personal or collective, real-world connections is an essential skill and powerful tool that can be used outside of the ELA classroom. This ensured that they were

engaged with the assignment throughout the class period, writing and discussing their experiences with their peers.

### **Integrating the Language Arts Threads and Crafting Cross-Curricular Connections**

While observing Mrs. S's class, there were multiple ways that the Language Arts Threads were integrated into activities and assignments. During both observations, skills such as grammar, composition, and organization were utilized by students. Before presenting their slideshows, students had to ensure that the text in their presentation was spelled correctly, grammatically correct, composed logically, and well-organized. Additionally, these skills were utilized as students worked on their reflective essays about experiences from middle school. Further, digital media and technology were used for both assignments – students presented a digital slideshow on the smart display screen, which they created using their school-issued Chromebooks; they also used their Chromebooks to write their reflective essays, using a digital word processor like Google Docs. Students also used such skills as speaking and listening during peer presentations, with the presenter “teaching” their peers about their fairy tale and the rest of the class listening carefully.

### **Professional Reflection/Growth and Reflection on Pedagogy/Practice Alignment**

As a student, I plan to continue researching best practices, skills, and strategies that will influence my approach to both teaching and learning. I still have much to learn about being an effective, culturally responsive educator, especially concerning lesson and unit planning, teaching methods, and classroom leadership/interactions. While my abilities to develop lesson plans are constantly evolving, I feel that a growth area of mine is focusing on “uncoverage”

versus “coverage” of a topic – that is, really narrowing the focus and specificity of lessons to provide structured lessons that keep students interested and engaged.

Through my observations, I learned a lot about student independence in learning, which I hope to be able to adapt in my own classroom. Although I did not witness direct instruction, I felt that Mrs. S and her students had many established norms as well as explicit modeling and scaffolding that allowed students to work independently on projects and assignments. I also felt that Mrs. S and all of her students had great relationships that allowed them to feel safe and respected in her classroom, which I hope to achieve as well as I continue my training to become an educator.

## Works Cited

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- Dolmage, J. (n.d.). *Universal Design: Places to Start*. Disability Studies Quarterly. <https://dsq-sds.org/index.php/dsq/article/view/4632/3946>
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- Takacs, David. "Positionality, Epistemology, and Social Justice in the Classroom." *Social Justice*, vol. 29, no. 4 (90), 2002, pp. 168–81. *JSTOR*, <http://www.jstor.org/stable/29768156>.

## Pedagogy Reflection Essay Rubric

Criteria	NCTE Standard(s)	Not Acceptable (1)	Acceptable (2)	Target (3)	Candidate Score
Knowledge of Pedagogical & Ability to Reflect on the Teacher's Role in Motivating and Instructing Diverse Learners	NCTE III.1	Candidate does not showcase adequate knowledge of theory, research, and best practice in terms of crafting ELA learning experiences and instructional strategies that are motivating and accessible to all students, including English language learners, students with special needs, students from diverse language and learning backgrounds, those designated as high achieving, and those at risk of failure.	Candidate showcases knowledge of theory, research, and best practice in terms of crafting ELA learning experiences and instructional strategies that are motivating and accessible to all students, including English language learners, students with special needs, students from diverse language and learning backgrounds, those designated as high achieving, and those at risk of failure.	Candidate showcases extensive knowledge of theory, research, and best practice in terms of crafting ELA learning experiences and instructional strategies that are motivating and accessible to all students, including English language learners, students with special needs, students from diverse language and learning backgrounds, those designated as high achieving, and those at risk of failure.	
Incorporating Interdisciplinary Teaching Methods into ELA Curriculum	NCTE III.6	Candidate does not consistently indicate an ability to incorporate interdisciplinary teaching methods.	Candidate indicates an ability to incorporate interdisciplinary teaching methods.	Candidate indicates an advanced ability to incorporate interdisciplinary teaching methods.	
Differentiating Instruction to Fit Students' Needs & Backgrounds	NCTE IV.4 NCTE V.1 NCTE V.2	Candidate does not demonstrate a commitment to customizing instruction to draw upon students' home and community languages, cultural backgrounds, individual differences, and/or literacy levels to create inclusive learning environments that contextualize curriculum and help students participate actively in their own learning in ELA.	Candidate demonstrates a commitment to customizing instruction to draw upon students' home and community languages, cultural backgrounds, individual differences, and/or literacy levels to create inclusive learning environments that contextualize curriculum and help students participate in their own learning in ELA.	Candidate demonstrates a commitment to customizing instruction to draw upon students' home and community languages, cultural backgrounds, individual differences, and literacy levels to create inclusive learning environments that contextualize curriculum and help students participate actively in their own learning in ELA.	
Aligning Instructional Plans with Social Justice Goals	NCTE VI.1	Candidate does not demonstrate an ability to plan or reflect upon instructional units that promotes social justice and engagement with complex issues related to maintaining a diverse, inclusive, equitable society.	Candidate discusses instructional plans that promote social justice and critical engagement with issues related to maintaining a diverse, inclusive, equitable society.	Candidate articulates instructional plans that promote social justice and critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society.	
Reflection on Teacher's Role in Cultivating Supportive Learning Environments that Address Student Diversity	NCTE VI.2	Candidate shows little evidence of analyzing learning environments and/or the ability to draw upon theories and research to consider instructional approaches that are responsive to students' local, national and	Candidate analyzes learning environments and draws upon theories and research to consider instructional approaches that are responsive to students' local, national and international histories, individual	Candidate skillfully analyzes learning environments and draws upon a range of theories and research to consider instructional approaches that are responsive to students' local, national and international histories,	

		international histories, individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects.	identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects.	individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects.	
Reflective Practices for Professional Growth	NCTE VII.1, NCTE VII.2	Candidate shows limited ability to reflect on ELA experiences and/or fails to demonstrate ethical practices and/or plans for professional development.	Candidate reflects on experiences related to ELA and indicates a commitment to ethical practices and professional development.	Candidate critically reflects on a variety of experiences related to ELA and demonstrates a commitment to ethical practices and professional development.	
Pedagogy & Practice	--	Does not demonstrate an ability to reflect on pedagogical best practices as the essay does not include a discussion of (or testing of) the materials discussed in this class. Fails to cite specific texts, theories, and/or scholars in essay.	Demonstrates some ability to reflect on pedagogical best practices by comparing real life observations to classroom material; cites a few specific texts, theories, scholars, etc., throughout essay.	Demonstrates an ability to reflect on pedagogical best practices by comparing real life observations to classroom material in meaningful ways; cites specific texts, theories, scholars, etc. throughout.	
Language & Mechanics	--	Multiple proofreading errors, primarily an informal tone, disorganized essay flow	Few proofreading errors, mostly professional tone, few organizational lapses	No proofreading errors, professional tone, college-level vocabulary, organized essay	

**Total Score:** \_\_\_\_\_ /24

24 x .835 = \_\_\_\_\_



# CLINICAL EXPERIENCE RECORD

Eastern Illinois University  
Department of Student Teaching and Clinical Experiences  
600 Lincoln Avenue, Charleston, IL 61920  
217-581-2620 (fax) 217-581-2518  
<http://www.eiu.edu/~clinical>

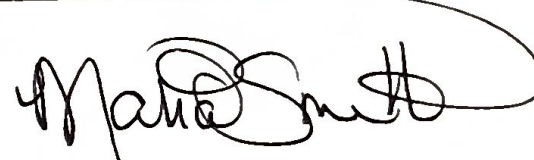
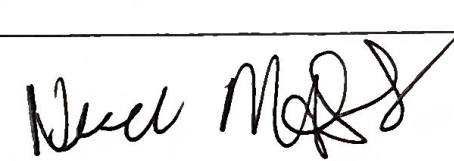

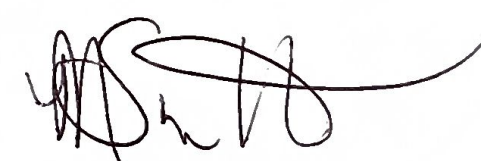
Participant's Name: Halie Selso

E # 12636374

EIU Course ENG3402 EIU Instructor: Dr. Elizabeth Tacke

Semester: Spring 2025 Total # of Hours: 5

Signature of EIU Instructor when clinical experience is completed: \_\_\_\_\_

DATE OF VISIT	NAME OF SCHOOL	DESCRIPTION OF ACTIVITY	TIME SPENT	SIGNATURE OF SCHOOL SUPERVISOR
3/14	Mattoon High School	Student presentations on <del>different fairytales</del> <del>variety of topics</del> - "student teaching of activities"	~ 1 hour & 40 min	
3/24	Mattoon High School	Socratic Seminar <del>(period 1)</del>	<del>~ 2 hrs</del> 30 min ~ 50 min	
3/24	Mattoon High School	Reading "The Great Gatsby" (shared reading) Language Analysis Activity for "The Great Gatsby"	~ 1 hr & 40 min	
3/31	Mattoon Highschool	Student work day (writing activities about middle school)	~ 50 min	



## Power, Propaganda, and Complacency: Analyzing Themes in *Animal Farm*

### Unit Rationale

In today's digital climate, students of all ages are receiving and responding to more information than ever before. While teaching high school English Language Arts, it is crucial to remember that teenage students are incredibly informed on the social, political, and economic spheres of the modern world; it is also important to note that at this age, students are beginning to develop strong opinions and beliefs based on the information they are obtaining daily. Regardless of political, social, or academic stances, students are bringing these thoughts and opinions into critical conversations about power structures in the United States and the rest of the world. Due to their increased interest and passion about these concepts, it is consequential that we educate students on how to examine information critically, analyze the media they are receiving, and reflect on their own opinions and biases to remain educated on current events.

This unit, "Power, Propaganda, and Complacency: Analyzing Themes in *Animal Farm*," aims to guide students through this crucial stage of development by equipping them with tools to analyze literature, history, and the modern-day critically. Using George Orwell's *Animal Farm*, students will examine how manipulation, propaganda, and authoritarianism have a deep impact on individuals and communities, both within the text and in the real world. Through this exploration, students will strengthen their abilities to question the information they receive daily and express their opinions and beliefs through evidence-based arguments, collaborative discussions, and personal reflections.

This unit was specifically crafted for 9<sup>th</sup> grade students in rural, central Illinois and is intended to help students critically analyze the information they receive daily from the news, social media, and political and social leaders. Inside the classroom, this unit will emphasize

forming connections between Orwell's critiques and lived experiences by analyzing allegory, satire, and irony. Students will investigate themes of propaganda and political manipulation in the novel, study allegory by comparing characters and events in *Animal Farm* to historical figures and events, and analyze contemporary examples of propaganda and manipulation in modern-day media and politics in order to engage with questions that resonate far beyond the text. By teaching students these lessons early on in their high school careers, students will develop a sense of personal responsibility, which will inspire them to remain informed and stay vigilant concerning the dynamics of power and control they see in their own lives. Regardless of political affiliation, students will learn to dig deeper and critically analyze the information they receive from those in power.

### **Goals and Objectives**

While creating this unit, one of my goals was to inspire students to foster crucial connections between literature and historical, contemporary, and social contexts and provide them with an opportunity to voice their opinions on critical themes that appear in real life, including abuse of power and socio-political manipulation. As stated by Richard Beach and James Marshall in their text *Teaching Literature in the Secondary School*: "Clearly defined goals endow a student with a sense of purpose and direction" (185). Throughout this unit, it is my hope that the goals presented will help students develop a sense of purpose and direction while learning to develop and apply critical thinking, analyzation, and reflective skills when interacting with core and supplementary texts and writing assignments in order to more deeply engage with and *question* themes of power, propaganda, and dissent/complacency both in literature and in the modern day. This will be done largely through discussion activities – including guided discussion and classroom debates -- and explicit, guided questioning, with the help of scaffolded, accessible in-

class and homework assignments such as reflective journal entries and brief analytical pieces. As stated by Leila Christenbury and Ken Lindblom in chapter nine of their text, *Making the Journey*, “Talking and answering and asking questions can help clarify our ideas, not only to others but also to ourselves” (335). As we move through this unit, students will collaboratively discuss and question character actions and motivations, author choices and messaging, and connections to historical and modern-day events every day in order to learn how to critically analyze literature, media, and the world around them.

### **Text/Material Selections**

In order to be successful in learning and adopting new information, skills, and strategies, students must be exposed to an array of materials that clearly display these elements. As mentioned by Beach and Marshall: “It is essential to select those texts that are most appropriate for a certain method.... Teachers also need to select a variety of texts — stories, poems, essays, plays, films, videos – in order to broaden the students’ conception of the themes under discussion” (182). With this in mind, I selected a large variety of texts that support student analysis of critical themes and messaging in our core text, *Animal Farm*. With that said, I incorporated an array of multimodal texts that provide accessibility to all students, which include articles, poems, short stories, artwork (including political cartoons, propaganda posters, and paintings), videos, and a film adaptation of the novel. Each of these texts has a direct correlation with the contexts and themes we will be discussing throughout the unit. One such example is the painting *Cultivating Complacency* by artist Jakub Kalousek, which serves as a socio-political commentary on the dangers of complacency concerning manipulation and unlimited power and encourages students to visualize and reflect on the role of the individual in enabling systems of

oppression. By analyzing an array of multimodal texts throughout the unit, I hope that students will develop critical skills to examine and critique the world around them.

### **Reading Strategies and Close Reading Support**

Since this unit is designed for 9th-grade students, they will most likely be engaging with close reading for the first time. Understanding this, I plan to explicitly model and rigorously scaffold the close reading process throughout the entire unit so that by the end, students will be comfortable practicing close reading strategies on their own. As written in *The Reading Writing Connection: Strategies for Teaching and Learning in the Secondary Classroom* by Carol Olson, “Experienced readers and writers are active, not passive; productive, not receptive. They interact with language” (5). It is my goal that by the end of this unit, students will have learned the appropriate strategies and developed into active, experienced readers. To achieve this outcome, I will prioritize shared reading, modeled annotations, and structured discussion techniques as we read our core and supplementary texts.

As detailed in my unit calendar and lesson plans, students will interact with every text through shared readings, where either I or an audiobook will read the text aloud for students to follow along. To strengthen the pedagogical impact of this process, I plan to pause frequently to ask guiding questions and make connections to larger themes or meanings that appear in our texts and unit as a whole. This will help students develop a deeper understanding of questioning and making connections as part of the close reading process so that they will master these strategies and use them independently. To further scaffold the close reading process, students will constantly engage with guided annotations; as we read a text, I will model close reading techniques on the board, asking students to follow along as we highlight, circle, underline, make

notes in the margins, and verbalize questions and connections. By modeling these close reading strategies for students in an organized, structured manner, students will be able to visualize and practice the process frequently, empowering them to practice these strategies on their own. Additionally, I will facilitate structured, guided discussions, including Socratic Circles and classroom debates, to deepen understanding and analysis of key themes throughout the unit. This will educate students on the process of critically analyzing diverse texts, forming opinions, and making evidence-based claims about the content of literature and media. By implementing these strategies and providing support to students as they interact with close reading, students will grow to become strong, experienced, analytical readers.

### **Scaffolding Literary Analysis**

While creating this unit, I intentionally integrated background knowledge, critical reading and writing strategies, and purposeful analytical skills throughout each lesson, “consider[ing] how initial activities can serve to prepare students for subsequent activities” (Beach & Marshall, 186). Beginning very early on in this unit, students will begin learning the basics of how to critically analyze literature and media, expanding their knowledge on these processes as they continue through the unit. This process will begin, of course, with the shared readings, guided annotations, and structured discussions described in the previous section; As mentioned by Peter Smagorinsky in his text, *Teaching English by Design*: “a common product emerges from integrated, joint activity” (23). However, as students develop as readers and master literary analysis skills such as identifying literary devices (e.g., symbolism, satire, irony, metaphor, foreshadowing) and examining key themes and connecting them to historical and contemporary contexts, they will be provided with opportunities to demonstrate their knowledge independently

through activities including Socratic Circles and structured classroom debates – “the novice... can work independently” (22). These skills will eventually be used independently in the final summative project – a literary analysis essay focusing on the core text of the unit.

### **Vocabulary Instruction**

For this unit, I structured vocabulary instruction around terms related to the core themes we will explore. In short, the vocabulary instruction established for this unit will focus on contextual examples from *Animal Farm* and the supplementary texts we explore. As I explored opportunities for vocabulary instruction while creating this unit, I contemplated on a bit of research presented by Janet Allen in the chapter “Mastering the Art of Effective Vocabulary Instruction” from the text *“Adolescent Literacy: Turning Promise into Practice – “Knowledge of a word is critical to success in reading” (89). With this in mind, I decided that for students to achieve “success in reading” for this unit, the best course of action was to provide explicit vocabulary instruction based on concepts they will be interacting with daily. These terms and concepts – propaganda, manipulation, authoritarianism, dissent, complacency – all appear thematically in our core text and many of the supplementary texts selected for this unit. Students will use these terms each day, analyzing their meanings in different contexts and their purpose in diverse texts – all important aspects of effective vocabulary instruction. To further support mastery of these terms, I will incorporate a few different strategies for students, including establishing a “word wall” in the classroom displaying key terms and their definitions and encouraging students to use these words during discussions and writing assignments. By the end of the unit, students will be able to apply them contextually in discussions and writing assignments and can integrate them into their vocabulary for regular use.*

## **Assessment Plan**

While creating assignments for this unit, I tried to incorporate numerous assessments that would scaffold student understanding and mastery of concepts to prepare them for the final summative assessment. Beach and Marshall remind us that “In developing a unit.... teachers should compare students’ initial responses to subsequent ones to determine improvement in their use of strategies” (189). When assessing students throughout this unit, I believe that monitoring and determining growth is crucial to guiding students to success in both reading and writing analytically. Beginning on day one of the unit, students will use a daily journal in which they will respond to daily “do now” prompts, take notes, and practice both reflective and analytical writing. These journals will be turned in to me every Friday so that I can monitor and assess student observations, opinions, and growth over the entire eight-week unit; to foster this growth, I can leave questions and comments for students to review so that they can continue to develop critical skills using my feedback. Additionally, students will be formatively assessed through guided discussions and engagement with paired/group activities to gauge the critical thinking, collaborative, and communication skills necessary for the final summative assessment. While students will be graded summatively on some activities and assignments, such as the Socratic Circle, group activity assignments, brief reflection essays and responses, and shorter literary analysis assignments, most grades throughout the unit will be formative to monitor improvements made by students as they develop and master skills. The final summative project will be assessed using a rubric in order to “make an inference about the degree to which the student has mastered the skill[s]” scaffolded through the entirety of the unit (Popham, 73). This provided rubric will use clear, positive, and student-friendly language that establishes

expectations transparently to ensure student success concerning the literary analysis essay they will complete for the final summative assessment. By integrating assessment plans that monitor student development and mastery of skills across the entirety of the unit, it is my hope that students will feel comfortable displaying their knowledge of analytical skills and strategies by the end of the unit.

### **Addressing Student Diversity**

Within this unit, addressing student and cultural diversity has been prioritized by incorporating multiple formats and supports to meet varying educational needs. The unit includes a variety of texts and media, including the core text *Animal Farm*, historical and contemporary articles, poems, short stories, videos, and visual art to ensure students encounter diverse perspectives and formats that cater to diverse student needs. As stated by Sherell McArthur in the Katherine Frankel and Maneka Brooks text *Beyond Struggling: Transforming Literacy Teaching*, “educators work alongside their students to transform existing instructional practices as a powerful alternative to the practice of attempting to identify and remediate struggling readers” (113). In order to “work alongside” my students and provide accessibility and differentiated instruction, I have incorporated a few different tools and strategies within this unit. Audiobooks and shared reading are used to ensure accessibility for auditory learners and students who may benefit from hearing a text read aloud, offering a layer of support for developing and strengthening comprehension. Additionally, modified handouts will be prepared for students during annotation exercises to guide students who may need extra scaffolding – this might include simplified text sections or guiding prompts catered to their learning needs. Further, visual media – including videos and the painting *Cultivating Complacency* by Jakub Kalousek –



and graphic organizers like Venn Diagrams and mind maps are used to engage visual learners and make complex concepts more accessible to all learners. These tools allow all students (including those with learning challenges) to actively engage with analysis and discussions in order to foster an inclusive and equitable classroom environment. Moreover, throughout the entirety of the unit, I will always encourage students to share personal insights and connections to themes, ideas, and messages in order to validate individual perspectives and experiences during analysis and discussion. Finally, I work from the beginning of the school year until the end to ensure that I have built and maintained a welcoming, respectful classroom environment where all students feel appreciated and safe to share their thoughts and opinions.

### **Differentiated Instruction**

As previously stated, there are numerous ways I plan to provide accessibility to all students in my classroom. This differentiated instruction, as mentioned in the above section, will include prioritizing content differentiation through the inclusion of texts of varying complexity (novels versus articles) and access points (auditory versus visual). Further, additional scaffolding will be provided for students struggling with complex materials and concepts such as thematic/literary analysis and essay writing using tools like graphic organizers, mind maps, and Venn diagrams, as well as explicitly modeled examples during instruction. Process differentiation will also be implemented through classroom/group discussions and debates, written reflections and analysis, and close reading practice, encouraging students to engage with diverse, complex materials and concepts and offering them opportunities to express their understanding in ways that suit their individual needs as learners. Through process differentiation, students will also have multiple opportunities to work individually, with partners, or in small groups, empowering them to work

in settings where they feel most comfortable and active as learners. Finally, I will ensure product differentiation by adjusting/modifying assignments and instructions for students with learning accommodations – whether by modifying length, altering complexity, or offering alternative project formats that align with their unique abilities. As mentioned by Smagorinsky, “students have entirely different needs and purposes from those served by the kinds of constructions that the teacher has in mind” (23). By including all of these tools and strategies together, I hope to create a supportive and inclusive learning environment that prioritizes success for all students while continuously maintaining high academic expectations.

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## Common Core Alignment Sheet

### Appendix for English Language Arts Unit Plans

**Directions:** Use this chart to document your coverage of the ELA Standards in this unit plan. In the column asking for evidence, type a brief explanation or reference that is clearly demonstrates coverage of this standard (e.g. Compare & Contrast Paper – Rubric Housed in Supplementary Materials; Mini-Lesson on Tone; Week Four’s Speaking & Listening Practice Activities during Literature Circles). Do not simply write a date (e.g. See Monday, September 5<sup>th</sup>).

#### ELA Common Core Standards, Grades 9-12<sup>1</sup>

Standards	Evidence of Where Standard is Met within Unit Plan
CC.9-10.R.L.1 Key Ideas and Details: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Students will engage with this standard throughout the unit as they strengthen their critical analysis abilities and claim-making skills.
CC.9-10.R.L.2 Key Ideas and Details: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	Students will engage with this standard on day 4 of week 3 as we revisit key themes in the novel up to this point
CC.9-10.R.L.3 Key Ideas and Details: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	Students will engage with this standard throughout the unit as we examine character development alongside themes of power and control in our core and supplementary texts
CC.9-10.R.L.4 Craft and Structure: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	Students will engage with this standard on day 5 of week 3 as we revisit themes of propaganda in the novel
CC.9-10.R.L.5 Craft and Structure: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	Students will engage with this standard throughout the unit as we examine author choices while analyzing themes and plot of our core and supplementary texts
CC.9-10.R.L.6 Craft and Structure: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	Students will engage with this standard throughout the unit as our core text was written by an English novelist (Orwell), and the text allegorizes events which happened during/after the Russian Revolution
CC.9-10.R.L.7 Integration of Knowledge and Ideas: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).	Students will engage with this standard throughout the unit as we engage with poems, short stories, and digital media that depict themes of propaganda and manipulation
CC.9-10.R.L.9 Integration of Knowledge and Ideas: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).	
CC.9-10.R.L.10 Range of Reading and Level of Text Complexity: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.	Students will engage with this standard throughout the unit as we engage with traditional novels, short stories, poems, and digital media that depict themes of propaganda and manipulation
CC.9-10.R.I.1 Key Ideas and Details: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Students will engage with this standard on day 2 of week 3 as

<sup>1</sup> The standards listed below are for CC.9-10. Students designing a unit plan intended for upperclassmen can still utilize this chart with the understanding that they are aiming to meet the descriptors for these standards as listed in the corresponding CC.11-12 Standards. Likewise, students crafting a unit plan for middle school may use this chart with the understanding that they are aiming to meet the descriptors for these standards as listed in the corresponding CC.6-8 Standards.

	we analyze Napoleon's transformation as a leader on the farm
CC.9-10.R.I.2 Key Ideas and Details: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	Students will engage with this standard on day 1 of week 3 as we examine the exile of Snowball the pig from the farm
CC.9-10.R.I.3 Key Ideas and Details: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	Students will engage with this standard on day 1 of week 3 as we examine the exile of Snowball the pig from the farm
CC.9-10.R.I.4 Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	Students will engage with this standard throughout the unit as we determine the meaning of terms (propaganda, manipulation, revolution, allegory, satire, symbolism, etc.) and use them contextually each day
CC.9-10.R.I.5 Craft and Structure: Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	Students will engage with this standard throughout the unit as we examine how Orwell's messages/critiques develop over the course of the novel
CC.9-10.R.I.6 Craft and Structure: Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	Students will engage with this standard during the first week as we explore the historical contexts of our core texts and examine Orwell's purpose for writing <i>Animal Farm</i>
CC.9-10.R.I.7 Integration of Knowledge and Ideas: Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.	
CC.9-10.R.I.8 Integration of Knowledge and Ideas: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.	
CC.9-10.R.I.9 Integration of Knowledge and Ideas: Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter From Birmingham Jail"), including how they address related themes and concepts.	
CC.9-10.R.I.10 Range of Reading and Level of Text Complexity: By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.	Students will engage with this standard throughout the unit as we examine and critically analyze examples of contemporary non-fiction through contemporary news articles and digital media
CC.9-10.W.1 Text Types and Purposes: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.1.a Text Types and Purposes: Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.	
CC.9-10.W.1.b Text Types and Purposes: Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.	
CC.9-10.W.1.c Text Types and Purposes: Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.1.d Text Types and Purposes: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing

	to prepare for their final summative assessment
CC.9-10.W.1.e Text Types and Purposes: Provide a concluding statement or section that follows from and supports the argument presented.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.2 Text Types and Purposes: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	
CC.9-10.W.2.a Text Types and Purposes: Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.	
CC.9-10.W.2.b Text Types and Purposes: Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.	
CC.9-10.W.2.c Text Types and Purposes: Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.2.d Text Types and Purposes: Use precise language and domain-specific vocabulary to manage the complexity of the topic.	
CC.9-10.W.2.e Text Types and Purposes: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.2.f Text Types and Purposes: Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).	
CC.9-10.W.3 Text Types and Purposes: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	Students will engage with this standard on day 1 of week 4 as they write journal entries from the perspective of an animal on the farm to more deeply analyze themes from the text
CC.9-10.W.3.a Text Types and Purposes: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.	
CC.9-10.W.3.b Text Types and Purposes: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.	
CC.9-10.W.3.c Text Types and Purposes: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.	
CC.9-10.W.3.d Text Types and Purposes: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	
CC.9-10.W.3.e Text Types and Purposes: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	
CC.9-10.W.4 Production and Distribution of Writing: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.5 Production and Distribution of Writing: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 on up to and including grades 9–10 page 55.)	Students will engage with this standard throughout the unit as we practice critical writing and revising skills necessary for success on the summative assessment



CC.9-10.W.6 Production and Distribution of Writing: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	Students will engage with this standard throughout the unit as they will consistently practice analytical, claim-based writing to prepare for their final summative assessment
CC.9-10.W.7 Research to Build and Present Knowledge: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.	Students will engage with this standard throughout the unit as we practice researching and finding credible sources to support claims made in literary analysis writing
CC.9-10.W.8 Research to Build and Present Knowledge: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.	Students will engage with this standard throughout the unit as we practice researching and finding credible sources to support claims made in literary analysis writing
CC.9-10.W.9 Research to Build and Present Knowledge: Draw evidence from literary or informational texts to support analysis, reflection, and research.	Students will engage with this standard throughout the unit as analyze critical moments and themes from our core and supplementary texts
CC.9-10.W.9.a Research to Build and Present Knowledge: Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).	
CC.9-10.W.9.b Research to Build and Present Knowledge: Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).	
CC.9-10.W.10 Range of Writing: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	Students will engage with this standard on day 4 of week 3 as we revisit key themes up to this point
CC.9-10.SL.1 Comprehension and Collaboration: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	Students will engage with this standard throughout the entirety of the unit, as daily discussions are an integral part of the unit
CC.9-10.SL.1.a Comprehension and Collaboration: Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	Students will engage with this standard throughout the entirety of the unit, as daily discussions are an integral part of the unit
CC.9-10.SL.1.b Comprehension and Collaboration: Work with peers to set rules for collegial discussions and decision making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.	Students will engage with this standard throughout the entirety of the unit, as daily discussions are an integral part of the unit
CC.9-10.SL.1.c Comprehension and Collaboration: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.	Students will engage with this standard throughout the entirety of the unit, as daily discussions are an integral part of the unit
CC.9-10.SL.1.d Comprehension and Collaboration: Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	Students will engage with this standard throughout the entirety of the unit, as daily discussions are an integral part of the unit
CC.9-10.SL.2 Comprehension and Collaboration: Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	
CC.9-10.SL.3 Comprehension and Collaboration: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	Students will engage with this standard on day 3 of week 4 as we analyze Orwell's depictions of dissent and complacency on the farm
CC.9-10.SL.4 Presentation of Knowledge and Ideas: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	Students will engage with this standard throughout the entirety of the unit, as daily discussions are an integral part of the unit
CC.9-10.SL.5 Presentation of Knowledge and Ideas: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	

CC.9-10.SL.6 Presentation of Knowledge and Ideas: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9-10 Language standards 1 and 3 on pages 54 for specific expectations.)	
CC.9-10.L.1 Conventions of Standard English: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	
CC.9-10.L.1.a Conventions of Standard English: Use parallel structure.*	
CC.9-10.L.1.b Conventions of Standard English: Use various types of phrases (noun, verb, adjectival, adverbial, participial, propositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.	
CC.9-10.L.2 Conventions of Standard English: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	Students will engage with this standard throughout the unit as they practice writing academically for their final literary analysis essay
CC.9-10.L.2.a Conventions of Standard English: Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.	
CC.9-10.L.2.b Conventions of Standard English: Use a colon to introduce a list or quotation.	
CC.9-10.L.2.c Conventions of Standard English: Spell correctly.	Students will engage with this standard throughout the unit as they practice writing academically for their final literary analysis essay
CC.9-10.L.3 Knowledge of Language: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	
CC.9-10.L.3.a Knowledge of Language: Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.	Students will engage with this standard throughout the unit as they practice writing academically for their final literary analysis essay
CC.9-10.L.4 Vocabulary Acquisition and Use: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.	
CC.9-10.L.4.a Vocabulary Acquisition and Use: Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	
CC.9-10.L.4.b Vocabulary Acquisition and Use: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).	
CC.9-10.L.4.c Vocabulary Acquisition and Use: Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.	
CC.9-10.L.4.d Vocabulary Acquisition and Use: Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	
CC.9-10.L.5 Vocabulary Acquisition and Use: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	Students will engage with this standard throughout the unit as we consistently examine and analyze use of figurative language in our core and supplementary texts to prepare for the final summative assignment
CC.9-10.L.5.a Vocabulary Acquisition and Use: Interpret figures of speech (e.g., satire, sarcasm) in context and analyze their role in the text.	
CC.9-10.L.5.b Vocabulary Acquisition and Use: Analyze nuances in the meaning of words with similar denotations.	
CC.9-10.L.6 Vocabulary Acquisition and Use: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	

Strand Code: R.L=Reading-Literature, R.I=Reading Informational Text, RF=Reading Foundation Skills, W=Writing, SL=Speaking Listening, L=Language,

Dear Reader,

Thank you for taking the time to review this unit plan, which explores *Animal Farm* through the lens of power and manipulation. This unit was crafted to guide students in analyzing Orwell's allegory while encouraging thoughtful connections between history, literature, and contemporary events. Through structured questioning, class wide discussions, and purposeful engagement with both the core and supplementary texts provided, students will examine how political control is maintained and reflect on themes such as truth, governance, and activism in their own lives.

This unit is designed to help students see literature as more than just words on page – it is my hope that students will emerge from this unit with an understanding of the power of literature to help them better comprehend complex historical events, question authority and both implicit and explicit messaging, and change their perspectives about the world around them. By analyzing the tactics depicted in *Animal Farm*, students will begin to recognize rhetorical strategies in current political and social discourse. Further, they will be able to explore the ways that words and narratives shape ideology, behavior, and the collective understanding of the world. Beyond cultivating a critical understanding of these concepts, it is my hope that this unit will challenge students to critically view and relentlessly interrogate the systems around them through articulating their thoughts both in collaborative discussions and written expression.

Backward design played a critical role in creating this unit, ensuring that each component corresponds with strategically crafted goals. These goals -- such as developing thematic analysis skills and strengthening critical thinking skills – have influenced the creation of every lesson. Additionally, I incorporated many methods from the Universal Design for Learning (UDL)

through the integration of literature, multimedia contents, and collaborative discussions and analysis in order to provide numerous means of access and expression for diverse learners with differing educational needs. One of my main goals while creating this unit was to craft an inclusive learning environment where students feel safe, encouraged, and empowered to engage deeply with complex content and themes.

Throughout the process of developing this unit, I have constantly reflected on ways to improve student engagement, comprehension, and ownership of their learning experiences. I have prioritized collaborative means of feedback and questioning to strengthen student engagement with and understanding of the materials presented while consistently reinforcing analytical skills and maintaining high expectations for my learners. Moving forward, I aim to continue to build opportunities for both individual and collaborative research and inquiry throughout the unit while maintaining a strong focus on critical analysis and multimodal exploration.

Overall, it is my hope that this unit inspires students to approach literature and media with both curiosity and caution – recognizing the ability of words to both inspire ideas and extinguish rebellion. I want students to emerge from this unit as thinkers who constantly question and analyze the world around them. Thank you for supporting this journey in fostering critical discourse and empowering students to navigate difficult social realities with integrity.

All the best,

Halie Selsor

## Reading For Teaching (RfT)

### Overview of Core Text

**Title:** *Animal Farm* **Author:** George Orwell

**Synopsis** (2-3 sentences, including year, genre, and basic info):

George Orwell's 1945 novel *Animal Farm* is an allegorical dystopian novel that tells the story of a group of anthropomorphic animals who overthrow their alcoholic human farmer (Mr. Jones) in favor of a self-governed, equal society. Following the animal rebellion the pigs seize control, and at first the farm runs smoothly as equality is seemingly achieved. However, a string of events leads up to the pig Napoleon taking complete control of the farm, and he begins to amend the previous systems, resulting in a return to the inequality the animals had previously faced under Mr. Jones. As numerous changes are made to their "improved" revolutionary society, some animals begin to question their own knowledge, their memories of what life was like before the revolution, and what the established rules of the farm looked like before the rise of Napoleon's regime. Throughout the novel, Orwell utilizes numerous literary, rhetorical, and narrative devices to critique the totalitarianism, oppressive leadership, manipulation, and the lack of true individual liberty he observed during the rise of the U.S.S.R – themes he employs in *Animal Farm* to critique such oppressive political systems.

### 1. Takeaways

- How the animal's initial revolutionary ideals against humans are supported at first, and how they eventually erode over time.
- How leadership can spiral into tyranny due to individualistic ideals
- How class struggle and inequality impact the animals, and how these struggles are influenced by the hierarchal and tyrannical political systems, enforced by Napoleon and his oppressive regime
- How manipulative language and propaganda are used to frighten and control a populus, and how a lack of education and critical thought can be used by oppressive leaders and/or governments to facilitate manipulation.
- How the sociopolitical complacency of a population enables oppressive regimes to thrive.
- How authors employ dystopia to introduce or support social criticisms, and why these fictional worlds are impactful in crafting meaningful commentary surrounding social justice issues

### 2. Reading Strategies

- How to identify the use of figurative language (particularly metaphors and irony) to recognize and comprehend themes and symbolism in the novel.
- (Close reading) How to recognize and comprehend the use of satirical critiques throughout the novel.
- How to use context clues to decipher unfamiliar vocabulary, literary/narrative relationships, find recurring elements, or make inferences about a text to gain a deeper understanding of complex themes in the novel
- How to recognize the role of repetition through close reading and contextual analysis
- How to make informed predictions based on narrative progression and character action/development
- How to identify the author's use of rhetorical appeals, and how these appeals impact/convey implicit messaging throughout the novel

### 3. Craft (Literary & Rhetorical Devices)

#### A. Key Ideas & Details

- How the characters use rhetorical appeals (ethos, pathos, logos) to manipulate others and convey propaganda throughout the story

#### B. Genre & Structure

- How the author uses satire and the dystopian genre to critique societal flaws and political corruption in an ironic or humorous manner (satire) but

#### C. Figurative Language

- Use of euphemism to display manipulation tactics (Re-education, readjustment) (The cat joined the Re-education Committee... (20).)
- How the author utilizes anaphora (repetition of words or phrases) to reinforce key ideas or emphasize

<ul style="list-style-type: none"> <li>• How to identify and interpret juxtaposition of characters (e.g., Boxer VS Napoleon; Benjamin VS the other animals) and ideas (e.g., Old Major's vision of society VS Napoleon's leadership; The Seven Commandments VS Their changes over time)</li> </ul>	<p>also in a way that conveys warnings with an extreme sense of urgency (dystopian literature)</p> <ul style="list-style-type: none"> <li>• How the author utilizes fable structure to deliver moral lessons including how power/leadership can spiral into tyranny, how seemingly positive revolutionary ideals can erode over time, and/or how a lack of education can prove beneficial to oppressive leaders.</li> <li>• How to identify and interpret themes through foreshadowing, and depictions of morality and ethics</li> <li>• How the author uses sequencing of events to impact the flow of the narrative</li> <li>• How the author introduces, escalates, and resolves conflict to impact pacing in the novel</li> </ul>	<p>themes ("four legs good, two legs bad" (34)) and how this can be used to track theme throughout the novel</p> <ul style="list-style-type: none"> <li>• Use of personification to display human traits and roles through political and historical allegories as the animals (specifically the pigs) become more human-like.</li> <li>• Use of allegory to symbolize abstract ideas and connect the story to historical events.</li> <li>• Use of situational irony to highlight the betrayal of ideas</li> <li>• How the author relies on symbolism and imagery to advance themes</li> </ul>
<p>4. <b>Conventions</b> (Grammar &amp; Style)</p> <ul style="list-style-type: none"> <li>• How the author uses repetition syntactically to reinforce critical themes and emphasize critiques ("Four legs good, two legs bad")</li> <li>• Why authors use varying punctuation marks (dash, semicolon) and how to identify their context within a story (i.e. to emphasize points, create pauses, connect ideas, etc.)</li> <li>• Why authors use passive voice instead of active voice and how to identify the contextual meaning of tone/voice</li> <li>• How the author uses brevity VS verbosity to convey intelligence (or lack thereof) of characters</li> </ul>		
<p>5. <b>Supplementary Texts</b> (literary, informational, and visual/artistic texts that "speak" to the core text in terms of...)</p>		
<p><b>A. Context &amp; Perspective</b> A.</p> <ul style="list-style-type: none"> <li>• (Historical Context): "Russian Revolution" (Britannica Students Article) (no author listed)</li> <li>• (Historical Context): "Joseph Stalin" (History.com Article) (no authors listed)</li> <li>• (Cultural/Historical Context): "Russian Revolution and Civil War: Crash Course European History" (YouTube video)</li> <li>• (Author's Perspective): "'Animal Farm': What Orwell Really</li> </ul>	<p><b>B. Big Ideas, Themes, Concepts</b></p> <ul style="list-style-type: none"> <li>• (Revolution) "Revolutions 101" National Geographic (YouTube Video)</li> <li>• (Propaganda) Susan Jarvis Bryant: <i>Inklings</i> and <i>Que Bono?</i> (poems)</li> <li>• (Political Ideals) "Fascism" (Britannica Students Article) (no author listed)</li> </ul>	<p><b>C. Strategies, Craft, &amp; Conventions</b></p> <ul style="list-style-type: none"> <li>• (Satire, figurative language [situational irony, foreshadowing] symbolism) Shirley Jackson: <i>The Lottery</i> (short story critiques societal norms and examines the dangers of blind obedience)</li> <li>• (Symbolism) Robert Frost: <i>The Road Not Taken</i> (poem explores how choices can impact the future); Percy Shelley: <i>Ozymandias</i> (poem examines the decline of empires and the transient nature of power)</li> <li>• (Repetition) Edgar Allan Poe: <i>The Telltale Heart</i> (short story examines how repetition is used to reinforce</li> </ul>

<p>Meant” (Letter excerpt from the New York Review)</p> <ul style="list-style-type: none"> <li>• (Contemporary Politics; Satire) The New Yorker “The Borowitz Report” (Andy Borowitz)</li> <li>• (Contemporary Politics; Satire) USA Today “The List Wire” Political Cartoons</li> <li>• (Contemporary Politics; Satire) The Onion</li> <li>• (Contemporary Politics; Satire) Saturday Night Live (Clips)</li> </ul>	<ul style="list-style-type: none"> <li>• (Complacency) Jakub Kalousek <i>Cultivating Complacency</i> (painting)</li> <li>• (Equality/Inequality) Kurt Vonnegut: <i>Harrison Bergeron</i> (short story)</li> <li>• (Propaganda) “I Want You” political poster</li> <li>• (Propaganda) The Guardian “Coronavirus ‘propaganda’ video Trump played to media”</li> <li>• (Propaganda) BBC “Vaccine Rumors debunked: Microchips, ‘altered DNA,’ and more”</li> <li>• (Propaganda) BBC ‘Stop the steal’: The deep roots of Trump’s ‘voter fraud’ strategy”</li> </ul>	<p>themes, build suspense, and enhance emotional impact)</p>
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**Unit Introduction and Rationale:**

This unit on George Orwell's *Animal Farm* will provide students with a comprehensive understanding of the text through the evaluation of the historical context, literary and rhetorical devices, and the creative efforts of the author. The unit will begin with an overview of the historical context surrounding the text and an introduction to allegory and satire. Students will analyze elements such as theme, literary devices, and symbolism as we read and discuss the novel in chunks; since there are only ten (10) chapters, we will read two chapters together as a class at the beginning of every week, spending the remainder of the week analyzing meaning, dissecting themes, and modeling/scaffolding activities to deeper understanding of critical elements such as rhetorical devices, symbolism, allegory and satire, and theme. Then, we will discuss observations in a variety of ways such as Socratic circles, teacher-guided debates, and fishbowl discussions. This unit will include a variety of activities including group discussions and creative writing assignments that allow students to express their thoughts and opinions in diverse ways; it will also incorporate numerous assignments for assessment such as quizzes and reflective journals, to evaluate student comprehension and critical thinking skills. This unit on *Animal Farm* aims to enhance students' comprehension and analytical abilities, writing and communication skills, and ability to engage with and connect the relevancy of the novel in today's world.

By the completion of this unit, students should be able to demonstrate a definite comprehension of how literature can criticize historical and political events and recognize the allegorical connections between this novel and the history it criticizes. Further, students should emerge from this unit having amplified their writing and communication skills through the numerous assignments and projects. They will also recognize the importance of criticizing contemporary society and injustice by reflecting on the novel's messages of human nature and inequality.

**Essential Question(s) and Rationale:**

**EQ:** What are the consequences of manipulation and propaganda in shaping public perception and behavior?

**Rationale:** This essential question (EQ) is designed to guide students as they explore how propaganda and manipulation influence individuals and communities. It aligns with the complex themes and overarching messaging of the novel, which support Orwell's stance that unchecked power can lead to betrayal and political corruption. Students will analyze Orwell's depiction of propaganda and manipulation (such as Squealer's use of rhetorical strategies and the evolving commandments) to better understand their role in reinforcing dangerous power structures and controlling public perception of leadership and ideals. To support this comprehension, students will engage with guiding questions and reflection exercises in a daily journal and demonstrate their comprehension through daily classroom and group discussions – these may include Socratic circles, fishbowl discussions, and debates to foster critical thought and analysis. By engaging in this EQ throughout the unit, students will develop critical thinking, analysis, and media literacy skills as they connect the novel's themes to contemporary issues in political messaging and misinformation. The EQ also supports ethical reasoning, prompting students to reflect on the societal consequences of manipulation both historically and in their society today.

**Learning Targets and Corresponding CCSS:**



<p><b>Reading Learning Target:</b> Students will be able to evaluate and analyze themes of social justice, corruption, and power in George Orwell's <i>Animal Farm</i> by developing debatable, evidence-based arguments in order to illustrate their understanding of the text through structured group discussions and a final literary analysis essay.</p>	<p><b>CCSS: RL.9-10.2</b> Determine a theme or central idea of a text and analyze its development over the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CCSS: SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions with diverse partners on grade appropriate topics, texts, and issues, building on other's ideas and expressing their own clearly and persuasively.</p>
<p><b>Rationale:</b> The themes described above are essential to analyzing a wide range of literature, including Orwell's <i>Animal Farm</i>. By evaluating these themes, students will be able to strengthen or establish necessary critical thinking and analytical skills essential to understanding multiple forms of literature; it will also strengthen student abilities to recognize and critique social justice issues in their own lives. These skills are essential to active engagement within their communities, understanding political and social justice issues, and evaluating these themes across a wide array of genres and literature.</p>	
<p><b>Reading Learning Target:</b> Students will be able to critically analyze the events and characters in George Orwell's <i>Animal Farm</i> in relation to both historical and contemporary events in order to display their abilities to evaluate political systems and power dynamics in the novel and real life.</p>	<p><b>CCSS: RI.9-10.6:</b> Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p><b>CCSS: RL.9-10.6:</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p>
<p><b>Rationale:</b> This learning target is essential for intensifying student comprehension of both history and literature. In drawing parallels between the novel's events and historical events, students can more deeply analyze Orwell's critiques of human behavior and political systems; these comparisons will also strengthen student ability to make connections between literature and contemporary events. Also, by engaging with the novel's historical and cultural context, students should enhance their critical thinking and analysis skills and overall comprehension of the text.</p>	
<p><b>Writing Learning Target:</b> (Daily LT) Students will create and maintain daily reflective journals that contain their personal responses to <i>Animal Farm</i> and its themes in order to develop a deeper understanding of the text, enhance their ability to connect literature to their own experiences, and improve or build their reflective writing skills.</p>	<p><b>CCSS: RL.9-10.2</b> Determine a theme or central idea of a text and analyze its development over the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CCSS: W.9-10.1</b></p>

<p>(Summative LT) Students will synthesize their analyses from daily reflective journals to craft an evidence-based literary analysis essay in order to display their abilities to connect the novel's themes to contemporary issues while demonstrating advanced reflective writing and critical thinking skills.</p>	<p>Write arguments to support claims with clear reasons and critical evidence  <b>CCSS: W.9-10.4:</b>  Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  <b>CCSS: W.9-10.9</b>  Draw evidence from literary or informational texts to support analysis, reflection, and/or research.</p>
<p><b>Rationale:</b> Having students create reflective journals to track their opinions and understanding of the text will foster a richer engagement with the text. This activity will also provide students with a space to articulate their thoughts, opinions, and questions, allowing them to reflect on how these themes can relate to events in the real world or in their personal lives. By asking students to create these journals, they can explore the moral and ethical implications in the text, historical context, figurative language, character actions, and key events to increase their overall comprehension of the material and how it applies to the real world.</p>	
<p><b>Language Learning Target:</b> Students will be able to analyze and develop claims about figurative language and literary/rhetorical devices in <i>Animal Farm</i> in order to enhance their ability to interpret and analyze complex texts in order to develop claims about how Orwell critiques power and corruption through his use of allegory, symbolism, and propaganda techniques.</p>	<p><b>CCSS: L.9-10.3</b>  Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  <b>CCSS: L.9-10.5</b>  Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>
<p><b>Rationale:</b> This learning target is crucial to developing or enhancing students' comprehension and analytical skills. By identifying these elements of the text, students can foster a deeper understanding and appreciation for the meanings and themes being communicated by the author and engage thoroughly with the text. Also, by identifying these elements in works of literature, students can also learn to use them effectively in their own writing and communication.</p>	
<p><b>Listening and Speaking Learning Target:</b> Students will engage in collaborative Socratic discussions by posing and responding to critical questions, building on peer ideas, and synthesizing diverse perspectives in order to analyze key themes, rhetorical techniques, and character motivations in <i>Animal Farm</i></p>	<p><b>CCSS: SL.9-10.1:</b>  Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9—10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>
<p><b>Rationale:</b> When students discuss these themes in class, they are fortifying their capabilities to express their thoughts and opinions clearly, confidently, and rationally. Additionally, they are also being given the opportunity to engage with diverse perspectives in a mature and respectful manner.</p>	

Not only are these skills important in that they help students evaluate and accept/argue diverse viewpoints, but they are also crucial for conveying personal thoughts and opinions as they teach students that claims must be preceded or followed with relevant information.

## Core Texts, Descriptions, and Rationale

*1984* by George Orwell

**Description:** This dystopian novel portrays a depiction of a totalitarian society under constant surveillance by “Big Brother,” a domineering political figure in the futuristic society of Oceania. In this novel, the government or “state” exercises complete control over its citizens, their actions, and their thoughts. The protagonist of the story, Winston Smith, works at the Ministry of Truth, a corporation that alters historical documents to fit the agenda of Big Brother and his totalitarian political party. As the story progresses, Winston becomes disillusioned with the party’s oppressive regime and begins to seek the actual truth as opposed to “the truth” that the party pushes. This leads him down a dangerous path of rebellion, resistance, and betrayal.

**Rationale:** By teaching this novel alongside *Animal Farm*, students will be able to elaborate upon and deepen their comprehension of Orwell’s political critiques. Both novels explore themes of political control and manipulation, however, they are from different perspectives. While *Animal Farm* encapsulates the rise of totalitarianism and the oppression of the individual using allegory and satire, *1984* depicts a futuristic society where totalitarianism has taken its most extreme form. Reading these novels together will encourage students to analyze the different literary techniques employed by the author, compare Orwell’s depictions of totalitarian societies and their effects on individuals, and further reflect on the contemporary relevance of themes such as power, corruption, and individual freedom.

## Supplementary Texts Context and Perspective -

- **“Russian Revolution” (Britannica Students Article) (no author listed)**
  - o **Description:** This article breaks down key events leading up to the Russian Revolution, as well as events taking place during the civil war and subsequent revolutions across the U.S.S.R. It describes the fall of tsarist rule in Russian and explains the two main stages of revolution that occurred. Further, it outlines the social, economic, and political factors that contributed to the revolution and civil war in addition to the impact they had on both Russia and the rest of the world.
  - o **Rationale:** This article presents essential historical context that will provide students with deeper insight into the allegorical plot and themes of *Animal Farm*. Additionally, the language used in this article is simplified for greater student understanding, allowing access to readers of all strengths and abilities.
- **“Joseph Stalin” (History.com Article) (no authors listed)**
  - o **Description:** This article provides insight into the life and rule of Joseph Stalin. It highlights the ways that Stalin transformed the U.S.S.R into an industrialized, militarized superpower at the expense of thousands of lives. It describes Stalin’s early involvement in the Russian Revolution, his rise to power, and his brutal dictatorship that marked the deaths of millions of Soviet citizens.
  - o **Rationale:** This article will provide students with deeper insight into the historical context of Stalin’s corruption of revolutionary ideals and the Soviet Union’s descent into totalitarianism under his rule. Pairing this article with Orwell’s novel will help students critically analyze

Orwell's use of allegory while also understanding the horrific impact of totalitarian dictatorships.

- **Crash Course European History (YouTube video)**

- o **Description:** This fifteen (15) minute YouTube video chronologically details the historical events of the Russian Revolution and civil war, beginning with the failure of Tzar Nicholas II's rule and ending with the beginning of Joseph Stalin's reign of terror.
- o **Rationale:** This video offers a multimodal means of transferring critical knowledge about the historical context of *Animal Farm*. Some students may not be interested in or excited about reading articles related to the historical context or may learn better with diverse visual/auditory media rather than traditional text materials. By using this YouTube video to introduce or reinforce the complex historical context behind the novel, students of differing abilities will be able to better understand the course material.

- **"Animal Farm": What Orwell Really Meant" (Letter excerpt from the New York Review)**

- o **Description:** This article provides an excerpt of a letter from George Orwell to a colleague in December 1946, around a year after *Animal Farm* was originally published in the United States. In this letter, Orwell provides a brief explanation of his intent behind the novel. He also adds commentary on how the novel may have turned out differently had the characters acted more sensibly in the face of political oppression while simultaneously tying the contents of the novel to the historical events of the Russian Revolution.

- **Rationale:** In providing students insight into the author's perspective and purpose for writing the novel, they receive a bit of clarity. First, they understand why the author felt it necessary to write the story in the first place. From this, students can gain insight into the purpose of studying the novel in the classroom.

- **USA Today "The List Wire" Political Cartoons**

- o **Description:** The "List Wire" from USA Today provides numerous contemporary political cartoons that explore satirical takes on current events, political figures, and pop culture.
- o **Rationale:** Political Cartoons like those displayed on the List Wire website use satire and symbolism to comment on political and societal issues, making them an extremely important educational tool – especially alongside *Animal Farm*. Both the novel and these political cartoons rely heavily on allegorical and satirical means to convey their messages, providing students with the opportunity to compare both visual and literary techniques of each. By analyzing political cartoons alongside the novel, students can deepen their comprehension of how propaganda and rhetoric are used to influence public perception. Additionally, pairing the novel and political cartoons together will enhance media literacy in students, encouraging them to critically examine modern political commentary alongside Orwell's critiques of authority and corruption.

- **The Onion Newspaper**

- o **Description:** The Onion is a satirical digital newspaper that parodies traditional news outlets such as the BBC, New York Times, and Washington Post. It publishes articles, editorials, and videos that satirize, mock, and criticize current events like politics and pop culture.

- o **Rationale:** The Onion provides students with a modern day satirical outlet to compare with Orwell's use of satire in *Animal Farm*. It also allows students to foster a deeper understanding of satire as a literary device, as well as a tool for critique of political systems, public behavior, and propaganda in modern times. The parallel between *Animal Farm* and The Onion not only helps students make connections between Orwell's commentary and contemporary issues, but also engages students through accessible formatting as it reinforces their abilities to identify and analyze satire in its various forms.
- **Saturday Night Live (Clips)**
  - o **Description:** Saturday Night Live (SNL) is an American sketch comedy show created by Lorne Michaels, featuring a variety of satirical sketches and parodies of current events, pop culture, and politics.
  - o **Rationale:** Using clips from SNL alongside *Animal Farm* enhances student understanding of satire and its role in criticizing societal and political issues. Additionally, watching these clips with students fosters engagement as SNL sketches employ humor, exaggeration, and parody to address contemporary events, much like Orwell uses allegory and satire in the novel to critique authoritarianism and propaganda. Through the analysis of SNL sketches, students can identify modern satirical techniques in multimodal formats, providing accessibility as they evaluate how satire can evolve to remain relevant across numerous contexts. The connection between the novel and these clips can foster critical thinking and media literacy as students evaluate how satire influences and reflects public perception of contemporary society and modern day politics.

## Big Ideas, Themes, and Concepts -

- **Susan Jarvis Bryant: *Inklings* (poem)**
  - o **Description:** This poem explores the subtle but critical clues that point towards propaganda and societal manipulation. The author uses vivid imagery and metaphors to describe how these clues can often float beneath the surface, heeding warning that propaganda and political manipulation can influence societal beliefs without the population even realizing.
  - o **Rationale:** Reading this poem alongside *Animal Farm* can offer a multidimensional exploration of propaganda and societal/political manipulation. By utilizing this text alongside the novel, students will be able to make thematic connections between texts, compare literary techniques, and examine how these themes can be connected to both historical and contemporary contexts.
- **Susan Jarvis Bryant: *Cui Bono?* (poem)**
  - o **Description:** Another poem by Bryant, this text examines who benefits from the spread of propaganda, manipulation, and misinformation. The author conveys that those in positions of power use these tactics to maintain control and suppress dissent across a populous, highlighting the struggles and consequences faced by those who seek the truth. Further, Bryant urges readers to consider the motives behind the information they receive.

**Rationale:** This poem allows students to examine the effects of propaganda, manipulation, and power dynamics. Both *Animal Farm* and *Que Bono* critique how oppressive political regimes

and leaders manipulate information to maintain control, oppressing the citizens under their rule in doing so. By pairing these texts, students can better comprehend the themes of power and control in each text respectively and build on their critical thinking skills by closely examining the information they receive daily.

- **“Fascism” (Britannica Students Article) (no author listed)**
  - o **Description:** This article provides an overview of fascism, one of the major political denominations of the 20<sup>th</sup> century. It explores the characteristics of fascism and presents information on the origins and rise of this political ideology in countries across both the Western and Eastern hemispheres.
  - o **Rationale:** Pairing this article alongside Orwell’s *Animal Farm* offers crucial insights into the novel’s critique of totalitarianism and fascist regimes. In studying this article, students will gain a deeper understanding of the characteristics and methods of fascist regimes while also analyzing Orwell’s allegorical critiques of authoritarianism.
- **Jakub Kalousek *Cultivating Complacency* (painting)**
  - o **Description:** Kalousek’s 1986 painting is a thought-provoking depiction of societal complacency and the ways that people can be manipulated into passive complacency. The artist uses vivid imagery to depict a society where citizens fail to question the forces that dictate their lives, instead opting for contentment with the status quo. Through this work, Kalousek suggests that complacency is reinforced by those in power using manipulation and propaganda to maintain control. Much like Bryant’s poetry, it reminds viewers to think critically about the information they are receiving.
  - o **Rationale:** Teaching this painting alongside *Animal Farm* encourages a multimodal approach to enhancing student comprehension of themes of propaganda, manipulation, and control. By providing a purely visual medium, students are encouraged to analyze the parallels between the literary and ocular depictions of these themes, fostering critical thinking. Additionally, students who are visual learners may be more inclined to participate in analyzing this example or may better understand the thematic implications in the painting than they would in a work of literature.
- **Kurt Vonnegut: *Harrison Bergeron* (short story)**
  - o **Description:** This dystopian short story is set in a future society where the government enforces extreme equality by handicapping those with greater abilities. The story follows fourteen-year-old Harrison Bergeron, who is imprisoned due to his superior intelligence, strength, and physical appearance. Harrison revolts against the system and temporarily liberates himself but is caught and violently subdued in the end.
  - **Rationale:** Vonnegut’s short story explores themes related to totalitarianism and equality, much like Orwell does with *Animal Farm*. Both works critique authoritarian societies, however Orwell’s novel heeds warning through the story of personified animals living on a farm in England who witness the rise of authoritarianism, while Vonnegut presents a futuristic human society where authoritarian rule has reached its maximum. By pairing these texts, students are encouraged to examine the dangers of totalitarianism by comparing the thematic contents of each story.
- **“I Want You” political poster**
  - o **Description:** This political poster is one of the most famous pieces of American propaganda. The poster was created by artist James Montgomery Flagg during World War I, intended to influence young men to enlist in the United States military. The design of the poster, depicting “Uncle Sam” employs striking red, white, and blue

colorization to command attention and draw in viewers. It was incredibly effective in rallying support for the war in the United States and has become a symbol of patriotism and recruitment efforts since its original publication in 1914.

- o **Rationale:** As stated previously, this poster is one of the most well-known pieces of American propaganda, making it an excellent visual resource for students to analyze to enhance their comprehension of *Animal Farm*. By analyzing the image's use of symbolism, emotional appeals, and direct messaging, students can make connections to the propaganda techniques used by characters like Squealer in the novel. This comparison also helps students critically examine how imagery and rhetoric are used to manipulate and persuade audiences, promoting increased comprehension of Orwell's critiques of power and manipulation. It also provides students with a starting point when analyzing contemporary propaganda and its effects on individuals and communities.
- **The Guardian "Coronavirus 'propaganda' video Trump played to media"**
  - o **Description:** This article published by The Guardian in April of 2020 discusses a controversial moment during a White House press briefing at the start of the COVID-19 pandemic. President Donald Trump showcased a video that highlighted his administration's response to the pandemic in an attempt to sway individuals, communities, and media outlets. The video has been deemed "propaganda-like," and included clips from Fox News and testimonials praising the Trump administration and its efforts during COVID times.
  - o **Rationale:** Both the article and the video it contains highlight contemporary examples of how messaging and media are used to shape public perception, particularly during crises. These resources provide an opportunity for students to connect the themes of propaganda and manipulation in *Animal Farm* with modern political contexts. By analyzing the video and reading the article, students can critically evaluate how language, imagery, and selective information can be used to create propaganda that influences opinions – similar to how Orwell's characters Napoleon and Squealer use these elements to control the animals on the farm. This pairing will help students draw parallels between fiction and reality, encouraging a deeper understanding of Orwell's messaging on power and propaganda and allowing them to think critically about the information they receive through modern day examples.
- **BBC "Vaccine Rumors debunked: Microchips, 'altered DNA,' and more"**
  - o **Description:** This article addresses and dispels common "conspiracies" surrounding the COVID-19 vaccines, examining false claims that were commonly relayed during the pandemic – such as the idea that the COVID-19 vaccines contained microchips for tracking, or that they alter human DNA. The article provides clear, evidence-based explanations to counter these misconceptions -- which instilled fear in individuals and communities worldwide during the pandemic – by highlighting the science-based vaccine development process and the role of mRNA technology in creating vaccines.
  - o **Rationale:** This article offers real, modern day examples of how misinformation and propaganda can spread by feeding on the fears of individuals and communities, making it a perfect companion to read alongside *Animal Farm*. Both the article and the novel explore the manipulation of the truth – whether through the spread of vaccine conspiracies or the distortion of facts by Orwell's characters. By comparing the tactics examined in the article with Orwell's depictions of manipulation and



propaganda, students can develop critical thinking and media literacy skills that encourage them to deeply evaluate the information they receive on a daily basis. Pairing these two texts encourages students to question sources of information, analyze rhetorical strategies, and craft crucial connections between Orwell's messaging and modern strategies for identifying and combatting misinformation.

- **BBC “‘Stop the steal’: The deep roots of Trump’s ‘voter fraud’ strategy”**
  - o **Description:** This 2020 article published by the BBC explores the origins and development of the “Stop the Steal” movement, which originally gained traction during and after the 2020 presidential election. It examines how Donald Trump, his allies, and his followers repeatedly raised unfounded claims of voter fraud, both before and after the 2020 election, to foster doubt about the legitimacy of the election results. The article explores the historical and political context of these claims, their amplification through social media, and their role in mobilizing “Make America Great Again” (MAGA) supporters, culminating in events like the January 6<sup>th</sup> Capitol Riot.
  - o **Rationale:** This BBC article provides students with a contemporary example of how skewed narratives and misinformation can influence public perception and maintain power and control over a populous. Teaching this article alongside Orwell's *Animal Farm* allows students to examine comparisons between the manipulation of the truth in the novel and real-world political strategies. Teaching these texts alongside one another encourages critical thinking in students as they examine the rhetorical techniques and motivations behind both fictional and modern contemporary examples of propaganda. It also influences students to develop or increase critical media literacy skills by encouraging them to evaluate the impact of misinformation and propaganda on society.

## Strategies, Craft, & Conventions

- **Shirley Jackson: *The Lottery* (short story)**
  - o **Description:** This satirical short story by Shirley Jackson is set in a rural town in the United States and depicts the town's annual ritual where every family must draw a slip of paper from a box in the town square. The citizen who receives the slip of paper with a black dot is the “winner,” and is stoned to death by the townspeople at the end of the drawing.
  - o **Rationale:** This story explores themes of conformity and the dark side of human nature, exploring how societal norms can perpetuate violence if not analyzed rationally or critically by the populous. Jackson, much like Orwell, criticizes authoritative control and mindless complacency and details how these can lead to the suppression of individual thought and violence against fellow citizens. By teaching *The Lottery* alongside *Animal Farm*, students can more deeply analyze the impacts of authoritarianism and societal expectations/pressures and think critically about the consequences of unquestioned conformity.
- **Percy Shelley: *Ozymandias* (poem)**
  - o **Description:** This poem tells the story of a traveler who stumbles upon the ruins of a once-great statue in the desert. The statue's inscriptions boast about the mighty Ozymandias, the king who commissioned the statue to be built. However, the landscape surrounding the statue is long-barren, and the statue is eroded and broken, symbolizing the decline of empires.
  - o **Rationale:** Shelley's poem explores the themes of power and the eventual decline of oppressive regimes. Both *Ozymandias* and *Animal Farm* provide insightful critiques about the pride and devastating ambition that accompany authoritarian power through symbolism,

although *Animal Farm* uses allegory to depict the rise of totalitarian leaders while *Ozymandias* portrays the impermanence of oppressive regimes. However, pairing these texts together allows students to evaluate the nature of power and authoritarian rule.

- **Robert Frost: *The Road Not Taken* (poem)**

- o **Description:** This poem by Robert Frost explores the theme of choices and their impact on the lives of the individuals who make them. This poem describes a traveler who comes to a fork in the road and must decide which way to go. The traveler reflects on how his choice will shape his future and chooses the road less traveled. In the poem's closing lines, Frost suggests this decision has significantly impacted the traveler's life.
- o **Rationale:** Both Frost's poem and *Animal Farm*, the authors explore individual choice and the personal and societal impacts those choices can have through symbolism. While *The Road Not Taken* outlines the significance of personal choice, *Animal Farm* focuses on the collective choices of a society and correlating consequences that follow. However, pairing these texts together will encourage students to reflect on individual agency and how individual choices can powerfully impact social dynamics.

- **Edgar Allen Poe "The Telltale Heart" (short story)**

- o **Description:** This dark short story dives into the mind of an unnamed narrator who insists that they are sane while simultaneously describing a murder they have committed after hiding the evidence of their crime under the floorboards of their home. However, the narrator's guilt manifests through the dead man's heart still beating beneath the floor, driving the narrator to confess to their crime.
- o **Rationale:** Reading Poe's short story alongside *Animal Farm* offers students the opportunity to explore repetitive phrasing in foreshadowing and rising tensions. Both texts utilize repetitive language to emphasize key elements. Teaching this story with Orwell's novel allows students to analyze how authors use repetition as a literary device to reinforce themes, enhance emotional impact, and highlight crucial elements that may be important later in the story. Additionally, *The Telltale Heart* introduces the reader to the concept of an unreliable narrator; the narrator attempts to deceive themselves and the reader into believing the "truth" about their sanity. In Orwell's *Animal Farm*, readers again are introduced to a similar type of unreliability as the narration of the novel reflects the manipulation and propaganda used by the pigs to deceive and control the other animals. Although the reader is exposed to the story of *Animal Farm* through an omniscient narrator, the narrator describes the manipulation tactics and propaganda used by the pigs which ultimately deceive both the animals and the reader throughout the story.

## Final Writing Prompt

### Thematic Analysis: Napoleon's Power and Corruption in *Animal Farm*

**Objective** - In George Orwell's *Animal Farm*, themes of power and corruption are portrayed through the character Napoleon as he seizes power over the farm and the animals who reside there. For this assignment, you will analyze how Orwell uses literary techniques such as allegory, symbolism, and satire to critique the corrupting influence of power and the betrayal of collective goals. Emphasis will be placed on how Orwell's craft – rather than the sequence of events in the novel – reveals his message about the dangers of unrestricted authority.

**Prompt** - Write a 3-6 page (double spaced, MLA format) analytical essay exploring how Orwell utilizes figurative language to both depict and criticize Napoleon's abuse of power, use of propaganda, and employment of manipulation tactics. Your essay should address the following question: **"How does George Orwell use figurative language (allegory, symbolism, satire) to critique power and propaganda?"**

**Outline** - Your essay should include the following:

- A clear thesis statement that presents your claim about Orwell's use of figurative language concerning his critiques of power and corruption.
- An organized structure that includes an introduction with a thesis statement, detailed body paragraphs that expand upon your thesis and include supporting textual evidence and research, and a conclusion that revisits your thesis and the claims made in each body paragraph, ending with a clear closing statement.
- Examination of how Orwell uses allegorized/satirized characters to portray themes of power and corruption in the novel
- Inclusion of strong textual evidence that supports your claims and analysis of these themes within each body paragraph
- A conclusion that summarizes your main points, reflects on your thesis statement, and evaluates the relevance of Orwell's message in contemporary society.
- A works cited page that documents the resources used (the novel, secondary research) in proper MLA format including the author's name, resource title, publisher, date published, source type (website, book, journal, etc.), and access date. Must be double spaced and use hanging indents.

**Skills and Understanding –**

- **Ability to closely read and analyze passages from the text to develop claims about themes**

- **Ability to create a develop a clear, concise, debatable, claim (thesis statement) that displays understanding of the themes and messaging in the novel**
- **Ability to provide in-depth analysis and interpretations of the text**
- **Ability to select relevant textual evidence to support thesis and analysis**
- **Capability to interpret and analyze significant textual evidence in relation to themes**
  - **The ability to connect relevant research to themes of power and corruption in the novel**
- **Understanding of literary devices such as allegory, symbolism, and irony to depict how they are used in the novel**
- Strong command of grammar, punctuation, and sentence structure to produce clear and effective writing
- Proficiency in essay organization to produce clear and effective introduction, body paragraphs, and conclusion
- Constructing logical and coherent arguments that support thesis
- Knowledge of proper citation methods (MLA) for referencing quotes and sources

### Analytic Rubric

Criteria	Exceeds Expectations (5 points)	Meets Expectations (4 points)	Approaching Expectations (3 points)	In Development (2 points)	Points Earned
<b>Thesis and Argument</b>	Student presents a clear and arguable thesis statement that demonstrates a refined understanding of the text and invites critical exploration. Thesis statement is well-supported by textual evidence and student analysis.	Student presents clear and arguable thesis statement that indicates some understanding of themes and messaging. Invites exploration of the text with some attention to critical details. Thesis statement is supported by some evidence and student analysis but could benefit from more in depth analysis.	Thesis statement is present but may not be clear or arguable. Student is beginning to demonstrate understanding of the text and critical examination. Thesis statement may not be supported by textual evidence, or student analysis is too broad or underdeveloped.	Thesis statement is still developing and would be stronger with a clear focus on clarity and/or arguability. Student is still developing their comprehension of the text. Textual evidence and analysis are unclear, absent, or do not support claims	<b>/10</b>
<b>Focus (Analysis and Evidence)</b>	Textual evidence directly supports all claims and is incorporated directly, either before or after claims are made. Analysis is thorough and effective in explaining how textual	Student presents textual evidence for some claims, with evidence coming before or after. Analysis explains how evidence supports claims but could benefit from	Student presents textual evidence, but it may not support each claim made; lacks deeper connection to claims. Supporting evidence	Textual evidence is missing or is not relevant to claims. Little to no analysis is provided.	<b>/25</b>

	evidence supports claims about power and corruption in the text.	further attention to detail.	sometimes appears before or after claims but is mostly missing. Analysis lacks depth and does not clearly explain how evidence supports claims		
<b>Organization and Coherence</b>	Essay is well structured with clearly defined introduction, body paragraphs, and conclusion with logical progression of ideas that reinforce thesis claims. Essay demonstrates analytical depth by critically engaging with themes of power and corruption. Writing is easy to follow and includes smooth transitions.	Essay is structured with an introduction, body paragraphs, and a conclusion but logical progression may need improvements. Writing is followable but transitions may be chaotic or choppy.	Essay contains numerous structural issues with unclear transitions between paragraphs. Logical progression between paragraphs and ideas is hard to follow or largely missing. Paragraphs may lack clarity and directness.	Essay has no clear structure and is disorganized. Little to no logical progression is apparent between paragraphs and/or ideas. Paragraphs lack transitions and do not flow well.	<b>/15</b>
<b>Depth of Analysis</b>	Essay presents deep, critical analysis that explores themes of	Essay provides clear analysis that explores themes of	Essay provides a surface-level analysis of	Limited or missing analysis of themes of power and	<b>/25</b>

	power and control in relation to the novel. Student presents a deep understanding of themes, messaging, literary devices, and contemporary political contexts (critical elements) through the logical presentation of relevant, arguable claims and strong evidence.	power and control, but claims and evidence may not be entirely logical or relevant to novel. Student presents a fair understanding of critical elements but needs a more in-depth analysis of said elements.	themes of power and control; claims and evidence are mostly illogical or irrelevant. Student may not present understanding of critical elements. There is little exploration of these elements.	control; any analysis provided is illogical and irrelevant to novel, evidence, or claims. Student summarizes plot but does not display understanding or exploration of critical elements.	
<b>Grammar and Mechanics</b>	Student writing presents strong, clear writing with use of Standard English grammar and punctuation. Writing is engaging and easy to read. Editing is not necessary.	Student writing is clear but may contain a few mechanical and grammatical errors concerning use of Standard English. Writing is easy to read but some further review or editing may be beneficial.	Student writing is unclear and contains several mechanical and grammatical errors concerning Standard English. Some sentences or phrases are awkward or redundant. Further proofreading and editing is necessary.	Student writing contains numerous mechanical and grammatical errors concerning Standard English that impact meaning and clarity. Essay requires further proofreading and substantial editing to read coherently.	<b>/10</b>
<b>Citations</b>	Essay includes numerous (at least 5) quotes or references.	Essay includes a few (at least 3) quotes or references. Student	Essay includes no more than 2 quotes or	Essay includes no more than one quote or reference. In-text	<b>/15</b>

	Student properly utilizes in-text citations after providing quotes or referencing resources. Essay contains a clear, properly formatted works cited page.	utilizes in-text citations after quotes or resources but may need further instruction on proper methods. Essay contains a work cited page, but there may be small inconsistencies in formatting.	references. Student uses in-text citations improperly, or they may be missing. Essay contains a disorganized work cited page without proper formatting. Revisiting citations is necessary to help student make revisions.	citations are missing. Essay does not contain a work cited page. Further instruction on proper citation methods is needed before student begins to revise.	
					<b>Total:/100</b>

Adapted from Rcampus Thematic Analysis Rubric



### **Rationale for Writing Task and Rubric**

This writing task aims to engage students in a critical exploration of Orwell's *Animal Farm* by encouraging them to analyze the novel's themes in relation to Orwell's use of figurative language. By focusing on Napoleon's abuse of power, use of propaganda, and manipulation tactics, students will develop a more precise understanding of how Orwell uses literary devices such as allegory, satire, and symbolism to critique corrupt leaders and political systems. The approach highlighted in this literary analysis essay requires students to examine how Orwell constructs his message through figurative language – deepening student analytical skills by asking them to analyze Orwell's portrayal of the core themes of the novel.

By tasking students with critically analyzing how Orwell criticizes manipulation and propaganda tactics through allegory, satire, and symbolism, students will be better equipped to identify and analyze similar tactics in modern media – therefore fostering media literacy and critical thinking skills in the future. Further, this writing task emphasizes strong argumentation and research skills, as students are required to support their claims with evidence from the novel. This reinforces the importance of constructing well-organized, evidence-based arguments in literary analysis. Ultimately, this task will deepen student comprehension of Orwell's critiques, and eventually apply them to their own lives.

This unit's rubric (adapted from the Rcampus thematic analysis rubric) provides clear expectations for students of what is expected of them when crafting a thematic analysis essay. The point scale determined for the rubric was chosen to create distinction between levels of achievement, while also not frightening students with unnecessarily high scores and unachievable goals between levels as they craft their analytical essays. Each category contains clearly written expectations that ensure quality assessment and feedback from the teacher and critical thought and sufficient effort from students. Throughout the writing process, students will be able to utilize this rubric as a touch point/reference guide during the drafting and revision process, as well as during peer reviews and self-assessment. The structure of the rubric also provides students with critical information that will motivate them to think critically and analytically when examining themes and help them improve and clarify their writing and analysis skills while interacting with both *Animal Farm* and numerous other works of literature.

## Sample Literary Analysis

In George Orwell's 1946 novel *Animal Farm*, the author employs various forms of figurative language to illustrate themes of propaganda, manipulation, and power in order to expose the dangers of unchecked authority. His allegorical depictions of the character Napoleon's rise to power through devious means outline how authoritarian leaders use violence, manipulation, and propaganda to develop and maintain control over a population. Throughout the novel, Orwell's use of figurative language (including allegory, symbolism, irony, and satire) serves as a tool to critique authoritarian leadership styles; he warns readers of the dangers of unchecked power and total control. By exploring Napoleon's abusive leadership through figurative language, Orwell's messages transcend the historical context of the Russian Revolution, remaining relevant in the modern world.

As stated by Orwell after publication, *Animal Farm* serves as an allegory to the events and prominent figures of the 1917 Russian Revolution and subsequent rise of the Union of Soviet Socialist Republics (U.S.S.R.). In a letter to a colleague in late 1946, Orwell stated that he "intended it [*Animal Farm*] primarily as a satire on the Russian revolution" although the novel was always meant to satirize any kind of violent revolution that leads to authoritarian leadership (Orwell, 1946). In the novel, the primary antagonist – Napoleon the pig – is meant to represent Joseph Stalin, leader of the U.S.S.R. from 1928 to 1953. Through this parallel, Orwell utilizes allegory and satire to critique the ways in which self-serving, authoritarian leaders dominate revolutionary movements to gain and maintain control over a desperate populous. Initially, the animals revolt against their human master, Mr. Jones -- who allegorically represents Tsar Nicholas II -- envisioning a just, equal society. However, these revolutionary ideals are quickly dismantled as Napoleon gains total control of the farm after the exile of Snowball the pig, who

allegorizes the Russian Bolshevik leader, Leon Trotsky. Additionally, the alteration of the Seven Commandments of Animalism epitomizes this betrayal of ideals, particularly the final lone standing commandment “All animals are equal. But some animals are more equal than others” at the end of the novel (Orwell, 80). The alteration of the Seven Commandments -- which Orwell employs as symbols of equality and justice on the farm – highlights the manipulation and propaganda that authoritarian leaders such as Napoleon (or Stalin) employ to consolidate power and legitimize complete control. Through his use of figurative language, Orwell exposes the fragility of collective, revolutionary goals when faced with the adverse influences of self-serving, authoritarian leadership.

In addition to the consistent allegorical representations that guide the plot of the novel, symbolism also plays a crucial role in Orwell’s criticisms of authoritarian regimes. While there are numerous examples of symbolism throughout the novel, the focus of this paragraph will be on the character Squealer the pig. Squealer symbolically represents propaganda, as he manipulates the narrative surrounding Napoleon’s leadership in order to control the animals’ perceptions of reality on the farm. For example, after Napoleon exiles Snowball, Squealer continuously revises history, manipulating the other animals into believing that Snowball was a traitor who worked to sabotage the progress of the farm: “I could show you this in his own writing, if you were able to read it.... Our Leader, Comrade Napoleon... has stated categorically – categorically, comrade – that Snowball was Jones’s agent from the very beginning – yes, and from long before the Rebellion was ever thought of.... I warn every animal on this farm to keep his eyes very wide open. For we have reason to think that some of Snowball’s secret agents are lurking among us at this moment!” (49-50). This rewriting of events throughout the novel turns Snowball into a scapegoat for the farm’s challenges, exploits the animals’ fears, and prevents

them from questioning Napoleon's decisions as their leader. Further, Squealer's repetitive question "Surely, comrades, you do not want Jones back?" also serves as fearmongering, a common manipulation and propaganda tactic that serves to stifle opposition to Napoleon's authority (35, 42). Throughout the novel, Orwell employs Squealer as a physical manifestation of propaganda. Through Squealer's constant manipulation of the truth, Orwell highlights how propaganda is often weaponized to maintain power, particularly under authoritarian leadership.

As stated previously, Orwell intended *Animal Farm* to be a critique of the Russian Revolution and the rise of the U.S.S.R. Orwell's use of satire throughout the story intensifies his criticisms, as he portrays the animals' ignorance and complacency as enablers of Napoleon's tyranny. In various sections of the novel, it is made clear to the reader that most of the animals are unable to read; this leads to their inability to properly remember the Seven Commandments in their original formatting, rendering them susceptible to propaganda and manipulation. Further, their fear of punishment further silences resistance, as every animal on the farm lives in fear of retaliation from Napoleon and his dogs should they convey thoughts of opposition or question his authority. For example, each time the commandments are altered (once the animals even caught Squealer in the act of changing them), animals that are able to read, like Muriel and Clover, question the changes to the commandments. However, they ultimately accept the revised rules due to their inability to accurately remember what the commandments once were, as well as their inability to challenge Napoleon. Orwell highlights this complacency through the repetitive phrase "Some of the animals remembered – or thought they remembered..." before the animals review the Seven Commandments. Of course, each time they review the altered commandments, none of the animals can be sure that they had changed, leading to the collective decision that some things must have "slipped out of the animals' memory" (54, 66, 80). These satirical

depictions outline the dangers of passivity and ignorance in the face of authoritarianism.

Throughout the novel, Orwell's use of satire urges readers to prioritize education and critical thought as preventative measures against the manipulation of information and consolidation of unrestricted authoritarian leadership.

Ultimately, *Animal Farm* offers profound critiques of the mechanisms by which power is abused, and perceptions are manipulated. Through the use of figurative language including allegory, symbolism, and satire, Orwell dissects the corruption of revolutionary ideals and provides a prevailing warning about the dangers of unlimited, unchecked power. By examining Napoleon's rise to power and its parallels in contemporary society, readers become aware of the fact that Orwell's insights remain crucial for identifying, comprehending, and resisting the dynamics of propaganda and manipulation. In today's society, where misinformation often shapes political discourse and public opinions, and leaders exploit fear to maintain control, Orwell's critiques serve as a call to action; he urges readers to remain aware, informed, and critical in the face of authoritarian tendencies, especially in modern society.

## Instructional Sequence

**Areas of Focus:** Contextualization of the novel; figurative language identification and analysis; character analysis; close reading; thematic analysis; strategic reading; essay development

### Instructional Sequence:

1. **Essential Question Introduction:** This unit will begin with an introduction to the essential question of the unit: “What are the consequences of manipulation and propaganda in shaping public perception and behavior?” To introduce this EQ, I will write it on the whiteboard and ask students to engage in a brief activity where they will examine two contemporary examples of propaganda (listed in lesson plan below) alongside a specific passage from the novel (pp.34-36) I will facilitate an engaging discussion about the unit’s EQ by introducing modern, real-world examples from social media or political campaigns in order to introduce students to my expectations for this unit. These examples will encourage curiosity in students and provide them with a critical lens for examining Orwell’s criticisms of power and propaganda in the novel. By connecting the provided EQ to modern examples, students will begin the unit with critical engagement, fostering motivation and excitement in exploring the text and Orwell’s commentary. This step will help students activate prior knowledge at the beginning of the unit, make relevant worldly connections to the themes of the text prior to reading, and facilitate curiosity about the text and the rest of the unit.
2. **Contextualizing *Animal Farm*:** This step aims to provide students with a crucial introduction to George Orwell, his purpose for writing *Animal Farm*, and the historical context of the Russian Revolution and rise of the U.S.S.R. that is deeply engrained in the novel; this will take place over numerous class periods. Students will also be guided through the allegorical nature of the novel, making connections between its fictional contents, the historical context, and modern systems of power and propaganda. To begin, students will watch a video (*Russian Revolution and Civil War: Crash Course European History*) and will complete a guided viewing worksheet with questions about the contents of the video, which we discuss further after the video is completed. Afterwards, I will guide students in annotating and analyzing the political cartoon “Comrade Lenin Sweeps the Earth Clean,” focusing closely on the historical and political contexts, symbolism, and purpose of the cartoon. In another lesson, students will participate in a shared reading of one or more articles to deeply explore Orwell and his rationale for writing the novel concerning historical and political contexts. In another lesson, students will engage with a guided exploration of allegory. They will be asked to complete a character and event comparison chart in groups, providing explanations for their comparisons. Subsequently, we will have a class discussion about their answers. By participating in this step, students will gain crucial, foundational knowledge necessary for meaningful interpretations of the text; this knowledge will also reinforce the process of making critical connections between Orwell’s critiques through figurative language (allegory, irony) and literary devices (satire).

3. **Exploring Figurative Language:** In this step, students will receive a critical introduction to allegory, symbolism, and satire as the primary figurative devices used by Orwell in the novel. Over the course of two class periods and two different lessons, students will be provided with examples of these in the novel, and I will guide them through the process of identifying and analyzing various instances of these devices by explicitly scaffolding the identification and analysis of figurative language, facilitating close reading exercises of our core and supplementary texts, leading students in group discussions and collaborative analysis, and prioritizing comparative analysis of figurative language across multiple texts. As a class, we will focus on how Orwell's use of figurative language reveals critical themes such as manipulation, propaganda, and the abuse of power; students will engage in completing a graphic organizer on figurative language during the lesson. This step prepares students for deeper textual analysis by encouraging them to practice identifying and analyzing literary devices such as figurative language – essential skills for understanding Orwell's criticisms about power and propaganda.
4. **Close Reading: Figurative Language and Theme:** During a modeled, shared reading activity, I will guide students through the process of close reading of selected passages from the novel where Orwell criticizes power and propaganda through events and characters (pp. 45-50; in which food becomes scarce, and the animals must make tremendous sacrifices to survive – meanwhile Napoleon and the other pigs are living in luxury). During the modeling process, I will teach students annotation and critical analysis techniques, using guiding questions as we read to emphasize how Orwell's use of figurative language throughout the novel intensifies his warnings of authoritarian leadership and unlimited power. For example, I will read these pages to students on the board, modeling annotations by highlighting, writing notes, and verbally commenting and questioning. I will provide printed handouts of the passages and encourage students to follow along as we annotate. This step helps students gain crucial experience in annotating and analyzing literature and identifying how literary devices such as figurative language shape and convey themes. This will increase their comprehension and interpretative abilities.
5. **Character Analysis – Napoleon:** I will guide students through extensive analysis of the character Napoleon, evaluating how his actions, speech, and cultivation of power reveal Orwell's messaging about manipulation and propaganda in *Animal Farm*. During this lesson, we will watch video and film clips (*Animal Farm*, 1954), and read through at least one article on Joseph Stalin, working to compare Napoleon's actions to real world examples. We will then analyze how allegorically Napoleon's actions and cultivation of power reveal Orwell's messages about propaganda, manipulation, and unlimited power. Students will collaborate in groups to create visual guides (such as graphic organizers) that will foster further comprehension of Napoleon's strategies, and how these strategies influence turning points in the novel. By engaging students in the process of collaborative analysis, students will develop a deeper understanding of the manipulation tactics used by Napoleon to gain control over the farm, increasing their abilities to derive meaning and evidence from literature.

6. ***Propaganda Techniques Workshop:*** I will work with students through direct instruction to teach them about the fundamental elements of propaganda techniques, including fearmongering and band wagoning. We will examine instances of manipulation and propaganda in the novel to practice identifying and exploring these techniques, paying specific attention to Squealer and his speeches throughout the text (pp. 48-50); we will be utilizing reading strategies such as activating prior knowledge, questioning, and making connections during this analyzation. We will practice annotating again, underlining repetition (p. 49) (“do you not remember...”) highlighting loaded language (p.49) (“Napoleon has stated categorically...”), and examining and analyzing shifts in tone (p.50) (“Ah, that is different...”) to scaffold close reading strategies. We will then use literary techniques including diction, imagery, syntax, and characterization to examine how fearmongering and band wagoning function through Orwell’s literary decisions. Then, working as a class, I will guide students on how to connect the ways that propaganda techniques influence public perception and shape community behavior by examining the animal’s perception of events before and after listening to Squealer’s speeches. By participating in the instruction, discussions (“How does Orwell use propaganda tactics like repetition and fear in the novel to detail control over the animals on the farm? Find specific examples in the text” or “How do the pigs manipulation language and information to maintain power? Do you think their techniques are effective and relevant in real life?”) and activities in this step, students will learn to identify propaganda and manipulation tactics, enhancing their media literacy and critical thinking skills while simultaneously making connections between the novel and the real world.
7. ***Drawing Contemporary Connections:*** In this step, students will be encouraged to locate and analyze at least three contemporary examples of propaganda or political manipulation of their choosing, such as speeches, marketing campaigns, political rhetoric, or social media advertisements in class, using their Chromebooks or other school provided devices. Before analysis, students will be given a propaganda analysis checklist that applies to both Squealer’s speeches (pp. 34-36, 48-50) and modern media. In this checklist, we will examine rhetorical situations, diction, imagery and visuals, repetition/slogans, and logical fallacies in both contemporary media and Squealer’s speeches. We will first analyze Squealer’s speeches using the checklist, and then a contemporary example of propaganda. Then, using the checklist, students will find their own examples (one per student) to analyze and examine using the checklist. During analysis, students will document their findings and observations with brief explanations as to what their example is and why they chose it and present these examples to me and their peers. Then, as a class, we will compare their examples to the ways that propaganda is depicted in *Animal Farm* through the checklist in order to foster critical thinking and remind students that Orwell’s messages are still incredibly relevant today. By drawing connections between the text and contemporary examples, students will learn to contextualize information (such as the themes in the novel) and gain experience with applying literary analysis to broader, relevant cultural contexts.
8. ***Mini-Essay Practice:*** To begin this lesson, I will display (on the digital whiteboard) and handout a sample exemplar mini-essay which follows the writing question of the following mini-essay assignment. I will then walk through a guided annotation of the



sample, asking students to follow along, highlighting and writing exactly as I do on the board. Then, students will be assigned a short analytical writing task (two to three paragraphs) in which they will address the same writing question: “How does Orwell use figurative language to critique Napoleon’s abuse of power?” Students will first be provided a handout of specific passages from Chapter 7 (pp. 44-54) concerning the executions of animals on the farm. We will close read the passage together through a guided annotation, underlining figurative language such as irony, hyperbole, and metaphors, highlight diction, circle changes in tone, and box off syntax choices. Transitioning, we will examine strong and weak claims, which I will model on the board. We will also practice paraphrasing key information, quoting passages, and writing explanations on how the use of figurative language impacts meaning. I will also provide students with sentence starters to guide them as they begin writing (i.e., “Orwell’s use of satire on page X emphasizes...”). Students will be provided with targeted feedback on their ability to make strong, arguable claims during peer review sessions, and will also receive feedback from me after submitting their essays. By engaging students with writing short, analytical responses, students will refine their abilities to construct clear, debatable, focused arguments that are supported by textual evidence and relevant research. This will help students build confidence in their analytical writing abilities before the final essay.

9. ***Research and Citation Workshop:*** In this step, students will participate in a workshop where they will be taught how to find and cite credible resources, particularly those related to propaganda and manipulation in contemporary media. I will guide them through how to find information and resources relevant to their claims, as well as how to effectively incorporate and cite their research within their essays; I will provide a mini-lesson on finding credible sources, instructing students on where scholarly, credible sources can be found— academic databases, university and government websites, reputable news outlets (BBC, New York Times, Washington Post, etc.) and books. I will also explain to students what they should look for within a resource to determine if it is credible, such as author credentials/expertise, publication sources, date of publication (for relevancy), quality of writing and presentation, online domain/website, and whether they have been peer reviewed. During this lesson, students will participate in an activity where they will be tasked with finding two online resources – one that is credible, and one that is not. After every student has found their two examples, I will ask them to participate in a class discussion, in which we will dive deeper into a few of the resources and evaluate as a class if they are credible or not. We will also discuss how their observations can/should be linked to the themes presented in the novel. By participating in this workshop, students will develop or enhance their research skills and learn how to link textual themes to modern-day, real-world examples of propaganda. This will strengthen their abilities to create and support claims in their essays.
10. ***Comparative Analysis Practice:*** Students will practice the process of comparative analysis by writing about one example of propaganda from *Animal Farm* and connecting it to a chosen contemporary example of propaganda. Students can either choose from a list of provided examples of propaganda from the novel, or choose their own. Then, they will be tasked with analyzing it in a 1–2-page reflection essay, connecting it to a contemporary example of propaganda of their choosing. This step will help students

refine their abilities to make connections between literature and the real world and will also develop or increase their abilities to support their claims with evidence. By participating in the activities in this step, students will develop critical thinking and analytical writing skills by synthesizing information from *Animal Farm* alongside modern examples. This will reinforce their abilities to make meaningful connections between the real world and literature.

11. **Outlining the Essay:** Students will be provided with a detailed outline template that will help guide them in structuring their final essays – including an introduction with an arguable thesis statement, body paragraphs that contain support for their thesis backed by textual evidence and research, and a conclusion that revisits and summarizes their thesis statement and the main points of their essays. With these outline templates, I will guide students one step at a time in organizing their ideas using the provided templates. Providing students with structured outlines will help them approach the final essay with clarity of expectations and confidence in their capabilities to write about complex material in analytic ways. This will also ensure that students are prioritizing the logical progression of arguments and reasoning in their essays.
12. **Drafting and Peer Review:** Students will draft their full analytical essays, using their outlines as a guide to create their final product. They will participate in regular peer review sessions and one-on-one conferences with me to receive constructive feedback. These activities will allow students to evaluate their essays, refine their arguments and evidence, and improve the clarity and coherence of their work. In addition to peer and teacher reviews, students will receive in class time to edit their essays before submitting their final draft at the end of the unit. Engaging students in peer and teacher review sessions fosters collaboration and will help students refine their essays, improving coherence, argumentation, and the overall quality of their work before submission. Additionally, by participating in peer review sessions with both me and their peers, students will gain crucial knowledge on growth areas – developing confidence in their abilities to grow as writers and learners.

## Anticipatory Activity Lesson Plan

### Lesson #1: Anticipatory Lesson

<b>Teacher Name</b>	Miss Selsor		
<b>Grade</b>	9 <sup>th</sup> grade		
<b>Text(s)</b>	<i>Animal Farm</i>		
<b>Materials/Resources</b>	Propaganda handout, contemporary examples of propaganda (“Be All You Can Be” U.S Army commercial, examination of social media “influencers” [Addison Rae, Loren Gray, James Charles] ASPCA commercial, “Got Milk?” posters), mind map handout, analog or digital graphic organizer chart, reflection prompts for daily journal, writing materials (pen, pencil)		
<b>Step 1: Desired Results (LEARNING OBJECTIVES)</b>			
<i>What will students be able to know/do by the end of the lesson?</i>			
<b>Student Learning Objective(s):</b>  1. Students will be able to define terms within the essential question of the unit in order to better understand its relevance to <i>Animal Farm</i> and contemporary society. 2. Students will be able to identify symbols, repetition, and bias in messaging in order to identify historical and contemporary examples of public manipulation and propaganda 3. Students will be able to identify examples of manipulation and propaganda from their own lives (through media or politics) in order to connect prior knowledge to the focus of the unit. 4. Students will be able to engage in collaborative discussion in order to consider diverse perspectives about how propaganda influences individual and collective perception and behaviors.		<b>Related Common Core Standards:</b>  1. CCSS SL.9-10.1 a. Initiate and participate effectively in collaborative discussions, building on each others ideas and expressing their own clearly and persuasively. 2. CCSS RI.9-10.1 a. Cite strong textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text 3. CCSS W.9-10.2 a. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately.	
<b>Rationale of Learning Objectives</b>			
How does the activity connect to student interests and the focused aspect of		This lesson connects to student interests by grounding the EQ in relatable contemporary examples such as social media,	

<p>writing? How does this lesson connect to prior knowledge/learning?</p>	<p>advertisements, and political messaging and historically relevant examples of propaganda. Additionally, the brainstorming and partner/group discussions allow students to share and debate their perspectives, catering to student interest. This activity also provides students with autonomy in their contributions by encouraging them to identify examples of propaganda from their own lives, giving them ownership over the discussion and activities.</p> <p>This lesson connections to prior knowledge and learning by asking students to explore their previous personal exposures to propaganda and manipulation, building on prior media literacy skills. It also draws on existing observation and analysis skills by asking students to evaluate how media messaging has impact them, as well as other individuals or communities.</p>
<p>How will the activity build a sense of purpose/ownership for students?</p>	<p>This lesson builds a sense of purpose and ownership by introducing the concepts and EQ in relation to their daily lives, encouraging students to evaluate the real-world importance of these concepts. This personal connection to their lives helps students feel that their observations, insights, and classroom contributions matter. It also encourages students to identify and share their own examples of the concepts from personal experiences, allowing them autonomy in selecting and analyzing examples of propaganda and manipulation that they may encounter in their personal lives. This aspect of the lesson ensures that student experiences and voices are prioritized in</p>

	the classroom, making them active participants and leaders in their learning rather than passive recipients.
How will this activity lay the foundation for the assignment/sequence steps to come?	This activity builds engagement with the core themes of the unit by introducing relevance to propaganda and manipulation in the modern day and preparing students to reflect on the themes of the novel. It also activates and/or expands upon prior knowledge, preparing them to make connections between what they already know, and the deeper analysis/critiques Orwell provides in the text. Additionally, brainstorming and discussing modern examples early in the unit encourages students to begin forming connections between literary concepts and real-world events. This ensures that students will be able to apply these ideas to the figurative language and themes in <i>Animal Farm</i> later on in the unit.
<b>Step 2: Content Explanation</b>	
What specific concepts, skills, and/or processes are you introducing?	<p><b>Concepts:</b> Manipulation and propaganda, consequences of propaganda, relevance of power and control</p> <p><b>Skills:</b> Critical thinking, collaborative discussion, reflective writing, analytical connections</p> <p><b>Processes:</b> Connecting concepts to real life, breaking down the EQ, building context for future learning</p>
How do you understand this content? (For example, if your activity addresses	I understand this content as the beginning exploration of propaganda and manipulation and their impact on individuals and communities, both as literary devices in the novel and as

the concept of voice, how would you define voice within this context?)	historical and contemporary forces that shape public perception and behavior in the real world. The driving focus of this lesson is to help students understand how these concepts function as tools of power and control, and on preparing them to critically analyze these themes in both a literary and contemporary context further into the unit.
<b>Step 3: Acceptable Evidence of Learning (ASSESSMENT)</b>	
<i>This is very useful practice: How will you know and measure whether or not students have met each learning objective and what meaning they made from the lesson?</i>	
<b>Formative (How will you check for student understanding throughout the lesson and at key points?)</b>	<b>Summative (What is acceptable evidence for <i>this</i> isolated lesson?):</b>
For Learning Target #1: Do Now and Mind map exercise to assess student comprehension of topics and monitor student engagement with lesson  For Learning Target #2 and #3: Group Discussion and exit ticket to assess student comprehension of the lesson, what they enjoyed/didn't, what they learned from the lesson of the day, and participation with class discussion.	For Learning Target #2: Contemporary propaganda organizer activity to assess...  if and how students can connect the sample propaganda shown and discussed in class to examples from their daily lives.
<b>Step 4: Learning Plan (LEARNING ACTIVITIES)</b>	
<i>Learning activities (step-by-step, from start to finish, uses headings, includes specific prompts; detailed enough for another teacher to follow with scripting as needed):</i>	
<b>Lesson Procedure:</b>  <b>During the guided practice, I will ask pressing or posting questions such as X to assess students' ability to identify what propaganda and manipulation</b>	<b>Do Now (10 min):</b> The essential question (EQ) will be displayed on the whiteboard/digital whiteboard ("What are the consequences of manipulation and propaganda in shaping public perception and behavior?"). Students will be asked to write down everything that comes to mind when they hear the

are as concepts in both the real-world and literary sense

During the group activity, I will circle the room, remaining available for student questions, assessing group work, and asking guiding or clarifying questions that will clarify/intensify their responses.

words “propaganda” and “manipulation.” This can include definitions, examples, emotions, or anything else they might associate with these concepts. After 3-5 minutes, students will share their responses with a neighbor or small group. As this LP serves as an introductory activity to examples of propaganda and defining this concept, I do not expect students to have a perfect understanding or definition of these concepts.

**Guided Practice (20 min):** Coming back together as a class, students will receive a mind map template handout. Students will then share out their interpretations of the two concepts, and I will document them on a mind map on the digital whiteboard. Students will follow along, copying down the mind map on the board onto their physical copy. They will keep this template for the remainder of the unit to reflect on. The mind map will categorize examples such as emotions, definitions, examples (media, advertising, politics). As we create the mind map, students will be encouraged to ask questions and participate in a facilitated discussion on the examples on the mind map.

After completing the mind map, we will explore the EQ as a class, breaking it down into parts with guiding questions:

**“What are some ways manipulation and propaganda influence individuals or groups?” “Why might this question be important to think about?”** As we discuss the guiding questions, students will be shown examples (both historical and

contemporary) of propaganda and manipulation (social media posts, commercials, & political propaganda), and we will discuss them using questions such as: **“What message is being conveyed in this example? How might this example influence a person’s beliefs of actions?”**

**Group Activity (15 min):** Following the mind mapping activity and group discussion of the EQ, students will be put into small groups to brainstorm examples of propaganda and manipulation they have encountered in their daily lives (social media trends, influencer promotions, advertisements, political campaigns, etc.) Each group will document their examples on a digital or analog graphic organizer, considering the goals of propaganda and manipulation and how these concepts influence behavior. In the last 5 minutes, groups will share one or two examples of their observations.

**Lesson Closure/Reflection (5 min):** On an index card or provided handout (exit slip), students will respond to the following two questions: **“Why do you think it is important to understand how manipulation and propaganda shape perception and behavior?” “What is one way you have seen propaganda influence/affect people in real life?”** Exit tickets will be collected as students leave.



Considerations	
What challenges can I anticipate? How can I plan for them?	<p>Students may struggle to grasp the abstract ideas of “manipulation” and “propaganda” especially in they have not encountered them in an academic setting before. To accommodate for these struggles, I will provide accessible, student friendly definitions and examples to ground the concepts and make them more familiar to students. I will also use concrete visuals like video clips or images to illustrate explicitly what these concepts can look like. These are listed above, but include examples such as the U.S Army “Be All You Can Be” commercial, “Got Milk?” advertisements, examination of social media influencers who promote/push products and ideologies, and commercials such as those from the ASPCA.</p> <p>Students may struggle to connect the EQ to real-life experiences, potentially leading to disengagement with the lesson or activities. To combat this, I will provide multiple examples of propaganda to foster connections between the concepts and student lives. I will also pose guiding questions regularly throughout the lesson and encourage students to fully engage in the brainstorming group discussions to spark ideas they may not have considered on their own.</p>
What can I do to ensure that all students are engaged and challenged at the appropriate level?	To ensure that all students are properly engaged and challenged at the appropriate level, I will provide differentiation in content, process, and product, allowing for student choice in engagement and product (written reflections or visual

	<p>depictions) to demonstrate understanding. I will also scaffold instruction throughout the lesson, practicing gradual release methods, breaking down complex concepts into more manageable chunks, modeling processes, and asking guiding questions as students work.</p>
Connections to Previous/Next Lesson	<p>This is the first lesson of the unit, so it will have no connections to a previous lesson. However, this lesson will connect to the following lesson (Contextualizing Animal Farm) by introducing and exploring the key concepts of the unit, which students will need to understand in order to participate in close reading, annotating, examining figurative language, and further connecting these concepts to contemporary contexts.</p>
<b>References</b>	
List external resources (i.e., lesson planning websites) used to design this lesson.	

## Close Reading Lesson Plan

### Lesson #2: Close Reading Lesson

<b>Teacher Name</b>	Miss Selsor
<b>Grade</b>	9 <sup>th</sup> grade
<b>Text(s)</b>	<i>Animal Farm</i>
<b>Materials/Resources</b>	Propaganda techniques reference sheet, example of contemporary propaganda (They're Eating the Dogs, the Cats, Transcript of Donald Trump's Congressional Speech), annotating tools (pen/pencil, highlighters, sticky notes, page markers)
<b>Step 1: Desired Results (LEARNING OBJECTIVES)</b>	
<i>What will students be able to know/do by the end of the lesson?</i>	
<b>Student Learning Objective(s):</b>  <ol style="list-style-type: none"> <li>1. Students will be able to identify examples of propaganda and manipulation in <i>Animal Farm</i> in order to understand how Orwell's criticizes the influence of propaganda on public perception and behavior.</li> <li>2. Students will be able to analyze how Orwell uses rhetorical manipulation and figurative language, such as metaphors, irony, and symbolism, to demonstrate and critique propaganda and manipulation tactics in order to develop literary analysis skills and interpret the text's themes.</li> <li>3. Students will be able to draw connections between Orwell's techniques and real-world, contemporary propaganda examples in order to apply critical thinking and relate the novel's themes to contemporary contexts.</li> <li>4. Students will be able to develop critical thinking and literary analysis skills in order to effectively prepare for the final summative essay analyzing <i>Animal Farm</i>.</li> </ol>	<b>Related Common Core Standards:</b>  <ol style="list-style-type: none"> <li>1. CCSS RL.9-10.1               <ol style="list-style-type: none"> <li>a. Cite strong and thorough textual evidence to support analysis of what the text says explicitly and implicitly.</li> </ol> </li> <li>2. CCSS RL.9-10.2               <ol style="list-style-type: none"> <li>a. Determine a theme or central idea of a text and analyze its development over the course of the text.</li> </ol> </li> <li>3. CCSS RL.9-10.4               <ol style="list-style-type: none"> <li>a. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.</li> </ol> </li> <li>4. CCSS W.9-10.9               <ol style="list-style-type: none"> <li>a. Draw evidence from literary or informational texts to support analysis, reflection, and research.</li> </ol> </li> </ol>
<b>Rationale of Learning Objectives</b>	
How does the activity connect to student interests and the focused aspect of writing? How	<p>This lesson incorporates contemporary and relatable examples of propaganda.</p> <p>This connection to real-world examples appeals to students' existing experiences and interests, making the material more engaging and relevant.</p>

<p>does this lesson connect to prior knowledge/learning?</p>	<p>Close reading is a central element of the lesson, as students are guided to annotate and analyze a specific passage from the text and focus on Orwell's use of propaganda and figurative language. This activity sharpens student abilities to dissect texts, identify literary devices, and interpret their impact on themes – all essential skills for literary analysis.</p> <p>This lesson builds on students' prior knowledge of persuasive techniques, narrative elements, and figurative language from earlier lessons in the unit. Each step of the lesson activates prior knowledge and understanding while simultaneously encouraging students to expand their understanding through deeper analyzation. Their existing skills are reinforced and expanded upon through each step of the lesson.</p>
<p>How will the activity build a sense of purpose/ownership for students?</p>	<p>The activities are carefully designed to foster a sense of purpose and ownership by encouraging students to connect the content of the text to real-world examples they might encounter in their personal lives. This empowers students to contribute their perspectives and gives them a clearly defined role in shaping and directing their own learning.</p>
<p>How will this activity lay the foundation for the assignment/sequence steps to come?</p>	<p>This activity lays the foundation for future activities/sequence steps by inviting students to develop and/or expand upon their close reading and analysis skills, which will prepare them for the mini-essay practice and final summative essay towards the end of the unit. It supports the development/expansion of textual evidence skills through the guided reading and annotation activity, which are essential skills to have as students advance through the unit, interacting with more complex themes and evaluating parallels between the text and contemporary examples. This will also help them prepare for the mini-essay and final summative literary analysis essay by providing them with practice</p>

	<p>with close reading, annotating, and analyzing complex content and materials, which they will need to use when writing their final essays. Additionally, the exit ticket reflection provides students an opportunity to articulate their thoughts about the activity and content of the lesson in writing, offering practice in explaining their thoughts and supporting them with reasoning (e.g., “I thought this lesson was really helpful because...”) This reinforces their ability to develop clear, focused responses in order to prepare them for their mini-essay and final summative essay.</p>
<b>Step 2: Content Explanation</b>	
What specific concepts, skills, and/or processes are you introducing?	<p>Concepts: Propaganda/manipulation, figurative language, and themes of power and corruption.</p> <p>Skills: Close reading and annotation, textual analysis, comparative analysis, collaborative thinking, and reflective writing</p> <p>Processes: Identifying propaganda techniques, connecting texts to context, and critical reflection</p>
How do you understand this content? (For example, if your activity addresses the concept of voice, how would you define voice within this context?)	<p>I understand this content as focusing on how propaganda and manipulation are explored in both literature and in contemporary contexts. The overall goal of the lesson is to develop crucial critical analysis, close reading, and writing skills by examining figurative language and linking textual evidence to real world examples.</p>
<b>Step 3: Acceptable Evidence of Learning (ASSESSMENT)</b>	

<p><i>This is very useful practice: How will you know and measure whether or not students have met each learning objective and what meaning they made from the lesson?</i></p>	
<p><b>Formative (How will you check for student understanding <i>throughout</i> the lesson and at <i>key points</i>?)</b></p>	<p><b>Summative (What is acceptable evidence for <i>this</i> isolated lesson?):</b></p>
<p>For All Learning Targets: Daily journal response to “Do Now;” Observation of Guided Annotation and Group Work/Discussion; Exit Ticket to assess student comprehension of materials and content from beginning to end of the lesson; monitoring their participation in class activities; examining their collaborative skills during group work</p>	<p>For Learning Target #1, #2, &amp; #3: Graphic organizer to assess comprehension of content outside of direct instruction and class discussion.</p>
<p><b>Step 4: Learning Plan (LEARNING ACTIVITIES)</b></p>	
<p><i>Learning activities (step-by-step, from start to finish, uses headings, includes specific prompts; detailed enough for another teacher to follow with scripting as needed):</i></p>	
<p><b>Lesson Procedure:</b></p> <p><b>While students work, I will circle the room and offer help to struggling students and ask guiding questions to help students more critically evaluate the displayed image.</b></p>	<p><b>Do Now (10 min):</b> Upon entering the room, students will be placed in pairs and asked to analyze the message and techniques used in contemporary example of propaganda displayed on the digital whiteboard (a short clip from the 2024 presidential debate). Students will write in their daily reflective journals, documenting inferences and observations they identify with their partners. Afterwards, I will lead a quick sharing discussion to provide students the opportunity to share their observations with their peers. This brief discussion will be supported by guiding questions such as <b>“How is the message in this example being conveyed? What led you to that conclusion?”</b> and/or <b>“What emotions or behaviors does this image target?”</b></p>

<p><b>During guided reading and analysis, I will model the process of close reading and analysis on the board, regularly checking in with students to gauge comprehension.</b></p> <p><b>During the group activity, I will circle the room, interacting with groups to answer questions, provide guidance, check for comprehension, and ask guiding questions.</b></p>	<p><b>Why do you think the creator of this example chose to target those emotions/behaviors?"</b></p> <p><b>Guided Reading and Analysis (20 min):</b> I will display a select passage from <i>Animal Farm</i> on the digital whiteboard (pp.34-36, in which Napoleon takes control of the farm following Snowball's exile, and includes Squealer in his manipulation of the animals to cement his role as leader), and provide students with a printed copy of the passage. Students will also receive a propaganda techniques reference handout to further guide them through the shared reading that focuses on the ways that words can manipulate and control behavior. Together as a class, we will read and annotate the passage, focusing on what propaganda techniques are being used and how Orwell uses figurative language to emphasize textual examples of propaganda and manipulation. (For example, I will highlight the passage on page 35 to connect it to the criminalization of the scapegoat in order to gain the favor and trust of the public). I will model the annotation process on the board, verbally and visually guiding students through annotating each passage. Students will follow along on their handouts, annotating exactly as I do on the board.</p> <p><b>Group Comparison Activity (15 min):</b> After the guided annotation activity, students will be put into small groups to compare the propaganda and manipulation tactics from the selected passage of <i>Animal Farm</i> to a contemporary example of propaganda; this will be the short excerpt of Donald Trump's Congressional Speech from March of 2025, which students watched during the "Do Now" activity.</p>
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	<p>Students will receive a graphic organizer handout with guiding questions including <b>“What similarities do you notice between the propaganda techniques? What differences?”</b>; <b>“How do both examples work to influence their audiences?”</b>; <b>“What did you learn about propaganda by comparing these two examples? What are you still unsure of?”</b> Students will spend 10 minutes analyzing and comparing both examples, and the remaining five minutes will be used for groups to share their one or more of their observations with the class. The purpose of this activity is to support close reading by asking students to examine the purpose of a text by diving deeper into its meaning. By first modeling the process with the passage from the novel, it is my hope that students will be able to annotate and deeply examine the excerpt of the handout in groups to determine deeper meanings.</p> <p><b>Lesson Closure/Reflection (5 min):</b> On an index card or a provided handout (exit slip) students will respond to the following question: “How does understanding Orwell’s critiques of propaganda in Animal Farm help us to analyze real-world examples more effectively?”</p>
<b>Considerations</b>	
What challenges can I anticipate? How can I plan for them?	Students may struggle to grasp propaganda techniques and how they manifest in the text and in the real world. To account for these struggles, students will receive a reference sheet with definitions and examples of propaganda techniques. I will also model annotating and analyzing the passage on the digital white board to reinforce comprehension before asking students to practice in groups or individually. Students will also be offered a real-world



	<p>example of contemporary propaganda, which will be discussed with a partner, in groups, and as a class to reinforce understanding.</p> <p>Students may struggle with close reading and annotating when analyzing the author's use of figurative language and propaganda techniques. To account for these struggles, the entire lesson will be scaffolded, beginning with a shared reading and guided annotation – gradual release will be practiced as well, for after the guided practice students will work with their peers in small groups with additional guidance from me. This additional guidance might include breaking down the excerpt into more manageable chunks, answering group questions and providing feedback, or even switching gears and committing to annotating and analyzing the excerpt as a class if students are not ready to practice on their own.</p> <p>Students may struggle to make connections between the textual examples of propaganda and contemporary examples of propaganda. Additionally, they may not be critically engaged with the provided contemporary example. To combat this, I could offer students the option to find and analyze their own contemporary example of propaganda to increase engagement and foster ownership of their learning. I could also have a backup example at the ready in case students are struggling with making connections or are not engaged with the first example.</p>
What can I do to ensure that all students are engaged and challenged at the appropriate level?	<p>To ensure that all students are engaged and challenged, I can adjust/adapt content to better suit student learning needs and interests. I can also allow students to choose how they engage with the material: some students may be ready to annotate individually, while others may benefit from the guided practice. Further, I can offer choices in materials and products – students may</p>

	want to choose their own examples of contemporary propaganda. Some students may be more comfortable writing an analysis or creating a visual analysis (such as a poster), so I can accommodate for these choices as well.
Connections to Previous/Next Lesson	This lesson is designed as a scaffold to bridge the previous and next lessons. It connects to the previous lessons by building upon prior knowledge and understanding. It connects to future lessons (Advanced Comparative Analysis, Mini-Essay) by providing a framework for students to build from as they move on to more difficult/complex material and content throughout the unit.
<b>References</b>	
List external resources (i.e., lesson planning websites) used to design this lesson.	

## Unit Calendar

Week #1: (August 16 – August 20) + Weekly Focus (*Foundations of Animal Farm*)

August 16 + **“Introduction to Orwell’s World”**/ Students will receive a critical introduction to the novel and the themes and messaging of *Animal Farm*

**Synopsis:** Students will respond to the “Do Now” prompt: **“Only considering prior knowledge, how do you define propaganda? After providing a definition, list 2 examples of what you would consider “propaganda.”** I will then introduce the Essential Question (EQ) of the unit: **“What are the consequences of manipulation and propaganda in shaping public perception and behavior?”** This EQ will be written on the whiteboard so that all students can visualize it and examine its meaning individually before discussion. Then, I might provide students with a verbal prompt: **“Think about how political messaging, news, and social media influence public opinions today. This leads us to the core focus of the unit: What are the consequences of manipulation and propaganda in shaping public perception and behavior.”** Following this introduction, students will be placed in pairs to participate in a gallery walk. Students will receive a printed graphic organizer handout with an array of prompts for each stop in the gallery walk. Students will utilize the remaining class time circling the room and engaging with textual excerpts (including excerpts from Orwell’s *1984* and Adam Johnson’s *The Orphan Master’s Son*), visual media including political cartoons, paintings, propaganda posters, videos (from news and social media), and political speeches (audio or video). The media in this gallery walk will include both historical and contemporary examples in order to expose students to both the historical and modern contexts and showcase the prevalence of propaganda and manipulation today. As students observe each piece, they will answer prompts on their handout for each that encourage critical thought and deeper exploration of meaning. We will regroup after 20 minutes, and I will ask students to take a few moments to revisit the “Do Now” activity, giving them time to individually reflect on their interpretations of propaganda and manipulation. We will then segway into a conversation about propaganda and manipulation; I will ask open-ended guiding questions to prompt critical thought and responses about these themes, including the following: **“What is propaganda, and how can we identify it in our everyday lives?”** Following this discussion, I will then explain how this EQ will connect to the remainder of the unit, outlining that the EQ will guide student exploration of *Animal Farm*.

### **Formative/Summative Assessments:**

**Formative:** Participation in class discussion **Summative:** Students will turn in their graphic organizer handouts for grading

**Homework:** As homework, students will respond to the unit EQ in their daily journals, providing comments, questions, and observations/opinions about the EQ. Additionally, students will watch *Russian Revolution and Civil War* on the Crash Course European History YouTube channel, taking notes and documenting questions, comments, and observations as they watch.

August 17 + **“Fiction Meets History”**/ Students will be introduced to the historical context of *Animal Farm* as we briefly explore the Russian Revolution

**Synopsis:** Students will document their impressions of the Crash Course European History video *Russian Revolution and Civil War* and write down at least 2 questions they have concerning the contents of the video.

I will then hand out an excerpt of the Britannica Kids article “Russian Revolution,” and facilitate a shared discussion and annotation with the excerpt to practice close reading and foster increased

comprehension. I will read the article aloud, asking students to follow along on their handouts. As I read, I will annotate the article, highlighting key events and circling key figures, verbalizing questions and comments, and writing them down as notes in the margins as I annotate. Students will be expected to follow along, annotating exactly as I do on their handouts. After we have read and annotated the document together, I will introduce the concept of allegory to students by defining it in student-friendly language: **“An allegory is a story in which the characters, events, and settings represent something bigger such as ideas, historical events, or social issues.”**

Following direct instruction, I will provide students with a familiar example such as *The Tortoise and the Hare*, exploring how the tortoise represents perseverance, while the hare represents overconfidence. I will highlight the key idea behind allegorical stories – that every character or event represents something beyond just the story itself. After familiarizing students with the concept of allegory, I will tie it to the historical context of *Animal Farm*, highlighting that the novel allegorizes the figures and events of the Russian Revolution in a motion to criticize authoritarian regimes.

**Homework:** As homework, students will read the story *The Ant and the Grasshopper* and practice identifying and analyzing allegory within the story, taking notes in their daily journals.

*August 18 + “Propaganda Unveiled”/ Students will examine propaganda and manipulation in Inklings by Susan Jarvis Bryant and take notes in their daily journals.*

**Synopsis:** Students will answer a prompt inquiring about their prior/current knowledge about propaganda: **“Currently, what knowledge do you have about propaganda and its impact of the actions and perspectives of populations? List 2 examples of ways that propaganda might impact the way a group of people behave and perceive information/events”**

To begin the lesson, I will provide students with direct instruction on propaganda, starting by examining examples of propaganda throughout history. On the digital whiteboard, I will display a few examples of historical propaganda, ranging from the U.S.S.R. and the Russian Revolution to the United States and wartime propaganda. Students will also be provided printed handouts of these examples. As we examine each, I will annotate them on their board and ask students to copy down my annotations on their handouts to practice dissecting visual imagery as well as text (speeches and/or literary examples). Following our examination of historical examples of propaganda, I will then provide examples of contemporary propaganda on the digital whiteboard and as handouts, annotating and discussing them in a similar vein to increase close reading and visual analysis skills and foster deeper comprehension. By providing contemporary examples of propaganda, I will also instill in students that it is not simply a thing of the past, but is still incredibly relevant in today’s society. As we dissect each example of propaganda together, I will lead students in a discussion about the ways that it is used to gain and maintain control over a populous. We will also discuss who is susceptible to propaganda and how to recognize propaganda techniques/strategies in consumed media.

Following our examination of historical examples of propaganda, students will receive handouts of the poem *Inklings* by Susan Jarvis Bryant. They will be put into groups to read the poem, highlighting (annotating) implications about propaganda/complacency in the poem together. After around 10 minutes, we will come back together and discuss the ways that Bryant examines and critiques propaganda strategies as well as her messaging about its dangers in her poems. During discussion, I

will ask guiding and pressing questions to foster student leadership of the discussion to ensure that they are controlling their own learning experience and actively working to understand the materials rather than passively receiving information. This discussion will last until the end of class. As homework, students will be asked to find a contemporary example of propaganda online (they can choose either a political speech/post/announcement, a news article or video, or a post/video from social media). In their daily journals, students will write a paragraph explaining why they consider their choice to be propaganda and how it manipulates behavior or perception.

*August 19 + “The Propaganda Prevails”/ Students will analyze another poem on propaganda*

**Synopsis:** Students will respond to the following prompt concerning the contemporary propaganda they found for their homework assignment: **“Think about your chosen example of contemporary propaganda. What message do you think its trying to send? What techniques do you think it used to influence or manipulate its audience? Write down your thoughts and provide a specific example if possible”**

After engaging with the “Do Now” activity, I will pass out a hard copy of Susan Jarvis Bryant’s poem *Que Bono?* Together as a class, we will engage in a shared reading and annotation of the poem. As I read the poem, I will annotate it on the digital whiteboard. Students will follow along with their handouts, writing exactly as I do. As I annotate, I will verbalize my questions and comments as well as writing them in the margins to model the visual and verbal process of close reading for students. Following our shared reading and annotation, we will hold a discussion about the poem, further analyzing its meaning and considering Bryant’s perspective on propaganda and her purpose for writing the poem. As we discuss, I will ask guiding and pressing questions to fully engage students and ensure they are leading the learning process.

**Homework:** As homework, students will watch the National Geographic video *Revolutions* and take notes in their daily journals

*August 20 + “Reading Launchpad”/ Students will begin reading Animal Farm and will make predictions about the rest of the novel*

**Synopsis:** Students will document at least one prediction about the novel and explain their reasoning behind it. After the do now, students will turn in their daily journals for grading.

To begin, we will engage with a shared reading of the poem *The Road Not Taken* by Robert Frost. I will read the poem to students, and then we will do a second read through with annotations to practice close reading and verbal/visual analyzation. After reading, we will discuss the poem and how its main theme (making a difficult decision that could potentially be life changing) will apply to our core text for the unit. Students will then participate in a shared reading of chapter 1 of *Animal Farm*, following along with an audiobook as they read. Intermittently, I will pause the audiobook to ask questions and make comments about the contents to keep students engaged and thinking critically about the material.

**Independent Work:** Independently, students will free write one page analyzing the contents of Chapter 1. They will analyze Old Major’s speech and make predictions about the rest of the novel based on its contents. As homework, students will document at least 3 observations about chapter 1 of the text.

Week #2: (August 23 – August 27) + Weekly Focus (*The Allure of Revolution*)

August 23 + ***“Hope in the Air”***/ Students will participate in a shared reading of chapters 2-3 and examine the persuasive techniques used by the pigs

**Synopsis:** As students enter the classroom, they will be handed back their daily journals. For the “Do Now” activity, students will be asked to document at least 3 questions or observations about Chapter 1. Additionally, students will be asked to make at least 1 prediction about chapters 2-3, providing an explanation based on what they know from Chapter 1. Immediately following the “Do Now” activity, students will engage with a shared reading of Chapters 2-3 of *Animal Farm*, reading along with an audiobook. As before, I will pause the audiobook intermittently to ask guiding questions and make comments about the contents of each chapter.

Following the shared reading, I will lead the students in a discussion about persuasive techniques. We will first discuss “effective” and “ineffective” persuasive techniques. Following this discussion, students will be provided with a 2-column graphic organizer handout and will be placed into pairs. With a partner, students will find 2 examples of persuasive language used by the pigs in Chapters 2-3, documenting them one on one side of the graphic organizer. In the other column, students will examine what this language appeals to (emotions, logic, or credibility/trust). Students must provide a brief explanation for why they chose each specific appeal to go along with their example from the text. Students can choose to designate more than 1 appeal to each example, providing they can explain their reasoning for each appeal. Students will also be asked to determine how effective each example was in influencing the actions/perceptions of the other animals on the farm. For homework, students will write a one paragraph analytical response to one persuasive technique used by the pigs, analyzing its impact on the animals of the farm in their daily journal.

August 24 + ***“Power of Persuasion”***/ Students will explore rhetorical appeals

**Synopsis:** Students will begin class by engaging with a “Do Now” prompt, asking them to document any prior knowledge/experiences with rhetorical appeals (ethos, pathos, logos). Considering this is a 9<sup>th</sup> grade class, students may have had no prior experience with these rhetorical devices. After they have written down their answers, I will ask a few students to share their answers.

Then, I will lead the class in direct instruction on rhetorical appeals. I will write the 3 appeals on the whiteboard for all students to see, and they will copy down the terms in their daily journals. I will then provide explicit explanations for each appeal (ethos = credibility/trust; pathos = emotions; logos = logic) To help students better understand these devices and retain their meanings, I will write mnemonic devices for each on the board, as follows: **“Pathos pulls at heartstrings”**; **“Ethos establishes expertise”**; **“Logos loves logic.”** I will ask students to copy down these mnemonic devices in their daily journals to reference later, if needed. I will then show students 3 commercials that apply to each of the 3 rhetorical appeals (ASPCA Ad – pathos, “I Am The Pressure” LeBron | Nike advertisement - ethos; “Original Billy Mays OxiClean” advertisement - logos). For each example, I will guide students through the process of recognizing and identifying the rhetorical appeals in each commercial.

Then, I will pass out a rhetorical appeals graphic organizer. I will place students into groups, and ask them to rewatch the 3 advertisements. In their groups, students will watch the advertisements and discuss what appeals they think are being employed, filling out the GO as they work. Once they have finished, students will return to their assigned seats. I will bring the students back together as a class, and play one more advertisement (Subaru “Walk Away”) Students will watch the advertisement and document their response to the ad on the GO to determine what rhetorical appeal is being used. I will then ask volunteers to share their responses, pressing them to reference evidence from the commercial that led them to their answer.

For homework, students will choose one character from the novel thus far and create a short speech using rhetorical appeals to persuade another character(s) on the farm. For example, students could craft a speech for Boxer the Horse persuading the other animals on the farm to work harder. Students must explain their use of rhetorical appeals as well as why they decided to use their chosen device. Students must also determine if the speech that they wrote aligns with their characters and its traits thus far in the novel.

August 25 + **“Breaking Down the Farm”**/ Students will be introduced to satire and irony

**Synopsis:** In a “Do Now” activity, students will document any questions or comments they have pertaining to rhetorical appeals. Following the “Do Now” activity, I will provide students with a critical introduction into satire and irony through their connection to our rhetorical appeals.

During direct instruction, I will explain to students how ethos, pathos, and logos directly correlate to satirical or ironic content (such as that found in *Animal Farm*) exploring how rhetorical devices drive both satire and irony within literature. We will examine the ways that satire employs emotions such as humor, empathy, or shock to increase the impact of messaging as well as the ways authors writing satirical texts use their credibility or expertise to provide authority or experience to the message they are trying to convey.

Additionally, we will discuss how both satire and irony often rely on logic to expose contradictions or flaws in society and highlight extreme injustices such as those seen in the novel. I will then place focus on what satire and irony are, explaining the different types, their meanings, purpose in literature, and what each might look like within the literary context. I will provide relatable examples to better explain each, including memes, TV satire (Saturday Night Live Clips), and commercial satire (Old Spice ads often exaggerate masculinity) to convey satirical messaging to students. I will then hand out an article from The Onion, a satirical online newspaper. Together as a class, we will read and annotate the article. As before, I will read aloud and broadcast my annotations on the digital whiteboard for students to follow along with. After our shared reading and annotation, we will discuss as a class how satire is employed in the article we read.

As homework, students will visit the website for The Onion and choose an article to analyze. During and after reading, students will examine the author’s use of satire and explain in 1-2 paragraphs (in their daily journals) the message the article is trying to send and how satire strengthens the message.

August 26 + **“Tradition Unmasked”**/ Students will continue exploring satire and irony; read *The Lottery*

**Synopsis:** To start the class period, students will respond to the following **“In both *The Lottery* and *Animal Farm*, characters follow traditions or rules without question. Think of why people (or animals) might accept changes or participate in systems – even ones that feel uncomfortable or unfair – because they**



**believe it benefits the greater good. Write about why individuals or societies might act this way, and document your responses”**

Following the “Do Now” activity, we will turn focus to satire and irony to scaffold onto yesterday’s lesson; to further enhance comprehension of these concepts, students will receive a handout of Shirley Jackson’s *The Lottery* and participate in a shared reading and annotation to practice close reading. As before, I will read the story aloud, broadcasting it on the digital whiteboard to show students my annotations as we read. I will circle key characters, underline important events, highlight key dialogue, and verbalize any questions or comments, writing them in the margins to visualize the questioning process of annotating. Students will follow along on their handouts, annotating as I do on the digital whiteboard. After reading and annotating, we will discuss the ways that Jackson criticizes societal norms through situational irony and satire. Students will then be placed into groups, where they will work together to identify examples of irony and satire in both texts. Each group will identify one example of each within both texts, comparing the author’s purpose for using them following the guiding question: **“What are Jackson and Orwell trying to critique or convey through their respective uses of satire and irony?”**

In the last 5-10 minutes of class, I will ask a few groups to share their responses. For homework, students will be asked to respond to the following prompt: **“In both the Lottery and Animal Farm, the authors use satire and irony to critique societal behaviors and expectations. Write a 2-3 paragraph response analyzing how irony and satire reveal the dangers of blindly following societal norms in each text.”** In their response, students must identify at least one specific example of irony OR satire from each text, explain how these devices help convey the author’s message, and reflect on how these critiques might be relevant to contemporary society.

*August 27 + “Pigs and Promises”/*

**Synopsis:** To begin class, students will engage with a “Do Now” activity asking them what our examinations of satire and irony might tell them about the novel concerning the first three chapters and themes of

manipulation and propaganda. Once they have completed the “Do Now,” students will turn in their daily journals for grading. We will then dive into discussions on trust, manipulation, and propaganda in the novel, contemplating the ways that Orwell uses irony and satire to strengthen these themes. Following this discussion, students will use the remainder of the class time to draft a 1 page (200-350 words double spaced) analytical discussion about the tactics the pigs use to gain the trust of the other animals on the farm. For homework, students will expand on their discussions, using peer feedback as a guide for revision.

Week #3: (August 30 – September 3) + Weekly Focus (*Power Consolidated*)

August 30 + “*Exile and Esteem*”/ Students will examine the exile of Snowball from the farm

**Learning Targets:**

1. Students will identify and analyze key events in Chapters 4-5 of *Animal Farm*, focusing on the differences in leadership between Snowball and Napoleon and Snowball’s exile in order to understand the roles of power and rivalry in shaping a narrative.
2. Students will evaluate how Squealer and Napoleon use fear and manipulation tactics to influence the other animals on the farm in order to develop an understanding of how propaganda and control influence group behaviors.
3. Students will craft a written analysis of how fear and manipulation tactics are used in *Animal Farm* in order to explain their role in advancing the plot and expanding upon Orwell’s themes of power and control.

**State Standards:**

**CCSS.ELA.Literacy.RL.9-10.2** - Determine a theme or central idea of a text and analyze in detail its development over the course of the text

**CCSS.ELA.Literacy.RL.9-10.3** - Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop a theme.

**CCSS.ELA.Literacy.W.9-10.4** - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Do Now:** Students will make predictions on what could happen on the farm due to the differing leadership styles of Snowball and Napoleon.

**Direct Instruction:** Students will then read chapters 4-5 of the novel following an audiobook, which I will pause intermittently to ask guiding questions about the material.

**Group Activity:** After the shared reading, students will be put in pairs to examine Snowball's exile from the farm, analyzing Napoleon and Squealer's use of fear and manipulation tactics to control the animals. They will receive a handout that contains guiding questions that the students must answer during their discussions, which will be collected at the end of class. I will walk around the class to monitor student progress, asking questions and providing extra insight if needed.

**Lesson Closure:** Volunteer students will be asked to share their responses with me and their peers, and we will wrap up class with discussions on how the change in leadership in Chapters 4-5 might impact the remainder of the novel.

**Formative Assessment:** Students are following along in their texts with the audiobook and taking notes; students are actively participating with their partners to complete the activity handout

**Summative Assessment:** Completion of activity handout with responses that align with guiding questions

**Homework:** Students will practice their analytical writing skills by crafting a 1-2 paragraph response analyzing how Napoleon and Squealer use fear and manipulation to control the other animals on the farm and consolidate power.

*August 31 + "No Turning Back"/ Students will analyze Napoleon's transformation as a leader*

**Learning Targets:**

1. Students will analyze a specific passage from *Animal Farm* evaluating how fear alters power dynamics in order to understand the relationship between leadership and control.
2. Students will engage in group discussion to explore Snowball's exile and Napoleon's transformation as a leader in order to develop an understanding of how events influence characters and themes in the text.
3. Students will compare the use of fear and power in *Animal Farm* to contemporary examples from politics and media in order to draw parallels between literature and real-world events.

**State Standards:**

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

**CCSS.ELA-Literacy.RL.9-10.3 - Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop a theme**

**CCSS.ELA-Literacy.SL.9-10.1 - Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on other's ideas and expressing their own clearly and persuasively**

**Do Now:** At the beginning of class, students will respond to a "Do Now" prompt asking them to choose one word to describe Snowball's exile (from a character/animal perspective), briefly explaining their chosen word.

**Direct Instruction:** Following the "Do Now" activity, I will lead students in a group discussion about Napoleon's transformation as a leader, asking questions such as **"How long do you think Napoleon has been plotting to get rid of Snowball?"** ; **"Why do you think that Napoleon exiled Snowball from the farm?"** ; **"How might this change life for the other animals?"**.

**Group Activity:** Following the class discussion, students will be put into groups, where they will analyze a passage from the text during or immediately after Snowball's exile. Students will be asked to examine the passage, evaluating how fear alters power dynamics on the farm. They will receive a web organizer handout at the beginning of the activity, which they will use to track changes in power following Snowball's exile. This handout will partially be used during the activity, with the remainder being filled in as the class moves on in the novel in the following weeks.

**Formative Assessment:** Students participate in class discussion and group activity

**Summative Assessment:** Students complete the necessary section of their web organizer

**Homework:** students will answer a short list of questions posted on the class webpage (google classroom, canvas, etc.) asking them to compare contemporary examples of power and fear to *Animal Farm*. These questions might look like: **"What parallels can you draw between Napoleon's consolidation of power**

after Snowball's exile and real-world leader's actions to gain and maintain authority? How might similar tactics be used?"

September 1 + "*Whispers of Betrayal*" / Students will examine foreshadowing in two short stories and compare to *Animal Farm*

**Learning Targets:**

1. Students will recognize and annotate moments of foreshadowing in selected texts during close reading activities in order to develop an understanding of how authors use foreshadowing to hint at future events and build tension.
2. Students will analyze passages from *Animal Farm* to evaluate how Orwell uses foreshadowing to advance the plot and establish conflict in order to expand comprehension or narrative techniques.
3. Students will make predictions about upcoming events in the novel based on moments of foreshadowing identified in class discussions in order to connect literary analysis to critical thinking.

**State Standards:**

**CCSS.ELA-Literacy.RL.9-10.5** - Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or suspense

**CCSS.ELA-Literacy.W.9-10.9** - Draw evidence from literary or informational texts to support analysis, reflection, and research

**Do Now:** Students will document one example from *Animal Farm* thus far that hints at future conflicts, explaining why they chose that moment in one sentence.

**Direct Instruction:** Following the "Do Now," students will receive printed copies of two short stories; *The Telltale Heart* by Edgar Allen Poe, and *Harrison Bergeron* by Kurt Vonnegut. I will provide explicit instruction in a mini-lesson about foreshadowing, guiding students through the process of recognizing and understanding the literary device. As a class, we will then practice close reading by engaging with a shared reading and annotation session, where I will display the texts on the board and ask students to follow along as I read, annotating exactly as I do to identify moments of foreshadowing in each.

**Group Activity:** Students will be put into groups and asked to examine passages from *Animal Farm*, discussing how Orwell uses moments of foreshadowing leading up to Snowball's exile. As the students engage in their discussions, I will circle the room to provide further insight where needed, answer questions,

and ask pressing/clarifying questions to further student discussion and comprehension of the elements of foreshadowing in the novel.

**Formative Assessment:** Students are participating in reading and annotating, students are actively contributing to group work

**Homework:** Students will make predictions in their daily journals of what they believe will happen next in the novel based on Orwell's use of foreshadowing.

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September 2 + **"Drawing the Lines"**/ Students will revisit key themes and events in the novel thus far

**Learning Targets:**

1. Students will revisit and analyze key events, themes, and literary elements from *Animal Farm* in order to deepen their understanding of the novel's plot, character development, and use of figurative language.
2. Students will work collaboratively to create timelines that represent the events of the novel, connecting key moments to propaganda and manipulation tactics in order to visualize the narrative structure, plot, and themes.
3. Students will document observations about their group timelines in their daily journals in order to practice connecting textual analysis to broader themes and patterns in the novel.

**State Standards:**

**CCSS.ELA-Literacy.RL.9-10.2** - Determine a theme or central idea of a text and analyze in detail its development over the course of a text

**CCSS.ELA-Literacy.SL.9-10.1** - Initiate and participate effectively in a range of collaborative discussions with diverse partners on topics, texts, and issues, building on other's ideas and expressing their own clearly and persuasively

**CCSS.ELA-Literacy.W.9-10.10** - Write routinely over extended and shorter time frames for a range of tasks, purposes, and audiences

**Do Now:** Students will document in their daily journals what they believe is the most important moment in the novel up to this point.

**Direct Instruction:** I will lead the class in guided discussion as we revisit crucial events, themes, and literary elements in the novel thus far. We will discuss plot points, character development, themes, and literary/rhetorical devices including figurative language (metaphor, hyperbole, symbolism, irony, allegory).

**Group Activity:** Students will be placed into groups to create timelines that represent the events of the novel.

They will connect key moments to propaganda tactics and manipulation where applicable (e.g., if students put Snowball's exile on their timelines, they must discuss the manipulation tactics used by Squealer immediately following Snowball's exile).

**Wrap-Up:** Volunteer students will be asked to share their timelines with myself and their peers.

**Formative Assessment:** Students participate actively in class discussion; students actively participate in group work

**Summative Assessment:** Completed group timelines

**Homework:** Students will document two observations about their group's timeline in their daily journal.

*September 3 + "Propaganda in Practice"/ Class will revisit themes of propaganda in the novel*

**Learning Targets:**

1. Students will create a slogan or phrase from the perspective of Napoleon or Squealer in order to engage with the novel's themes of propaganda and manipulation.
2. Students will analyze Squealer's rhetorical strategies through class discussions and individual brainstorming activities in order to understand how language is used to manipulate and influence within the context of the novel.
3. Students will craft a well-structured analytical essay evaluating Squealer's use of rhetorical strategies in order to examine the impact of persuasive/manipulative language on power dynamics on the farm.

**State Standards:**

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

**CCSS.ELA-Literacy.RL.9-10.4** - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze cumulative impact of specific word choices on meaning and tone

**CCSS.ELA-Literacy.W.9-10.1** - Write arguments to support claims with clear reasons and relevant evidence

**CCSS.ELA-Literacy.W.9-10.4** - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

**Do Now:** Students will begin the period by using their creative writing skills to answer the following “Do Now” prompt in their daily journals: **“In one sentence, create a slogan or phrase that Napoleon or Squealer might use to gain the loyalty and/or trust of the animals on the farm.”** Following the “Do Now” activity, students will turn in their daily journals.

**Direct Instruction:** We will revisit themes and elements of propaganda in the novel as a class. During this instruction, we will also revisit how these elements are still relevant today, discussing moments in politics or media that fit under the umbrella of propaganda. If time allows after discussion, I will teach a mini lesson on citing sources in an analytical essay, using PurdueOwl to guide students. If time does not allow for the mini-lesson, I will briefly explain PurdueOwl to students, highlighting it as a wonderful reference point for crafting work cited pages and in text citations.

**Individual Activity:** Then, in an individual activity, students will use a mind map to begin brainstorming ideas for a short (2-3 page) analytical essay examining the rhetorical strategies used by Squealer, focusing on how he uses language to influence the animals and maintain control and analyzing the impact of these tactics on the dynamics of the farm. In the remaining class time, students will begin their essays.

**Formative Assessment:** Students engage in group discussions; students actively work (quietly) on their writing task

**Homework:** Students will complete their essays over the weekend.

Week #4: (September 5 – September 9) + Weekly Focus (*Dissent and Control*)

September 5 + **“Rules and Rebellion”**/ Students will continue to examine themes of control and fear in the novel



**Learning Targets:**

1. Students will predict changes to leadership, rules, and punishments on the farm in order to develop a deeper understanding of the consequences of Snowball's absence.
2. Students will analyze moments of fear and intimidation in Chapters 6-7 of *Animal Farm* in order to further develop comprehension of how these elements impact the farm's dynamic and the animal's lives.
3. Students will write diary entries from the perspective on an animal on the farm impacted by fear and intimidation in order to engage with character perspectives, deeply analyze these themes in the text, and deepen their understanding of how these themes work within the story.

**State Standards:**

**CCSS.ELA-Literacy.RL.9-10.3** - Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or deepen themes

**CCSS.ELA-Literacy.RL.9-10.5** - Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, and surprise

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

**CCSS.ELA-Literacy.SL.9-10.1** - Initiate and participate effectively in a range of collaborative discussions with diverse partners on topics, texts, and issues, building on other's ideas and expressing their own clearly and persuasively

**Do Now:** Daily journals will be passed back. Students will think about the leadership, rules, and punishments on the farm thus far and predict how these might change without Snowball.

**Direct Instruction:** Students will read along with chapters 6-7 of the novel. I will pause the audio intermittently to ask questions and make statements to prompt further critical thought/comprehension of the material.

**Group Activity:** Students will be put into pairs. They will choose a moment of fear/intimidation in the novel and create a short written piece (such as a diary entry) from the perspective of one of the animals that describes how the moment impacted the farm and their lives ("their" being the animal the students are writing for) in order to better analyze the ways that fear and intimidation now rule the farm.

**Wrap-Up:** Volunteer student pairs will share their work, and the class will have a brief discussion on the moment the group chose, why they chose it, and how/why their piece is accurate to the experiences on the farm.

**Formative Assessment:** Student engages with the shared reading, following along with the audiobook and taking notes; students actively participate in and contribute to group work.

**Summative Assessment:** Diary Entry assignment

**Homework:** Students will create another diary entry in their daily journals from the perspective of their animal, either questioning or supporting the rebellion following the events of chapters 6 and 7 to further analyze the impact of Napoleon's authoritarian leadership and use of fear and intimidation tactics.

September 6 + "**Gaslighting 101**"/ *Students will engage in discussion/analyzation of moments of manipulation in the novel*

**Learning Targets:**

1. Students will analyze a moment when Squealer and/or Napoleon altered or completely changed the truth in the novel in order to understand how manipulation influences the farm's dynamics and impacts the animals
2. Students will engage in close reading and guided discussion on passages containing moments of manipulation and/or propaganda in Chapters 6-7 in order to develop or strengthen their abilities to close read, annotate texts, and critically evaluate character actions and key events.
3. Students will analyze a contemporary example of propaganda or manipulation and compare their reactions to the characters in *Animal Farm* in order to connect literary themes to real-world dynamics and events.
4. Students will depict scenes from the novel through group performances in order to deepen their understanding of character motivations and responses while developing or expanding upon their collaborative and interpretative skills

**State Standards:**

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

**CCSS.ELA-Literacy.RL.9-10.3** - Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop themes.

**CCSS.ELA-Literacy.RL.9-10.5 - Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, and surprise**

**CCSS.ELA-Literacy.W.9-10.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience**

**CCSS.ELA-Literacy.W.9-10.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research**

**CCSS.ELA-Literacy.SL.9-10.1 - Initiate and participate effectively in a range of collaborative discussions with diverse partners on topics, texts, and issues, building on other's ideas and expressing their own clearly and persuasively**

**Do Now:** Students will describe a moment when Napoleon or Squealer changed the truth (this could be spoken OR written [the Commandments]). Students provide a short-written analyzation on why they made the change, and describe how it will impact the farm.

**Direct Instruction:** I will lead students through a guided discussion of moments in the text where manipulation is apparent, modeling annotation as we read/discuss to practice close reading. Students will follow along on printed handouts, annotating as I do on the board and answering guiding questions included in the discussion.

**Group Activity:** Students will engage in an acting activity; they will be separated into groups, with each group being provided a script version of parts of chapters 6 and 7. Students will act out Napoleon and Squealer's manipulation of the other animals, as well as the farm animals reactions/responses to the manipulation. While one group is performing their scene, the other students will be answering prompt questions about their performance on a provided handout. An example question could be: **“Was this group's depictions accurate or inaccurate to how the animals responded/might respond? Why do you think that?”**

**Wrap-Up:** Following this activity, students will write a response in their daily journals reflecting on if/how their perspectives on the animal's complacency has changed.

**Formative Assessment:** Student actively participates in group discussion; student engages with acting activity while group is performing; student watches other groups perform quietly and respectfully

**Summative Assessment:** Activity handout

**Homework:** Students will locate a contemporary example of propaganda or manipulation in politics, news, or on social media. They will write a 1-2 page analytical reflection on their example; the first page will be an analysis of the example, and the second page will describe their response/reaction to the example, comparing their response to those of the animals in the novel.

September 7 + ***"The Trouble with Questions"***/ Students will analyze dissent and complacency on the farm

**Learning Targets:**

1. Students will analyze complacency by examining whether they would speak out against Napoleon and justify their position in order to explore themes of dissent and complacency on the farm.
2. Students will engage in a guided debate about dissent and complacency in *Animal Farm*, using textual evidence to defend their stance in order to strengthen their analytical and argumentation skills.
3. Students will write a paragraph reflecting on the opposite perspective of their debate stance in order to analyze diverse perspectives, develop empathy, and foster a deeper understanding of the complexities of dissent and complacency in the novel.

**State Standards:**

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

**CCSS.ELA-Literacy.RL.9-10.2** - Determine a theme or central idea over the course of a text and analyze in detail its development over the course of the text

**CCSS.ELA-Literacy.W.9-10.9** - Draw evidence from literary or informational texts to support analysis, reflection, and research

**CSS.ELA-Literacy.SL.9-10.1 - Initiate and participate effectively in a range of collaborative discussions with diverse partners on topics, texts, and issues, building on other's ideas and expressing their own clearly and persuasively**

**CCSS.ELA-Literacy.SL.9-10.3 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric identifying any fallacious reasoning or exaggerated or distorted evidence**

**Do Now:** Students will respond to a prompt asking: **"If you were an animal on the farm, would you speak out against Napoleon? Why or why not?"** Students will be asked to write at least one paragraph answering the question.

**Direct Instruction:** Following the "Do Now" I will show students the painting *Cultivating Complacency* by Jakub Kalousek, and we will discuss its meaning. As we discuss the meaning of the painting, we will also talk about how it relates to the novel.

**Group Activity:** Following this discussion on complacency, students will be put into two groups based on the answers to the do now question: those who would speak out against Napoleon, and those who would not. Students will participate in a guided debate about complacency and dissent on the farm, where each student must speak at least twice to defend their stance. To foster engagement, I will ask prompting questions for students to respond to, as well as questions that press students for more information. Students should use textual evidence to support at least one of their claims. If time allows, we will transition from discussions about complacency and dissent in the novel to discussions about these responses to manipulation/authoritarianism in modern American society. Rules will be set prior to the debate to ensure that all students are speaking and acting respectfully. If at any point a student becomes disrespectful or hateful, they will be removed from the debate. (Note: Passion is not the same as disrespect, however, I will ask students to maintain calm, even tones. If at any point students begin to snap, yell, curse, etc. at either myself or

a peer they will be asked to take a break. If the behavior continues, they will be removed from the activity or classroom).

**Wrap Up:** In the remaining 5-10 minutes, we will come back together as a class and talk about the debate, discussing whether any students changes their minds and what persuaded them. I will also ask students if they have any questions regarding dissent or complacency in the novel.

**Formative Assessment:** Student participates in class discussion; student participates in group debate.

**Homework:** Students will be asked to write a one paragraph analytical response about the opposite perspective (i.e., if they argued for speaking out against Napoleon, they would write analytically about not speaking out, and vice versa).

*September 8 + “Parallels in Power”/ Students will revisit and more deeply analyze the historical figures/events related to the novel*

**Learning Targets:**

1. Students will analyze how Napoleon’s leadership reflects historical figures or events in order to understand the parallels between Orwell’s *Animal Farm* and real-world authoritarianism.
2. Students will practice close reading and annotating a historical article focusing on Joseph Stalin in order to examine the roles of fear, education, and complacency in his rise to power.
3. Students will compare and contrast Napoleon and Stalin’s actions using a Venn Diagram in order to evaluate the influence of public complacency on their respective paths to power
4. Students will craft a literary analysis essay discussing the role of complacency in authoritarian societies and Orwell’s critiques in the novel in order to synthesize literary and historical events into a cohesive argument.

**State Standards:**

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

**CCSS.ELA-Literacy.RL.9-10.2** - Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details

**CCSS.ELA-Literacy.RI.9-10.6 - Determine an author's point of view or purpose in a text and analyze how the author uses rhetoric to advance their point of view or purpose**

**CCSS.ELA-Literacy.W.9-10.1 - Write arguments to support claims with clear reasons and relevant evidence**

**CCSS.ELA-Literacy.W.9-10.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience**

**Do Now:** Students will write one way that Napoleon's actions/leadership reflect those of a leader or event in history, explaining why the connection is clear to them.

**Direct Instruction:** Students will practice close reading during a shared reading/annotation exercise with the History.com article "Joseph Stalin." I will share the article on the board, annotating and asking questions as we read; students will follow along on their handouts, annotating exactly as I do. Following the shared annotation, we will engage in a group discussion comparing Joseph Stalin to Napoleon and examining how a public lack of education, fear, and complacency played a role in allowing Stalin (like Napoleon in the novel) to rise to power.

**Group Activity:** In pairs, students will use a Venn Diagram to compare Stalin's actions to Napoleon's in the novel. On a separate handout, students will reflect on how each event was impacted by public complacency.

**Wrap-Up:** In the remaining class time, I will ask volunteer students to share their observations from the Venn Diagram and reflection handout. I will also take this time to provide all students with a handout containing a list of credible, peer-reviewed ("academic") resources to use as they research. This list can be used for the night's homework assignment, as well as a reference sheet for all other literary analysis essays needing research from external sources.

**Formative Assessment:** Student follows along during shared reading/annotation; student actively participates during group discussion; student actively contributes to partner work during activity

**Summative Assessment:** Venn diagram, reflection handout

**Homework:** For homework, students will draft a 2-3 page literary analysis essay discussing the role of complacency in authoritarian societies and examining Orwell's critiques of complacency in *Animal Farm*, using historical and literary evidence from the novel and online resources to support their claims.

September 9 + ***“Writing With a Purpose”***/ *Students will revisit complacency and receive direct instruction on analytical essay writing*

**Learning Targets:**

1. Students will reflect on the concept of complacency and its justification through the “Do Now” activity in order to strengthen their understanding of its relevance to the themes in *Animal Farm*.
2. Students will analyze and annotate sample essays to identify key elements of successful analytical writing in order to strengthen their understanding of thesis statements, claims, supporting evidence, and citations.
3. Students will engage in a close reading and annotation of the letter excerpt “What Orwell Really Meant” in order to evaluate his claims about complacency and connect them to its role in the *Animal Farm*.
4. Students will engage in peer review and provide constructive feedback on essay drafts in order to develop or strengthen collaboration skills and improve the quality of their analytical writing.

**State Standards:**

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

CCSS.ELA-Literacy.RI.9-10.5 - Analyze in detail how an author's idea or claims are developed and refined by particular sentences, paragraphs, or portions of a text

CCSS.ELA-Literacy.RI.9-10.6 - Determine an author's point of view or purpose in a text and analyze how the author uses rhetoric to advance their point of view or purpose

CCSS.ELA-Literacy.W.9-10.1 - Write arguments to support claims with clear reasons and relevant evidence

CCSS.ELA-Literacy.W.9-10.5 - Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach



**CCSS.ELA-Literacy.W.9-10.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research**

**Do Now:** Students will begin the class by engaging with the following “Do Now” question: “**What does it mean to be ‘complacent?’ Is complacency ever justified? Why or why not?**” After the “Do Now,” students will turn in their daily journals for grading.

**Direct Instruction:** I will then lead the class in a structured lesson on analytical essay writing. I will pass out two sample essays (no more than two pages each) – one handout will be a “successful” analytical essay, and one will be determined to be “in development.” I will present each on the board and lead students in a close reading of the essays, modeling guided annotations as we examine each and using explicit instruction to highlight what a successful analytical essay must contain. This will include explicit instruction on thesis statements, making claims and supporting them with factual evidence, and properly citing sources. Following this aspect of the lesson, we will continue our shared reading and annotating process by examining *What Orwell Really Meant* – a letter excerpt from George Orwell to a colleague. As we read and annotate the short excerpt, we will discuss Orwell’s claims in the letter about complacency; we will also take this time to briefly revisit how and where it appears in the novel.

**Wrap-Up:** In the remaining class time, I will introduce students to the process of peer review, providing explicit instructions on what to look for/comment on as a reviewer.

**Formative Assessment:** Student participates in class discussions; student engages with shared reading/annotations, actively following along

**Homework:** Students will complete their essay drafts and submit them to an assigned peer review partner by no later than midnight on Sunday. Their essays will be due Wednesday night at midnight.

Week #5: (September 12 – September 16) + Weekly Focus (*Corruption of Power*)

*September 12 + “Commandments and Control”/ Students will examine the Seven Commandments*

**Synopsis:** Daily journals will be passed back. Students will respond to the “Do Now” prompt: **“Document one of the Seven Commandments from the novel that has changed and consider how these changes reflect Napoleon’s leadership.”** Following the opening activity, students will participate in a shared reading. Following an audiobook, students will read chapters 8-9 of the novel. I will pause the audiobook intermittently to ask questions and share my comments/thoughts on what is happening in order to further engage students and increase comprehension of the material. Following the shared reading, I will lead students in a class discussion about the significance of the Seven Commandments in the novel, their role in the revolution, and how they eventually evolve to portray unchecked power on the farm. During this discussion, students will complete a graphic organizer handout exploring how the alterations made to the commandments reflect the dangerous, changing power dynamics on the farm. For homework, students will choose and re-write one of the Seven Commandments, reflecting on why they made their change as well as how altering the commandments represent discrete manipulation and propaganda tactics.

*September 13 + “Snowball the Scapegoat”/ Students will examine how Napoleon uses Snowball as a scapegoat for his authoritarian leadership and poor decisions*

**Synopsis:** To begin class, students will engage with a “Do Now” activity in which they will consider one (1) accusation Napoleon made against Snowball during chapters 8-9. They will then briefly explain why they believe their chosen accusation helps Napoleon maintain power over the farm. Following this opening activity, I will lead students in a group exploration of Snowball as Napoleon’s scapegoat through a close reading of passages from chapters 8-9. We will engage with a shared reading and annotation of the passages; I will read aloud and model the annotation process. Since we have engaged in this process multiple times in this unit, I will ask students to make statements and ask questions (e.g., “I’m noticing a lot of X in this section. It makes we wonder the relevancy of Y”) as they have seen and heard me model numerous times before. After this guided instruction, I will lead students in a brief discussion about scapegoating, it’s implications, and the consolidation of power. We will connect this to the novel, as well as to contemporary examples. Then,

students will be put into 2 groups (they will be given two options to choose from, and their choice will determine their group placement). In these groups, they will craft either a mock legal persecution or a mock legal defense of Snowball using evidence from the text. They will then present their case in front of the class. I will act as the judge on the case, and students will have to convince me of his guilt or innocence. As homework, students will write 1-2 paragraphs in their daily journals exploring how the role of a scapegoat helps leaders maintain power using evidence from the novel and making real world connections.

*September 14 + “Symbols of Deceit”/ Students will revisit and analyze the role of symbolism in the novel*

**Synopsis:** Class will start with a “Do Now” activity, in which students will choose and document one example of symbolism in the novel and explain its meaning concerning Napoleon’s manipulation and control.

Following this activity, we will revisit symbolism as a class, discussing the appearances of symbolism in the novel, and how each example provides meaning. Continuing on, students will engage in a group activity. They will be placed into groups, where they will analyze one symbolic meaning of the windmill in *Animal Farm* (progress, success, manipulation of labor, a crumbling society, etc.) using guiding prompts to help them reach their conclusion. We will then come back together and discuss their responses as a class. For homework, students will respond to the following prompt in their daily journals: “**How do symbols reinforce manipulation in the text,**” providing specific examples from the text to support their response.

*September 15 + “Connecting the Dots”/ Students will examine Orwell’s critiques of authoritarian leadership by analyzing themes of power and control*

**Synopsis:** In a “Do Now” activity, students will write a paragraph defining power and explaining how it is portrayed in the text. Students will also determine if power is used fairly or unfairly on the farm, and explain why. They will then turn in their daily journals for grading. Following the “Do Now,” we will brainstorm key themes concerning power and control in the text as a class, discussing where, when, and how they appear, and how they convey meaning. In a class activity, we will examine specific examples from the text and discuss how Orwell criticizes authoritarianism and unchecked power through these examples. As we engage in this class activity, students will create mind maps to document our analysis. For homework, students will begin

brainstorming for their final essay – they will be prepared to share at least 1 key theme they would like to write about in their essay on Monday morning. Additionally, they will also begin to create the first draft of their essay thesis statements.

Week #6: (September 19 – September 23) + Weekly Focus (*The Cost of Complacency*)

September 19 + ***“Unraveling the Farm”***/ Students will examine how the farm has changed from beginning to end of *Animal Farm*

**Synopsis:** Daily journals will be passed back. For the “Do Now” activity, students will contemplate how the farm has changed from the beginning of the novel until now as we prepare to read the final chapter. Students will write one sentence describing their thoughts on the greatest change thus far and another predicting how they think the story will end. We will then take about 5 minutes for a few volunteer students to share their responses. Following the “Do Now,” students will engage in a shared reading of chapter 10, reading along with an audiobook. As done previously, I will pause to ask questions and make comments intermittently. After finishing the novel, we will spend the rest of class time actively discussing the story; this discussion will include talks about the cyclical nature of power and Orwell’s warnings of totalitarianism/authoritarianism and unchecked power. Throughout the discussion, I will lead students with guiding questions, press them on their responses, and ask them to elaborate on their responses and claims. For homework, students will respond to a discussion post in at least 100 words, rating and reviewing the novel. Additionally, they will each be assigned a passage from the novel and a guiding question about the passage to respond to in order to prepare them for the Socratic Circle activity the next day.

September 20 + ***“Full Circle”***/ Students will participate in a Socratic Circle about the novel

**Synopsis:** To begin class, students will engage with the following “Do Now” prompt: **“Briefly (in 3-5 sentences) explain why Orwell may have chosen to show the transformation of the pigs at the end of the novel. How does this support his messaging of the dangers of unchecked power?”** Following the opening activity, students will participate in a guided Socratic Circle to discuss the passages they read from the novel’s ending. They will share their responses to the guiding question from last night’s homework, discussing Orwell’s critiques on totalitarian leadership. As students discuss, I will mostly be silently observing and taking notes, however I will ask guiding and pressing questions when/if needed. There will be four chairs in the center of the circle of desks, and groups of students will sit in them to discuss. On the edge of the circle, there will be a “hot seat” chair, where students in the outer circle can sit in briefly to add to the conversation. Groups will each have ten minutes to discuss before swapping out, and each student must speak/add to the discussion at least twice to receive full credit. Students in the outer circle will be encouraged to take notes on what each participating group discusses. For homework, students will use their notes to review the Socratic Circle activity, documenting two observations/responses that stood out to them and why in the daily journals. They will also reflect on the lessons Orwell conveys throughout the novel, writing at least one paragraph in their daily journals explaining the lesson and how it may still be relevant in contemporary society.

*September 21 + “The Aftermath”/ Students will revisit themes of propaganda and manipulation after completing the novel*

**Synopsis:** In an opening “Do Now” activity, students will engage with the following prompt: **“Document one way that you believe propaganda and manipulation have impacted the lives of the animals on the farm, briefly (1-2 sentences) explaining if any or all of the animals were aware of how they were being manipulated. Document evidence from the text to support your claims”** After the “Do Now” activity, volunteer students will share their answers, which will segway into a guided class conversation about the lasting effects of manipulation on a populace; we will connect this conversation to examples from the text, as well as to contemporary examples in politics, news, and on social media in the United States. Students will be urged to participate in the class discussion and take notes. As homework, students will again find one example of contemporary propaganda in politics, the news, or on social media and evaluate how it may have been used

to influence, persuade, or otherwise shape public perception/behavior. They will document their thoughts and observations in their daily journals.

*September 22 + “Personal Reflections”/ Students will revisit the Unit EQ*

**Synopsis:** To begin the class period, students will answer the following “Do Now” prompt: **“In one sentence, describe the most important lesson Orwell wants readers to take away from the novel. In another, explain why you chose this example.”** Following the “Do Now,” I will lead the class as we revisit the essential question of the unit – **“What are the consequences of manipulation and propaganda in shaping public perception and behavior?”** During our discussion, we will discuss why the EQ aligns with the novel, and where it ties in to themes throughout the novel. We will also discuss the resonating effects of the novel’s themes of manipulation and propaganda as we examine the EQ. Following our discussion, students will work individually to write reflective journal entries addressing various prompts. Examples of these prompts include the following: **“What moment in Animal Farm had the greatest impact on you, and why? How does it connect to Orwell’s messaging about power and/or society?”; “Choose one theme from the novel (leadership, manipulation, propaganda, etc.) and explore how it resonates with real-world issues or personal experiences”; “If you could share one lesson from the novel with someone unfamiliar with it, what would it be and why? Use a specific example from the text to support your answer”; “Reflect on how Orwell’s portrayal of the pigs’ rise to power made you think differently about leadership or authority in today’s world. What connections can you draw?”; “What character’s journey or downfall did you find most compelling, and what did it teach you about the dangers of complacency?”** In the last five to ten minutes of class, volunteer students will share a few of their responses with the class. For homework, students will revise one journal entry from class to include a quote from the novel that supports their response; this quote should be one that they deem essential to Orwell’s messaging. Students will then explain why they chose the quote and how it aligns with their response.

*September 23 + “Path to Power”/ Students will play a review game to cement comprehension of critical themes, symbols, and events*

**Synopsis:** The “Do Now” activity for today will ask students to document a key moment/event from the text that they believe best shows how power corrupts (or perhaps shows true colors), explaining why their chosen moment stands out. After completing the “Do Now” activity, students will hand in their daily journals for grading. The class will then transition into a review activity. Students will be placed into small groups to participate in a classroom Jeopardy game to review key events, themes, and symbols in the novel in order to prepare them to write their analytical essays. Students will choose a group leader by drawing popsicle sticks – their group leader will be the student that shares out/submits the group answers. After choosing a section and category, students will have 2 minutes to collaborate on an answer; once decided, the group leader will share the answer. Whichever group has the most points at the end of the activity, they will receive a prize (candy, soda, classroom coupon, etc.) For homework, students will use an online template provided to brainstorm ideas for their essays.

Week #7: (September 26 – September 30) + Weekly Focus (*Building Analytical Skills*)

September 26 + ‘*Dissecting Allegory*’/Students will revisit allegory in *Animal Farm*

**Synopsis:** At the beginning of class, daily journals will be returned to students. In a “Do Now” activity, students will be prompted to choose one character OR event from the text and explain in no more than two sentences what historical person or event it represents. Students will then elaborate on how their choice helps convey Orwell’s message criticizing power and control in authoritarian societies. Following the “Do Now” activity, I will lead students in a group discussion as we revisit allegory. We will revisit what allegory is, how it shows up in *Animal Farm*, and why Orwell chose to allegorize political figures and historical events to convey his critiques. We will then transition into a classroom activity. Students will be placed into small groups, and each group will analyze one character, one event, and one symbol in the novel following guiding prompts. They will use a flow chart or graphic organizer to connect each to their historical counterparts and elaborate on their significance in the novel (how they support Orwell’s critiques). In the remaining class time, volunteer groups will share their responses. For homework, students will write at least one paragraph in their

daily journals analyzing how Orwell uses allegory to critique power. They will take a stance on whether or not his approach was effective, explaining their stance and supporting it with evidence from the text.

*September 27 + “Breaking Down the Prompt”/ Students will continue brainstorming for their essays*

**Synopsis:** In the “Do Activity” for today, students will write one theme that they think stands out the most in the novel, explaining why it might be a strong essay topic. Following the “Do Now,” I will lead students in a facilitated discussion on the following essay prompt to “break it down” for students to increase comprehension: **“Write a 4-6 page (double spaced, MLA format) analytical essay exploring how Napoleon’s abuse of power, use of propaganda, and employment of manipulation tactics are mirrored in our contemporary U.S. society. Your essay should address the following question: “How does George Orwell use figurative language (allegory, symbolism, satire) to critique power and propaganda?”** While this is only an excerpt, the full prompt is located on page fifteen (15) of my extensive unit plan. Then, students will be put into pairs, using mind maps to brainstorm ideas for their respective essays. The mind map will be broken into three parts: thesis, evidence, and connections. Students will document ideas for a thesis statement, find evidence in the novel that supports these thesis ideas, and explain how their choices align/connect with the prompt. Paired students will then swap their mind maps and provide constructive feedback. They will then exchange papers again. For homework, students will write a reflection in their daily journals based on the feedback they received on their mind maps. Additionally, students will use peer feedback to revise their 1<sup>st</sup> draft thesis statements to align more closely with the essay prompt. These drafts will be brought to class the following day for peer review.

*September 28 + “Practice Writing a Thesis”/ Students will explore thesis statements and become familiar with “effective” and “ineffective” statements*

**Synopsis:** At the beginning of class, students will complete the “Do Now” activity, which asks them to write one characteristic of a strong thesis statement. They will explain why a clear thesis is essential to making clear, debatable arguments in an analytical essay. Immediately following the “Do Now” activity, I will lead students in guided instruction on thesis statements. During the guided instruction, we will first practice identifying the characteristics of “ineffective” thesis statements (if they are: too vague or generalized, overly



complex or confusing, unsupported by evidence or makes unsupportable claims, off topic or irrelevant to claims, or too weak or indecisive). One students are comfortable identifying “ineffective” statements, we will then practice identifying “effective” statements (these are: specific and focused, debatable/arguable, concise and direct, evidence-based, aligned with the essay prompt). I will guide students through the process of creating effective thesis statements by modeling the creation of an effective thesis statement using a sample prompt; students will then practice creating their own effective thesis statements using the provided sample. Following guided instruction, students will be put into the same pairs as yesterday and will share their revised thesis statements they completed for homework. Their partners will provide constructive feedback using the strategies discussed in class. For homework, students will continue to revise their thesis statements based on the strategies discussed in class as well as their peer feedback. They will also be asked to find at least 2 pieces of evidence from the novel that support their claim, and provide brief explanations for the evidence they chose.

*September 29 + “Evidence and Commentary”/ Students will explore the importance of providing strong supporting evidence for their claims*

**Synopsis:** For the “Do Now” activity, students will respond to the following prompt: **“Document one quote or event that supports a major theme and explain its significance within the text.”** After the “Do Now” prompt is complete, I will lead students in guided instruction on the importance of textual evidence and commentary in analytical essays. I will describe to students why having supporting evidence strengthens claims, asking them guiding and pressing questions throughout the lesson. We will also practice close reading of informational/analytical texts by engaging with a guided annotation of an exemplar essay; we will underline claims made in the essay, and highlight the evidence provided that supports said claims. While annotating, I will frequently ask students to determine if the evidence effectively supports the claims, and press them on how they came to their conclusions. Following guided instruction, students will be put into pairs and asked to examine an incomplete sample essay (it may be missing claims, commentary, or evidence). They will be asked to identify what is missing and “fix” the document by adding in claims, commentary, or supporting evidence.

As homework, students will find evidence in the text to support their thesis statement and explain how and why it connects to their thesis.

*September 30 + “Practice Makes Perfect”/ Students will explore effective essay structure/formatting*

**Synopsis:** To begin class, students will respond to the following “Do Now” prompt: **“What do you think is the most important part of an essay (introduction, thesis statement, body paragraphs with effective commentary, claims, and evidence, conclusion). Explain your choice in no more than 5 sentences.”**

Following the “Do Now” activity, students will turn in their daily journals for grading. Then, I will lead the students in guided instruction about the structure and formatting of analytical essays. We will review “effective” essay structure, and I will demonstrate what the process of structuring might look like by modeling the creation of an essay outline. Students will follow along, copying down my sample outline in their daily journals. Following direct instruction, students will begin the process of outlining their essays, using the sample outline in their notes as a reference. As homework over the weekend, students will complete their essay outlines and submit them to a partner for review by no later than 5pm the following Sunday.

Week #8: (October 3 –October 7) + Weekly Focus (*Culminating Task*)

*October 3 + “Drafting Day”/ Students will work independently on their essay drafts*

**Synopsis:** I will return students’ daily journals. For the “Do Now” activity, students will provide a possible opening sentence for their essay, explaining how it grabs the attention of the reader. Students will also document on SMART goal in their daily journals that they will meet by the end of class. Following the “Do Now,” I will lead students in guided instruction in which we will revisit effective essay structure. Additionally, I will provide students with the rubrics for their analytical essays, and I will clearly state and discuss my expectations for their essays. I will also hold an open discussion with students where we will decide on an explicit, collective goal to be met by the end of class. As students work, I will set up a conference station in the back of the room for students who want/need more explicit instruction, need help following their SMART goal, or would just like feedback on the contents of their paper thus far. In the last 5 minutes of class, I will

ask students to reflect on the progress they made on their essays in class. For homework, students will finish the first draft of their essay if they did not already finish in class. They will need to bring either a hard or soft copy of their completed 1<sup>st</sup> draft to class the following day to receive peer feedback.

*October 4 + “Polishing Prose”/ Students will engage with peer review and begin the revision process*

**Synopsis:** In a “Do Now” activity, students will respond to the following prompt: **“Reflect on areas of your essay that need further development. What kind of feedback would be most helpful in guiding you through the revision process of this area? Why do you think that type of feedback would be helpful?”**

After responding to the “Do Now” prompt, we will revisit the essential elements of effective peer feedback; I will discuss peer review/feedback guidelines with students, highlighting what students should be looking for as they review, “good” and “bad.” On the whiteboard, I will provide students with example sentence starters to use during the review process (**“Think about expanding on this idea by...”**; **“I noticed...”**; **“This statement could be stronger if...”**; **“The evidence you used here is effective because...”** **“I liked...”**; **“This area could be improved by...”**; etc.) Students will be put into pairs and exchange essays, providing explicit feedback on claims, organization, clarity, commentary, and evidence. As students engage with reviewing partner work, I will circle the room, offering guidance and feedback and answering questions when needed. In the last 5-10 minutes of class, students will reflect on the feedback they received from their partners, taking note of the top 2 areas in need of further development. In their daily journals, they will list these areas and write down at least 3 strategies for each that they plan to use when revising their drafts. For homework, students will revise drafts focusing on peer feedback. They should focus on strengthening their thesis and topic sentences, enhancing evidence and commentary, and improving organization/essay flow, and clarity when/if needed.

*October 5 + “The Final Countdown”/ Students will revisit essay structure, focusing on introductions, conclusions, and transitions*

**Synopsis:** To begin class, students will engage with the following “Do Now” prompt: **“Write one sentence you think would be powerful to end your essay with, explaining why it might leave an impact on your reader.”** Following the “Do Now” activity, I will facilitate a mini lesson, providing an overview of effective

introductions, conclusions, and transitions. I will provide examples of “effective” and “ineffective” aspects of these essay parts, guiding students in identifying these aspects. I will also model “effective” introduction, conclusion, and transition writing by crafting brief examples of each on the digital whiteboard and verbalizing my decisions. Students will follow along, documenting my decisions in their journals to reference as they work on their own essays. We will then transition into another short peer review session; students will be placed into pairs and share their introductions and conclusions with their partners. They will provide feedback based on the contents of the mini lesson. Then, for the remainder of the class period, students will edit their introductions, conclusions, and transitions based on peer feedback. I will circle the room to provide support and/or guidance where/when needed. As homework, students will finish their revisions and submit their draft for teacher review.

*October 6 + “**Crossing the Finish Line**”/ Students will evaluate my feedback and complete the final drafts of their essay for grading*

**Synopsis:** At the beginning of this class period, the “Do Now” activity will simply ask students to take out their devices (Chromebooks?) and begin working quietly on their final drafts, using my feedback to complete their essays. For the remainder of the period, students will work silently and independently on their essays. At the back of the room, I will set up a conference station for students who need support, guidance, or who have questions. Students will utilize the entire class period to work on their final drafts. As homework, students will continue to work on their final drafts, which will be due at midnight. If needed, students may be given an extension; a date and time will be negotiated, but the latest they will be able to turn in the essay for full credit will be the following Sunday night at 5pm.

*October 7 + ““**Evaluating the Bigger Picture**”/ Students will participate in class discussion reflecting on the novel, unit, and writing process*

**Synopsis:** In a “Do Now” activity, students will reflect on how the themes of *Animal Farm* connect to contemporary society, providing 2-3 examples of modern-day issues/ideas that Orwell’s messaging might critique or reflect. Following the “Do Now,” we will revisit the EQ of the unit and consider connections between themes, Orwell’s messaging, and contemporary parallels. Continuing, I will lead students in a class

discussion concerning Orwell's messaging in the contemporary context, examining and critiquing our modern society similar to how Orwell critiqued his modern society when writing *Animal Farm*. In closing, students and I will each share one key takeaway from the novel that we deem relevant to today's world. For homework, students will reflect on Orwell's lessons and critiques in their daily journals.

Week #9: (October 10) + Focus (*Watching the Movie*)

*October 10 + Watching the Movie*

**Synopsis:** To complete the unit, students will watch the 1954 animated film adaptation of *Animal Farm*!

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### The Professional Portfolio Rubric

Criteria	Below	Satisfactory	Meets	Exceeds
<b>Design</b> (5, 7, 8, 10)	Some issues with design in terms of functionality, professionalism, and connections.	Design is functional, mostly professional appearance, some connected parts.	Solid design choices, professional appearance, parts connected.	Purposeful design, professional appearance, parts connected to the whole.
<b>Organization</b> (0, 3, 4, 5)	Missing table of contents.	Multiple errors on table of contents.	One error on the table of contents.	Accurate table of contents.
<b>Resume/CV</b> (5, 7, 8, 10)	Multiple errors in terms of resume layout and/or language rules, some qualifications are not listed clearly.	A few errors in following resume layout and/or language rules, qualifications are clear but not detailed.	Conforms to the basic resume rules in terms of layout and language, qualifications are covered well.	Shows mastery of resume rules in terms of layout and language, thorough coverage of qualifications.
<b>Reading &amp; Literature Teaching Philosophy</b> (5, 7, 8, 10)	More reflection and clarity could be used to fully explain your teaching principles, does not specifically address your pedagogical beliefs concerning reading, under length.	Overall a solid reflection of your principles but unclear at points, does not fully address your pedagogical beliefs concerning the teaching of reading, meets length requirement.	A good reflective piece utilizing some clear examples, captures your principles, a solid focus on your pedagogical beliefs concerning the teaching of reading, meets length.	Highly reflective, not overtly abstract, captures your basic principles, focuses primarily on your pedagogical beliefs concerning the teaching of reading, meets length.
<b>Literacy Narrative</b> (5, 7, 8, 10)	Literacy narrative or connections to current literary knowledge unclear or incomplete. Appendices may be incomplete or lacking.	Literacy narrative is detailed, but may lack coherent connections to current literary knowledge. Appendices complete.	Detailed narrative and application to current levels of expertise. Completed and detailed appendices.	Detailed and compelling narrative and insightful application to current levels of expertise. Complete and detailed appendices.
<b>Clinical Experience Essay</b>  *MUST attach EIU's Scoring Rubric*  (0, 5, 15, 20)	The field work experience is not clearly documented here and/or course materials are not utilized in the reflection process. Under length. Fulfills little to none of EIU's reflection criteria. Does not address the following: cultivating a learning environment, reflective/collaborative teaching practices, fostering critical thinking, connecting curriculum to society, and integrating the arts/humanities. EIU Scoring Rubric is missing.	Discussion of field work is present but is awkwardly discussed and/or combined with the course materials, more reflection on self and profession would better this piece. Fulfills some of EIU's reflection criteria. Hits on some of the following items: cultivating a learning environment, reflective/collaborative teaching practices, fostering critical thinking, connecting curriculum to society, and integrating the arts/humanities.	Combines discussion of field work experience and course materials into an interesting discussion period with some reflection on self and profession. Fulfills most of EIU's reflection criteria. Hits on five of six of the following items: cultivating a learning environment, reflective/collaborative teaching practices, fostering critical thinking, connecting curriculum to society, and integrating the arts/humanities.	Weaves detailed field work and course studies into an interesting discussion piece, demonstrates reflection on self and profession. Fulfills all of EIU's reflection criteria discussing a teacher's role in cultivating a learning environment that capitalizes on cultural diversity, inspires critical thinking, connects curriculum to current society, and integrates arts, humanities, and media into the other threads of Language Arts.
<b>Unit Plan</b> (0, 5, 15, 20)	Shows some weakness in unit and lesson design.	Shows a basic understanding of unit and lesson design.	Shows advanced understanding of unit and lesson design.	Shows mastery of unit and lesson plan design.
<b>Professional Membership</b> (0, 0, 0, 10)	Evidence is not provided here.	--	--	Evidence provided here.
<b>Language / Mechanics</b> (0, 2, 3, 5)	Multiple oversights in terms of proofreading and language usage.	Some proofreading errors and language issues.	A few proofreading errors, college level writing.	Flawless proofreading, college level writing.