English I

Transitional Curriculum
REVISED 2012

English I

Table of Contents

2012 Louisiana Transitional Comprehensive Curriculum
Course Introduction

The Louisiana Department of Education issued the first version of the *Comprehensive Curriculum* in 2005. The *2012 Louisiana **Transitional** Comprehensive Curriculum* is aligned with Grade-Level Expectations (GLEs) and *Common Core State Standards (CCSS) as outlined in the 2012-13 and 2013-14 Curriculum and Assessment Summaries posted at http://www.louisianaschools.net/topics/gle.html. The Louisiana Transitional Comprehensive Curriculum* is designed to assist with the transition from using GLEs to full implementation of the CCSS beginning the school year 2014-15.

Organizational Structure
The curriculum is organized into coherent, time-bound units with sample activities and classroom assessments to guide teaching and learning. Unless otherwise indicated, activities in the curriculum are to be taught in 2012-13 and continued through 2013-14. Activities labeled as 2013-14 align with new CCSS content that are to be implemented in 2013-14 and may be skipped in 2012-13 without interrupting the flow or sequence of the activities within a unit. New CCSS to be implemented in 2014-15 are not included in activities in this document.

Implementation of Activities in the Classroom
Incorporation of activities into lesson plans is critical to the successful implementation of the Louisiana Transitional Comprehensive Curriculum. Lesson plans should be designed to introduce students to one or more of the activities, to provide background information and follow-up, and to prepare students for success in mastering the CCSS associated with the activities. Lesson plans should address individual needs of students and should include processes for re-teaching concepts or skills for students who need additional instruction. Appropriate accommodations must be made for students with disabilities.

Features
Content Area Literacy Strategies are an integral part of approximately one-third of the activities. Strategy names are italicized. The link (view literacy strategy descriptions) opens a document containing detailed descriptions and examples of the literacy strategies. This document can also be accessed directly at http://www.louisianaschools.net/lde/uploads/11056.doc.

Underlined standard numbers on the title line of an activity indicate that the content of the standards is a focus in the activity. Other standards listed are included, but not the primary content emphasis.

A *Materials List* is provided for each activity and *Blackline Masters (BLMs)* are provided to assist in the delivery of activities or to assess student learning. A separate Blackline Master document is provided for the course.

The *Access Guide to the Comprehensive Curriculum* is an online database of suggested strategies, accommodations, assistive technology, and assessment options that may provide greater access to the curriculum activities**.** This guide is currently being updated to align with the CCSS. Click on the *Access Guide* icon found on the first page of each unit or access the guide directly at http://sda.doe.louisiana.gov/AccessGuide.

English I

Unit 1: The Short Story

Time Frame: Approximately five weeks

Unit Description

This unit focuses on reading and responding to a variety of short stories, both classic and contemporary, and applying a variety of reading and comprehension strategies. Development of compositions that interpret and analyze short story elements and use of self-assessment and peer review to edit preliminary drafts and produce final products are essential elements of this unit. Written responses to a variety of writing topics in a journal/learning log; grammar instruction differentiated for students' specific needs; independent reading instruction and monitoring; definition of vocabulary words within the context of the literature and appropriate use of the words in self-generated sentences; and listing of important literary terms are ongoing.

Student Understandings

Students can identify characteristics that are unique to the short story genre. They recognize that literary devices enhance the meaning of a literary work, and that employing literary devices in written work and group projects will likewise enhance student work. Readers draw independent inferences from text and relate those inferences to personal experience(s).

Guiding Questions

1. Can students show how the author's use of literary devices and figurative language expresses and affects meaning?
2. Can students identify plot elements (e.g., exposition, rising action, climax) and explain how they contribute to the interest, conflict, or suspense of a story?
3. Can students develop complex compositions applying standard rules of usage and sentence formation?
4. Can students cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text?
5. Can students determine a theme or central idea of a text and analyze in detail its development over the course of the text?
6. Can students use a variety of strategies to extend vocabulary?

Unit 1 Grade-Level Expectations (GLEs) and ELA Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	**GLE Text and Benchmarks**
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03d.	Identify and explain the significance of literary devices, including flashback (ELA-1-H2)
03h.	Identify and explain the significance of literary devices, including oxymoron (ELA-1-H2)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting information in texts, including televised news, news magazines, documentaries, and online information (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
17b.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2)
18c.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)
18d.	Develop complex compositions using writing processes, including conferencing (e.g., peer and teacher) (ELA-2-H3)
18e.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H5)

20a.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including• literary devices such as student-composed oxymoron, touches of sarcasm, and/or irony (ELA-2-H5)
20b.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including• vocabulary and phrasing that reflect an individual character (voice) (ELA-2-H5)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23a.	Apply standard rules of usage, including making subjects and verbs agree (ELA-3-H2)
23b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
24b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
24d.	Apply standard rules of mechanics, including using standard capitalization for names of political and ethnic groups, religions, and continents (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
27.	Use standard English grammar, diction, and syntax when responding to questions, participating in informal group discussions, and making presentations (ELA-4-H1)
28a.	Select language appropriate to specific purposes and audiences when speaking, including delivering informational/book reports in class (ELA-4-H1)
28c.	Select language appropriate to specific purposes and audiences when speaking, including participating in class discussions (ELA-4-H1)
33.	Deliver clear, coherent, and concise oral presentations about information and ideas in texts (ELA-4-H4)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)

35c.	Participate in group and panel discussions, including evaluating the effectiveness of participant's performance (ELA-4-H6)
36b.	Identify and use organizational features to locate relevant information for research projects using a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
38.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, and coverage) (ELA-5-H2)
42b.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including preparing bibliographies and/or works cited list (ELA-5-H5)
43.	Analyze information found in a variety of complex graphic organizers, including detailed maps, comparative charts, extended tables, graphs, diagrams, cutaways, overlays, and sidebars to determine usefulness for research (ELA-5-H6)

ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.5	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.
RL.9-10.10	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.
Reading Standards for Informational Text	
RI.9-10.10	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.
Writing Standards	
W.9-10.7	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.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. 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]"). b. 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").

W.9-10.10	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.

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 09e, 11a, 11d, 11e; CCSS: RL.9-10.1, RL.9-10.2, RL.9-10.10, RI.9-10.10)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. Responses may be initiated through a variety of strategies, including response logs, summarizations, dialogue letters or journals/*learning logs*, (vlsd) informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must be encouraged to go beyond summarizing in subsequent responses if they are to meet the GLEs and CCSS listed above. Specifically, the teacher should facilitate reflection at the higher levels of Bloom's Taxonomy by providing reflective prompts which require students over the course of the text to do the following:
- cite textual evidence to support analysis of what the text says explicitly,
- determine a theme or central idea of a text and analyze in detail its development, including how it emerges and is shaped and refined by specific details, or
- analyze how complex characters (e.g., those with multiple or conflicting motivations) develop throughout the text.

Lists of the works students read should be maintained and monitored for variety (of genres), appropriateness (of complexity), and progress. Essentially, students will gain experiences as readers and demonstrate an ability (through writing and class discussions) to read and comprehend literature and literary nonfiction of grade 9 complexity by the end of grade 9.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01d, 22a, 22b, 26)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated introduction to the dictionary, students will keep a vocabulary list of new words or phrases (both student-generated and teacher-selected) encountered in reading. For each word, students will record the sentence in which the word was found, identify figurative or connotative meanings, and suggest a synonym based on the context in which the word is used.

Sample Vocabulary Chart

	Sentence in which word occurs (underline word)	Figurative/ Connotative Meaning?	Synonym
1			
2			

Periodically, students will be instructed to verify the preliminary determination (i.e., the suggested synonym) of the meaning of a word or phrase by consulting general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine its precise meaning. (Ultimately, students must demonstrate independence in gathering vocabulary knowledge.)

Students will, at the conclusion of the unit, select five words, research their etymology, and illustrate the words (see samples at http://www.kid-at-art.com/htdoc/lesson70.htm or simply illustrate a difficult word like *elucidate* by drawing a small group of people gathered around one person who is telling a story) on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a short story read in class and incorporate at least one of the words studied. Students will demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing, focusing on avoiding common errors, such as fragments and run-on sentences and verifying spelling using a variety of resources.

Activity 3: Writing Prompts to Assess Understanding of Text **(Ongoing) (GLEs: 21d, 35a; CCSS: W.9-10.9a, W.9-10.9b, W.9-10.10)**

Materials List: pen, *learning log* (vlsd) notebooks, index cards

Students will write routinely over extended time frames (time for research, reflection, and/or revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The teacher will create *SPAWN* (vlsd) prompts as students prepare to learn new information from texts or reflect on what has been learned. *SPAWN* is an acronym that stands for five categories of writing options (*Special Powers, Problem Solving, Alternatives Viewpoints, What If,* and *Next*). Using these categories, the teacher can create numerous prompts which require students to draw evidence from literary or informational texts to support analysis, reflection, and/or research.

Additionally, the teacher may have students write *learning log* (view literacy strategy descriptions) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs* (vlsd), students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities. The ability to initiate and participate effectively, building on others' ideas and expressing their own clearly and persuasively, in a range of collaborative discussions (e.g., one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues is an essential college and career readiness skill for students.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: <u>22a</u>, <u>22b</u>, <u>22c</u>, <u>24a</u>, <u>24b</u>, <u>24d</u>, <u>25</u>)

Materials List: writing samples

The teacher will facilitate a classroom discussion at the beginning of an activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e., using commas to set off appositives or parenthetical phrases; using quotation marks to set off titles of short works; using standard capitalization for names; using correct spelling conventions). Discussion will be based on the common errors in student writing samples (ongoing),and skill-specific mini-lesson activities will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation.

<u>Sample Mini-lesson</u>
The teacher will write on the board:
- the definition for *sentence fragment* (a group of words that is punctuated as if it were a complete sentence but that does not contain both a subject and a verb or express a complete thought)
- four sentences
  1. Has one of the most interesting autobiographies!
  2. Ernest Gaines a Louisiana writer.
  3. Landing at the airport.
  4. With great courage on the football field.

As a class, identify the subject and verb in each sentence (You won't find them in 3 or 4!)
Then as a class or individually, complete/correct the sentences. If time allows, identify the other parts of the sentence.

Activity 5: Development of Story Elements Over the Course of Texts (GLEs: 02a, 09e, 11e, 21d, 23a, 23g; CCSS: <u>RL.9-10.1</u>)

Materials List: pen, *learning log* (vlsd) notebooks, chart paper or poster board, short story with emphasis on conflict, Story Development BLM

Students will write a learning log (vlsd) entry based on this prompt: Describe a conflict you recently experienced and how it was resolved. After a class discussion of individual experiences, the teacher will identify and discuss conflicts (e.g., man against man, man against self, man against society, man against nature) in short stories. After reading a short story (see suggestions below or <u>CCSS Appendix B: Text Exemplars</u>), students will identify the type of conflict central to the story's development and independently construct a *graphic organizer* (<u>view literacy strategy descriptions</u>) citing strong and thorough textual evidence to support an analysis of the conflict's role in advancing character and/or plot development. Constructing a branching, hierarchical chart (graphic organizer) would help students to organize complex ideas, concepts, and information in order to make important connections and display those connections in a visual and logical form. (See the Story Development BLM.) Finally, students will write an essay in

which they cite textual evidence to discuss either how the conflict helps to develop a character throughout the text (including the author's use of direct and indirect characterization), how the conflict helps to develop the plot throughout the text, or both, applying standard rules of grammar, usage, and mechanics, and focusing on using all parts of speech and subject-verb agreements appropriately.

*Stories with an emphasis on conflict:
    Connell, Richard, "The Most Dangerous Game"
    Glaspell, Susan, "A Jury of Her Peers"
    Henry, O., "The Gift of the Magi"
    Ish-Kishor, Sulamith, "Appointment with Love"
    Markham, Beryl, "Brothers are the Same"
    Munro, H.H., "The Interlopers"

Activity 6: Plotting the Story (GLEs: 02b, 11d, 27, 33, 35b)

Materials List: short story with emphasis on plot*, graphic organizer

The teacher will facilitate a review and discussion of the plot of a short story and will model creating a flow chart of the major points of action.

Students will work in cooperative groups or as a whole group (possibly using the same short story that was examined in Activity 7) to identify the main parts of plot (e.g., exposition, inciting incident, development, climax, resolution, denouement) and to explain the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader.

Using this information, each group will create a flow chart or some other *graphic organizer* (vlsd) of the plot sequence for the assigned short story, critique the development of ideas, and present the information to the class, using standard English grammar, diction, and syntax to deliver a clear, coherent, and concise presentation about plot development.

*Stories with an emphasis on plot structure:
        Bambara, Toni Cade, "The Lesson"
        de Maupassant, Guy, "The Necklace"
        Jackson, Shirley, "The Lottery"
        Poe, Edgar Allan, "The Tell-Tale Heart"

Activity 7: Character Analysis and Development Composition (GLEs: 09e, 11e, 18d, 18e, 18f, 23b; CCSS: RL.9-10.1, W.9-10.9a)

Materials List: pen, paper, short story with emphasis on characterization, Writer's Checklist (http://www.doe.state.la.us/lde/uploads/10109.pdf)

Students will create a modified *word grid* (view literacy strategy descriptions) to aid in discovering the shared and unique qualities of characters in a short story. Students should draw evidence from the literary text to support analysis and reflection in the expository essay to follow. Teachers should label columns to meet lesson objectives. Students should insert information during the reading of a text.

Example:

Short Story Word Grid (Character)	Physical Appearance	Personality Traits	Motivation (What does he/she want?)	Result (What does the character do to attain the goal?)
Character #1				
Character #2				
Character #3				

After reading a suggested text (see below) and completing the *word grid*, students will engage in a think-pair-share activity (complete map, discuss/revise with partner, and share responses). As a whole class, students will discuss responses to build class understanding and cite specific examples from the story as support for each column of the chart. These ideas and notes will be used to develop a multiparagraph expository composition that includes strong and thorough textual evidence to support analysis of the development of a student-selected character from the short story. The essay should include well-chosen, relevant facts, concrete details, quotations, or other information necessary to further the audience's understanding of the topic. As part of the writing process (planning, revising, editing, rewriting, or trying a new approach), students will utilize a writer's checklist (available at http://www.louisianaeoc.org/Documents/EngIIWritersChecklist.pdf) for peer and self-evaluation to revise and edit their compositions, focusing on using verbs in appropriate tenses. They will produce a final draft for publication.

*Stories with an emphasis on characterization:
     Bambara, Toni Cade, "Geraldine Moore, The Poet"
     Gayle, Zona, "Bill's Little Girl"
     Jackson, Shirley, "The Possibility of Evil"
     O'Brien, Tim, "Where Have You Gone, Charming Billy?"
     Tan, Amy, "Two Kinds"

Activity 8: Web Search and Note-Taking to Compare Fictional and "Real" Characters (GLEs: 11a, 11b, 36b, 37b, 38, 42b; CCSS: W.9-10.7)

Materials List: computers, *split-page note taking* form, index cards, Specific Assessment Checklist BLM, sample electronic source citation

The teacher will review steps of the research process, including assessing the usefulness of information, using note cards, and documenting borrowed information. Students will gather relevant information by accessing the Internet using database keyword searches and search engines to locate two reliable, valid electronic sources with information about a real-life person comparable to a fictional character from a short story. If computer access is limited, research may be conducted in the school's media center. Students will then take notes from the sources using *a split-page note taking* format (view literacy strategy descriptions) to organize information and synthesize multiple sources on the subject.

Sample *Split-Page Note taking*:

Name:	Period:
Characteristics of _____ (Fictional Person).	Characteristics of _____ (Real Life Person) w/Source
Strong Work Ethic	
Determined	
Humble	

During this activity, use the Specific Assessment Checklist BLM to observe students throughout the activity. When a student exhibits, demonstrates, or completes the desired behaviors, place a check mark next to the student's name under the appropriate heading.

After conducting this short research project by gathering relevant information from digital sources and assessing the usefulness of the data collected, students will summarize significant facts on note cards, provide a correct citation for each electronic source, and submit for teacher evaluation.

Activity 9: Character Comparison Composition (GLEs: 09e, 17b, 28a, 33, 42b, 43)

Materials List: pen, paper, graphic organizer, Specific Assessment Comparison Essay Rubric BLM

Using the information from Activity 8, the students will complete a visual illustration/*graphic organizer* (view literacy strategy descriptions). Samples of the comparison of the two characters as a prewriting activity may be found at http://www.teachervision.fen.com/graphic-organizers/printable/6293.html or http://www.edhelper.com/teachers/graphic_organizers.htm. Using this information, students will develop a multiparagraph essay that compares the real-life person to the fictional character. The essay should include the following: a clearly stated topic; relevant/useful information from texts (integrated selectively to maintain the flow); vocabulary selected to clarify meaning, create images, and set a tone; formal style; an appropriate conclusion; and a correct citation for the electronic sources. A rubric should be developed to verify attention to each of the essay requirements listed above (see Sample Assessments). Students will follow steps in writing processes to self-edit and peer edit, revise, and produce a final draft. They will then present and discuss the comparisons in a clear, coherent, and concise manner, making sure to select language appropriate for presenting and then discussing the research.

Activity 10: Literary Element Poster Presentation (GLEs: 03d, 03h, 09e, 33, 35c; CCSS: RL.9-10.2, RL.9-10.5)

Materials List: short story with emphasis on literary device(s)*, posters, markers

After reading a short story (see below), students will work in cooperative groups to analyze and interpret a self-selected literary element (e.g., theme, plot, characterization) or device (e.g., oxymoron, flashback). Students should focus on how *elements* develop over the course of a text

or how authors use devices to create certain effects (e.g., mystery, tension, surprise). After creating a written summary of findings, students will create a visual representation of their analysis on a poster, prepare and deliver an oral presentation/explanation of the poster, and fill out an evaluation form (see **Activity-Specific Assessments below**) for at least two peer presentations. As an ongoing activity, the class will begin a "word wall" where it will post (on posters, bulletin board, newsprint) each new literary term, along with an abbreviated definition that they encounter throughout the year.

* Stories with an emphasis on literary devices:

Irony:	Fisher, Rudolph, "Miss Cynthie"
	Henry, O., "The Gift of the Magi"
	Valenzuela, Luisa, "The Censors"
	Vonnegut, Jr., Kurt, "The Lie"
Symbolism:	Hurst, James, "The Scarlet Ibis"
	Lessing, Doris, "Through the Tunnel"
Flashback:	Chekhov, Anton, "The Bet"
	McLean, David, "Marine Corps Issue"
Imagery:	London, Jack, "To Build a Fire"

Activity 11: The Theme (GLEs: 09e, 11a, 12a, 22b, 28c, 33; CCSS: RL.9-10.2)

Materials List: pen, *learning log* (vlsd) notebooks, short story with emphasis on theme

Since this activity relies heavily on effective group discussions, an explanation of the importance of the following requirements should precede student interaction:

- having read the story being discussed
- building on others' ideas and expressing your own clearly and persuasively
- referring to evidence from texts to stimulate a thoughtful, well-reasoned exchange of ideas
- posing and responding to questions that relate to the topic
- inviting others into the discussion
- responding thoughtfully to diverse perspectives
- making new connections in light of the evidence and reasoning presented

After reading a short story independently, students will brainstorm possible themes and share their responses in a small-group or whole-class discussion. Independently or in small groups, students will identify a major theme and provide evidence (four to six text-supported details) that supports the development of that theme through the text.

They will next present their findings to the whole class and explain their reasons for each choice. Finally, each student will compose both a statement of what he/she considers to be the main theme of the story and an explanation of text-supported details that support the development of that theme through the text.

*Stories with an emphasis on theme:
> Dell, Floyd, "The Blanket"
> Hurst, James, "The Scarlet Ibis"
> Tan, Amy, "Two Kinds"

Activity 12: Writing a Short Story (GLEs: <u>17b</u>, 18c, 18d, 18e, 18f, 20a, 20b, 23g, 25)

Materials List: pen, learning log, notebooks, paper, Short Story Rubric BLM

At the end of the short story unit, if time remains, the students will engage in four types of writing designed to aid in creating a short story. First, the students will employ *stream of consciousness writing* by simply writing about anything that pops into their heads for a ten-minute period. The teacher should caution them not to stop, reread, or rewrite. Next, through *conversation writing*, they will make up a conversation between two or more people. This writing should consist of direct dialogue only. Again, they should not stop to correct or rewrite. Then, using *memory writing*, students will recall a particularly vivid memory of the past.

The teacher should encourage them to describe this memory fully, and ask them to figure out and write down their reason for "choosing" to remember this particular occurrence. At this point, students may be encouraged to correct or rewrite should they feel this is necessary.

Finally, students will read through their preliminary writings to find something they want to write about in short story form (incorporating life experiences in their writings). The teacher should remind them of the elements of a short story and suggest that they think of endings to their stories first. (They will then know where they are headed and can write toward the ending.) The teacher should next provide and review the Short Story Rubric BLM emphasizing the importance of the following:

- Engaging the reader with a smooth progression of experiences or events
- Using narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters
- Using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Providing a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative

Upon completion of first draft, students will revise and edit their stories using all parts of speech appropriately, using correct spelling conventions, and using quotations properly to punctuate dialogue. They will then share finished stories with the class. Students should be encouraged to identify the elements of the short story addressed in this unit in one another's writing. Short stories could be compiled in a literary magazine.

<center>**Sample Assessments**</center>

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The student will use activity-specific checklists for both self- and peer-evaluation.
- The student will create visual representations that
  - ➢ address the assigned topic
  - ➢ show evidence of time and effort
  - ➢ engage the viewer/elicit responses
  - ➢ are neat and error free
- The student will answer questions designed to evaluate the reliability of websites each time he/she accesses the web.

Activity-Specific Assessments

- Activity # 8: Students will engage in a research process that will include the following:
  - ➢ accessing the web
  - ➢ locating two reliable sources
  - ➢ taking notes from sources
  - ➢ summarizing significant facts on note cards
  - ➢ providing correct citations
  - ➢ reporting findings to class

  A checklist could be created for both teacher and student monitoring of ongoing progress research process. **See Blackline Master (BLM): Specific Assessment Checklist.**

- Activities # 9: Students will develop a multiparagraph composition essay to be evaluated according to the following criteria:
  - ➢ a clearly stated central idea
  - ➢ formal style
  - ➢ relevant information from texts
  - ➢ vocabulary selected to clarify meaning, create images, and set a tone
  - ➢ appropriate conclusion
  - ➢ correct citation for the web source(s)

  A rubric may be constructed utilizing the above criteria. **See Blackline Master (BLM): Specific Assessment Comparison Essay Rubric**

- Activity # 10: Students will work independently or in a small group to select a theme and present it to the class. The teacher will provide self- and peer-evaluation response questions.
  Self-evaluation questions will include the following:
  - ➢ How could you have improved the process you used in creating the project?
  - ➢ What type of effort did you put into this presentation?
  - ➢ What did you learn through this project that you didn't know before?
  Peer-evaluation questions will include the following:
  - ➢ What was the strongest statement in the presentation? Why?
  - ➢ Where could the presenter have provided more information?
  - ➢ What questions do you still have concerning the topic?

- <u>Activity #12</u>: Students will engage in four types of writing designed to aid in creating a short story.
  The activity could be evaluated using a rubric designed to measure the following:
  - ➤ completion of 3 prewriting activities
  - ➤ organization/story elements
  - ➤ word usage, spelling, and punctuation

  See Blackline Master (BLM): Short Story Rubric

English I
Unit 2: Nonfiction

Time Frame: Approximately six weeks

Unit Description

This unit focuses on reading and responding to nonfiction literature and applying a variety of reading and comprehension strategies. In addition, the writing activities require analysis and application of different aspects of nonfiction literature and an examination of its relationship to real-life experiences. The ongoing activities addressed in Unit 1 will continue.

Student Understandings

Students recognize nonfiction as a type of literature that deals with real people, events, and experiences and is based on fact instead of on imaginary events. Students interpreting and analyzing nonfiction literature will acquire useful information that may cause students to be more effective in their decision-making and in developing well-supported responses to text.

Guiding Questions

1. Can students determine the main idea of the work and the effectiveness of the support provided by the author?
2. Can students conduct an analysis of nonfiction literature to reveal the author's purpose, attitude, and view of life?
3. Can students explain the impact of an author's point of view on the tone and meaning of nonfiction text?
4. Can students locate, analyze, and synthesize information from a variety of non-fiction texts?
5. Can students determine how the experiences described in the essay (or other nonfiction literature) relate to a real-life experience or other texts?

Unit 2 Grade-Level Expectations (GLEs) and ELA Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	**GLE Text and Benchmarks**
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and

**Grade-Level Expectations**
GLE #	**GLE Text and Benchmarks**
	use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03f.	Identify and explain the significance of literary devices, including sarcasm/irony (ELA-1-H2)
09a.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including essays by early and modern writers (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
09f.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including biographies and autobiographies (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting information in texts, including televised news, news magazines, documentaries, and online information (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
14b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
16a.	Develop multiparagraph compositions organized with a clearly stated central idea or thesis statement (ELA-2-H1)
16b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
16c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)
16d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
17d.	Develop complex compositions on student- or teacher-selected topics that are

	Grade-Level Expectations
GLE #	**GLE Text and Benchmarks**
	suited to an identified audience and purpose and that include clear voice (individual personality) (ELA-2-H2)
18a.	Develop complex compositions using writing processes, including selecting topic and form (e.g., determining a purpose and audience) (ELA-2-H3)
18b.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)
18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
18g.	Develop complex compositions using writing processes, including publishing using technology (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
20a.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including literary devices such as student composed oxymoron, touches of sarcasm, and/or irony (ELA-2-H5)
20b.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including vocabulary and phrasing that reflect an individual character (voice) (ELA-2-H5)
20c.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including a variety of sentence lengths and structures, including simple, compound, and complex (ELA-2-H5)
21b.	Write for various purposes, including letters to the editor (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
24b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
24c.	Apply standard rules of mechanics, including using colons preceding a list and after a salutation in a business letter (ELA-3-H2)
24d.	Apply standard rules of mechanics, including using standard capitalization for names of political and ethnic groups, religions, and continents (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)

28c.	Select language appropriate to specific purposes and audiences when speaking, including participating in class discussions (ELA-4-H1)
33.	Deliver clear, coherent, and concise oral presentations about information and ideas in texts (ELA-4-H4)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
36a.	Identify and use organizational features to locate relevant information for research projects using a variety of resources, including print resources (e.g., prefaces, appendices, annotations, citations, bibliographic references) (ELA-5-H1)
37a.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
37c.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including other media sources (e.g., community and government data, television and radio resources, and other audio and visual materials) (ELA-5-H2)
38.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, and coverage) (ELA-5-H2)
39a.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including formulating clear research questions (ELA-5-H3)
39b.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including gathering evidence from primary and secondary sources (ELA-5-H3)
39d.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of formal papers or presentations (ELA-5-H3)
42a.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including using parenthetical documentation to integrate quotes and citations (ELA-5-H5)
42b.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including preparing bibliographies and/or works cited list (ELA-5-H5)
43.	Analyze information found in a variety of complex graphic organizers, including detailed maps, comparative charts, extended tables, graphs, diagrams, cutaways, overlays, and sidebars to determine usefulness for research (ELA-5-H6)

ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.10	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.
Reading Standards for Informational Text	
RI.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.
RI.9-10.2	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.
RI.9-10.9	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.
RI.9-10.10	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.

CCSS#	CCSS Text
Writing Standards	

W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
	    a. 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.
	    b. 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.
	    c. 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.
	    d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

W.9-10.7	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.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. 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]"). b. 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").
W.9-10.10	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.
Speaking and Listening Standards	
SL.9-10.1a	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. a. 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.

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, <u>09e</u>, 11a, <u>11d</u>, 11e; CCSS: <u>RL.9-10.1</u>, RL.9-10.2, <u>RL.9-10.10</u>, <u>RI.9-10.10</u>)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected, fiction and non-fiction, by providing time for Sustained Silent Reading (SSR) daily. Responses may be initiated through a variety of strategies, including response logs, dialogue letters or journals/*learning logs* (vlsd*)*, informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs and CCSS listed above. Specifically, the teacher should facilitate reflection at the higher levels of Bloom's Taxonomy by providing reflective prompts which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly,
- determine a theme or central idea of a text and analyze in detail its development, including how it emerges and is shaped and refined by specific details, or
- analyze how complex characters (e.g., those with multiple or conflicting motivations) develop throughout the text.

Lists of the works students read should be maintained and monitored for variety (of genres), appropriateness (of complexity), and progress. Essentially, students will gain experiences as readers and demonstrate an ability to read and comprehend literature and literary nonfiction of grade 9 complexity by the end of grade 9.

Activity 2: Vocabulary Study (Ongoing) (GLEs: <u>01a</u>, 01d, 22a, 22b, <u>26</u>)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated reminder regarding dictionary usage, students will keep a vocabulary list of new words or phrases (both student-generated and teacher-selected) encountered in reading. For each word, students will record the sentence in which the word was found, identify figurative or connotative meanings, and suggest a synonym based on the context in which the word is used.

Sample Vocabulary Chart

	Sentence in which word occurs (underline word)	Figurative/ Connotative Meaning?	Synonym
1			
2			

Periodically, remind students to verify the preliminary determination (i.e., the suggested synonym) of the meaning of a word or phrase by consulting general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine its precise meaning. (Ultimately, students must demonstrate independence in gathering vocabulary knowledge.) Students will then use the word or phrase correctly in a self-generated sentence, paying special attention to the use of detailed context that provides the necessary *who, what, when, where,* and *why* most effective for the study of words or phrases.

Students will, at the conclusion of the unit, select five words, research their etymology, and illustrate the words on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a nonfiction text read in class and incorporate at least one of the words studied. Whenever students are asked to write a paragraph, special attention should be paid to inclusion of a topic sentence. Students will demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing, focusing on avoiding common errors, such as fragments and run-on sentences and verifying spelling using a variety of resources.

Activity 3: Writing Prompts to Assess Understanding of Text (Ongoing) (GLEs: 21d, 35a; CCSS: W.9-10.9a, W.9-10.9b, <u>W.9-10.10</u>)

Materials List: pen, learning logs notebooks, index cards

Students will write routinely over extended time frames (time for research, reflection, and/or revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The teacher will create *SPAWN* (vlsd) prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN*) is an acronym that stands for five categories of writing options (*Special Powers, Problem Solving, Alternatives Viewpoints, What If?,* and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. This kind of writing usually calls for students to anticipate what will be learned that day, as in the following prompts:

> *P - Problem Solving*
> We learned yesterday about author's point of view. After reading the title and first paragraph, discuss the author's point of view and provide evidence from the text to support your analysis of the author's point of view.
> *N – Next*
> We have been discussing the characteristics of non-fiction writing. What can you expect to encounter in this next piece of non-fiction writing?

On other days, conclude the lesson with a *SPAWN* prompt that asks students to reflect on or think more critically about whatever they have just learned:

> *S - Special Powers*

You have the power to abolish one law, rule, or societal norm. Describe what it is you would change, why you would change it, and the consequences of the change
W - What If?
What might have happened if there were no consumer articles or advocates?
A - Alternative Viewpoints
 Imagine you're a famous producer of commercials for new products. Select a product and discuss what you would do to convince that consumer to buy your product.

Additionally, the teacher may have students write *learning log* (view literacy strategy descriptions) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment). These entries should be in the form of organized, coherent paragraphs that include topic sentences, transitional words or phrases, and closing statements.

Along with using *learning log*(vlsd*)*, students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 24a, 24b, 24d, 25)

Materials List: writing samples

The teacher will facilitate a classroom discussion at the beginning of an activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e., using commas to set off appositives or parenthetical phrases; using quotation marks to set off titles of short works; using standard capitalization for names; using correct spelling conventions). Discussion will be based on the common errors in student writing samples (ongoing) and skill-specific mini-lesson activities will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation. Sample mini-lessons can be accessed

online.

Sample Mini-lesson
The teacher will explain the use of semicolons and ask students to explore Dr. King's use of semicolons and their rhetorical significance in "Letter from Birmingham Jail." Any text that features rhetorically significant use of semicolons could be used. Then, students will apply the lesson to their own writing by searching for ways to follow Dr. King's model and use the punctuation mark in their own writing.

This lesson plan was adapted from Angela Petit's "The Stylish Semicolon: Teaching Punctuation as Rhetorical Choice." *English Journal* 92.3 (January 2003): 66-72.

Activity 5: Engaging with Informational Text (GLEs: 11a; CCSS: RI.9-10.2, <u>RI.9-10.1</u>)

Materials List: pen, *learning log* (vlsd) notebooks, short biography, computers with *Biography* website bookmarked

Either individually or in small groups, students will read a biographical account of a contemporary personality; the teacher may download short biographies, videos or interviews from the *Biography* website (www.biography.com) or allow students access to a computer lab to research and select a brief biography. Students will then, either individually or in small groups, determine a central idea and provide an objective summary of the biography, citing **three** strong textual details which support the central idea. After a teacher-facilitated discussion on inferences, students will list **two** inferences drawn from the text. Finally, students will write **one** question they still have about the text. Student responses should be used to guide class discussion which will provide informal teacher assessment of students' understanding of informational text.

*Adapted from Zygouris-Coe, V., Wiggins, M.B., & Smith, L.H. (2004). Engaging students with text: The 3-2-1 strategy. *The Reading Teacher*, *58*(4), 381–38.

Activity 6: Information, Please! (GLEs: 9a, 24c, 24d, 42b)

Materials List: pen, paper, *learning log* (vlsd) notebooks, informational articles/documents*, Process and Product Checklists BLM

The teacher will print, distribute, and explain the Process and Product Checklist Blackline Master in order to set expectations for and to guide students through this activity.

The teacher will also create an *SQPL* (view literacy strategy descriptions) lesson, which may be necessary for struggling readers, by generating a statement related to each article that would encourage students to wonder, challenge, or question. For example, the teacher might use the article entitled "Legalize drugs — all of them" by Norm Stamper, and simply state, "All drugs should be legal." Students then work in pairs or collaborative groups to generate 2-3 questions they would like answered; teacher may circulate and add questions if students have failed to ask

about important information they need to learn. Students should be encouraged to discuss the answers to their questions during shared reading.

After students (in pairs or small groups) have completed reading the informational periodical article, essay, or public document, they will work to prepare a single report that includes the following:

- a statement of the main idea presented by the author
- a list of the key points of the article
- a summary of the author's viewpoint
- an explanation of a connection between information in the article to personal experience and/or other text
- a conclusion about the purpose and effectiveness of the article (analysis of main idea)
- a correct citation for the article

(Alternatively, this report could take the form of a letter to the editor in which students apply standard rules of mechanics, including using colons after a salutation in a business letter and using standard capitalization for proper names)

Groups will present their work to the whole class. Although the group prepares and delivers a single report, each student will individually assess his/her contributions to the process and the group's product (See Process and Product Checklist BLM) for final assessment of the activity.

*Informational articles and documents

> Stamper, Norm, "Legalize drugs — all of them" (*The Seattle Times*)
> Hatch, Cameron, "Why do NBA Fights Get More Press than Other Sports?"
>   (*The Hatch Report*)
> The Gettysburg Address by President Abraham Lincoln
> 9/11 speech by President George W. Bush

2013-2014

Activity 7: He Said What? (CCSS: RI.9-10.9, RI.9-10.10, W.9-10.10, SL.9-10.1a)
This activity replaces Activity 6 in 2013-2014.

Materials List: pen, paper, *learning logs* (vlsd) notebooks, seminal U.S. historical documents
Select two seminal U.S. documents of historical and literary significance in order to compare or contrast themes and/or concepts. Examples are listed at the end of the activity.

In order for students to read and comprehend literary nonfiction of appropriate text complexity, scaffolding may be necessary for struggling readers. *DL-TA* (view literacy strategy descriptions) teaches students to make predictions and continually revisit them as a form of self-monitoring as they read and learn. The goal is to increase student attention, comprehension, and achievement. Call attention to the title and encourage students to make predictions about the text content by asking questions, such as, "What do you expect the main idea of this document to be?" or "From the title, what do you expect the author to say in this piece?" Make a record of student predictions on the board or on chart paper, and ask students to check and revise their predictions

at pre-determined stopping points as you read. Continually ask students to reread the predictions they wrote and change them, if necessary, in light of new evidence that has influenced their thinking. The teacher should continue to model predictions, revisions, and evidence, and ask questions, such as "What do you know so far from this reading?" "What evidence do you have to support what you know?" "What do you expect next?" Students should be encouraged to employ the *DL-TA* process on their own when reading.

Once the reading is complete, have students write a response to the following questions:
- What comparisons can you make between the themes in each text?
- What comparisons can you make between the concepts of each text?
- What contrasts can you make between the themes in each text?

Use student-written responses as the basis for a class discussion. In order to stimulate a thoughtful, well-reasoned exchange of ideas, encourage students to do the following:
- draw explicitly on their preparation and refer to textual evidence,
- evaluate the speaker's point of view and reasoning
- identify any faulty reasoning or exaggerated evidence.

*Sample Documents
- Compare Jonathan Edwards' "Sinners in the Hands of an Angry God," and Patrick Henry's "Speech in the Virginia Convention" (Both used logic, classical images, and restatement effectively.)
- Compare Jefferson's "Declaration of Independence" and King's "Letter from Birmingham Jail"), (Both encouraged protest against tradition and customary laws and presented justification for their actions.)
- Compare Lincoln's "Gettysburg Address" And Pericles' "Funeral Oration" (Both honored those who survived, those who died for their country, and those who continued to fight.)
- Contrast Jefferson's "Declaration of Independence" and Lincoln's "Gettysburg Address" (The "Declaration of Independence" sought decentralization, distribution of powers, and freedom. The "Gettysburg Address" sought one centralized, unified nation.)

Activity 8: Becoming an Educated Consumer (GLEs: 01c, 11b, 11d, 14b, 37c, 38; CCSS: RI.9-10.1, RI.9-10.2)

Materials List: pen, paper, *learning log* (vlsd) notebooks, notes on connotative vs. denotative meanings, sample TV or print advertisements for comparison, sample informational consumer articles (printed or online), Consumer Article GISTing Example BLM

The teacher will facilitate an introduction on the importance of reading and understanding consumer materials, focusing on how to determine the connotative as well as denotative meanings of words. Students will write a comparison/contrast paragraph, using two television or print advertisements in which they discuss each advertisement's word choices (with special emphasis and denotative and connotative meanings) and validity and cite strong textual evidence as support. Students should be encouraged to question the advertisement's authority, accuracy, and objectivity and to consider the publication date, if provided.

*A more detailed form of this activity may be accessed at the *ReadWriteThink* website under the heading *Critical Media Literacy: Commercial Advertising*.

Next, students will individually select an informational consumer article* to read and then develop a two- to three-paragraph objective summary of the text. Depending on the levels of abilities of students, the teacher may want to consider introducing the *GISTing* literacy strategy (view literacy strategy descriptions) in order to remind students of the fundamental characteristics of summaries:

- shorter than the original text
- paraphrase of the author's words and descriptions
- focused on the main points or events

* See Blackline Master (BLM): Consumer Article GISTing Example

After examining the sequence of information through summary, the students will examine the development of ideas over the course of the texts by creating a thinking map (a bubble visual, see the example to the right). The main idea of the article should be written in the center, and the outer circles should be used to cite strong textual evidence to support the main idea. Finally, students should write an objective summary of the text using textual evidence.
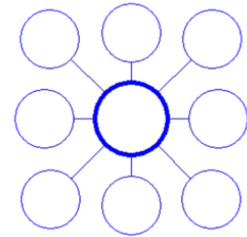
*Consumer articles may be obtained from the Better Business Bureau website.

Activity 9: Claims and Counterclaims—Information Gathering (GLEs: 36a, 37a, 37b, 39a, 39b, 39d, 43; CCSS: W.9-10.7)

Materials List: pen, paper, *learning log* (vlsd) notebooks, note cards, sample topics, sample author questions, computers, periodicals

Students will conduct a short research project on an argumentative topic, drawing on several sources and refocusing the inquiry when appropriate.
To begin, students will select a substantive argumentative topic of personal and current interest, research claims and counterclaims, and gather relevant evidence. Research will be conducted using the sources listed below:

- print sources (e.g., periodicals, encyclopedias, almanacs)
- electronic sources (e.g., a database such as www.Galenet.galegroup.com/, which is available to all Louisiana school districts, community and government data, public media sources, and other audio and visual materials)
- complex graphic organizers (e.g., detailed maps, diagrams, sidebars)

Teacher Note: The topic should not be restricted, except for research on individuals, such as historical figures, celebrities, athletes, etc., and any sensitive topics excluded by the school system.

After students locate relevant information in three to five sources and analyze the usefulness and accuracy of each source, the teacher will help students to go beyond the words on the page and construct meaning of text by using the *Questioning the Author (QtA)* literacy strategy ([view literacy strategy descriptions](#)). The teacher will help students generate a list of questions students should ask of the authors (i.e., What are you [the author] trying to say? Why do you feel that way? What would make you change your mind? Who disagrees with you? Why would people disagree with you?)

Then students will synthesize information from a minimum of one print source and two online sources and organize notes (using note cards or any other organizational method) in preparation for a research-based report. Notes should demonstrate strong understanding of the subject under investigation and should address precise claims and counterclaims.

Activity 10: Writing a Research-Based Report (GLEs: <u>16a</u>, <u>16b</u>, 16c, 16d, 18g, 42a; CCSS: W.9-10.1a, W.9-10.1b, W.9-10.1c, W.9-10.1d)

Materials: pen, paper, research from Activity 8, computers, Research-Based Argument Rubric BLM

After completing the information-gathering stage of the research process, students will develop a research report for their argumentative topic that includes the following:

- clearly stated central idea
- introduction, body, and appropriate conclusion which supports the argument
- organization that establishes clear relationships among claim(s)/reasons/evidence using appropriate transitional words and phrases to clarify relationships
- incorporation of relevant facts, details, and/or examples
- development of 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
- formal style and objective tone
- parenthetical citations to integrate quotes
- publishing using technology
- original graphics, when appropriate

The teacher should first discuss the rubric with the students in order to clarify expectations and then guide the students through the steps in the writing process. During the peer- and teacher-review stage, students should focus on the development of an organized composition that has a clear central idea, structure, and sequence. Additionally, transitional words and/or phrases should be used for unity throughout. Both teacher and student will evaluate the report using the Research-Based Argument Rubric BLM provided.

Activity 11: Essay Analysis: What's the Point? (GLEs: <u>09a</u>, 11d, <u>11e</u>, 35b)

Materials: posters, markers, sample persuasive essays, *DL-TA* description

The teacher will facilitate a review of the characteristics of an essay as a literary type.

In a whole-group setting, students will read a persuasive essay on a current topic by a contemporary writer, politician, or journalist and engage in a *DL-TA, directed learning-thinking activity* (view literacy strategy descriptions) in order to continue scaffolding this activity from earlier in the unit. In this activity, the teacher elicits student input regarding prior knowledge and personal experiences, invites/records predictions, assists in checking/revising predictions during reading, and uses predictions as a post-reading discussion tool. (Emphasize for students that they should use this same process when they read text independently.) In addition, the teacher should ask students to analyze author's point of view, examine the sequence of information, draw conclusions, analyze passages citing textual evidence, and assess the effectiveness of the writer's persuasive techniques.

Finally, in cooperative groups, students will create posters that show their understanding of the key ideas and persuasive techniques expressed in the essay. Groups will present their posters to the class and explain their work.

Activity 12: Writing Persuasively (GLEs: 14b, 17d, 18a, 18b, 18f, 19, 20b, 20c, 21b, 35b; CCSS: W.9-10.1c)

Materials List: pen, paper, *learning log* (vlsd) notebooks, sample persuasive topics (can be accessed at http://www.goodessaytopics.com/list-of-persuasive-essay-topics.html), printed graphic organizer or computers and printer if using online, interactive graphic organizer.

After reading and analyzing a persuasive essay (see Activity 11), students will work cooperatively as a whole group and use a sample topic (i.e., media violence has a negative effect on society, curfews are not necessary for people over the age of fifteen, the influence of the Internet causes more harm than good) to identify effective techniques to use in developing a persuasive essay.

Students will then work in cooperative groups to brainstorm topics of interest related to their school, community, and state about which they have strong convictions (i.e., uniform policies positively impact the learning process; schools should increase funding for physical education, rather than decreasing it; student athletes in college should be paid for playing; violent video games contribute to teen violence; women in the military should be allowed in combat). After compiling a class list, each student will select a topic and use writing processes to develop a persuasive letter to the editor*. Students will focus on including stylistic features such as these:

- vocabulary appropriate to the audience
- phrasing that reflects the personality of the writer (clear voice)
- words, phrases, and clauses selected for cohesion and clarity
- sentence structures that show variety

*Note: Students could be encouraged to use and print an online, interactive *graphic organizer* (view literacy strategy descriptions) such as a persuasion map (http://www.readwritethink.org/materials/persuasion_map/).

Activity 13: Analyzing Autobiographical Passages: First-Person Point of View and Literary Devices (GLEs: 03f, 09f, 11e, 11f, 19, 20a, 28c, 33, 35b)

Materials List: pen, paper, *learning log* (vlsd) notebooks, suggested autobiographies, definition/samples of sarcasm and irony, Autobiographical Group Presentations Rubric BLM

Students will read a selected autobiography* and then write a *learning log* (vlsd) entry in which they discuss the advantages and the disadvantages of writing in the first-person point of view. After reading their entries aloud to the class, students will create class lists of the advantages and disadvantages. During the sharing, students should use active-listening strategies and evaluate the speaker's reasoning.

In cooperative groups, students will select passages (from autobiography or autobiographies examined) that they think provide the best insight into the personality and life views of a writer, analyze the passages in terms of what each tells them about the subject, and identify any examples of sarcasm and/or irony that they encounter. Each group will present a dramatic, oral interpretation of its passage with accompanying analysis or explanation to the class.

Finally, students will write an autobiographical paragraph that includes a literary device such as sarcasm or irony.

*Suggested Short Autobiographies (hyperlinks included)

Franklin, Benjamin. Benjamin Franklin his Autobiography 1706-1757 (3 excerpts**)**
Mahoney, Dan. A Short Autobiography of Dan Mahoney
Michener, Anna J. Becoming Anna: The Autobiography of a Sixteen-Year-Old (excerpt)

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The student will construct organized paragraphs including appropriate opening and closing statements. All multiparagraph writings should be evaluated for appropriate paragraph transitions (transitional words and/or phrases).
- The student will generate questions regarding content when listening to peer presentations and present those questions (oral or written) to the teacher for evaluation of appropriateness to and/or understanding of topic.

- The student will, at important points in any literary or expository text, use the "Stop and Write" technique where he/she pauses during the reading of a text to reflect. Questions may ask students to do the following:
    - ➢ analyze author's point of view
    - ➢ examine the sequence of information
    - ➢ draw conclusions
    - ➢ explain and analyze passages
    - ➢ assess the effectiveness of the writer's persuasive techniques

These reflections will serve as feedback for teacher analysis/evaluation of student understanding.

Activity-Specific Assessments

- Activity #6: After reading an informational article or document, the student will write a report that includes these requirements:
    - ➢ a statement of the main idea presented by the author
    - ➢ a list of the key points of the article
    - ➢ a summary of the author's viewpoint
    - ➢ an explanation of a connection between information in the article to personal experience and/or other text
    - ➢ a conclusion about the purpose and effectiveness of the article (analysis of theme)
    - ➢ a correct citation for the article

A checklist should be created for both teacher and student evaluation of both the process and product. **See Blackline Master (BLM): Process and Product Checklist**

- Activity # 10: Students will develop a research-based report using steps in the writing process, including the following:

    - ➢ clearly stated central idea
    - ➢ introduction, body, and appropriate conclusion
    - ➢ incorporating facts, details, and/or examples
    - ➢ logical sequence with the aid of appropriate transitional words
    - ➢ parenthetical citations to integrate quotes
    - ➢ publishing using technology
    - ➢ original graphics, when appropriate

    See Blackline Master (BLM): Research-Based Argument Rubric

- Activity # 13: Students will present dramatic oral presentations of an autobiographical passage. A rubric should be established to critique the presentation for the following:
    - ➢ clear organization (including performance and explanation)
    - ➢ thorough explanation of passage and its significance
    - ➢ performance's appeal to audience
    - ➢ preparation and rehearsal

    See Blackline Master (BLM): Autobiographical Group Presentations Rubric

English I
Unit 3: Poetry

Time Frame: Approximately five weeks

Unit Description

Essential components of this unit include the analysis of the effects of literary elements and devices common to the genre of poetry; the development of paragraphs, essays, letters, and poems that address various elements of poetry; and the linking of these elements to real-life experiences. Ongoing activities such as reading independently, responding to a variety of writing prompts in a journal/ *learning logs* (vlsd), defining and applying vocabulary, constructing literary terms list(s), and studying grammar/usage through mini-lessons will continue.

Student Understandings

Interpretation and analysis of various types of poems are essential goals of this unit. Additional critical goals include developing well-supported responses to poetry and examining the meanings and effects of literary elements and devices, as well as elements of form, that are particular to the genre.

Guiding Questions

1. Can students make inferences about a poet's view of life?
2. Can students draw conclusions about the literal language and interpret the figurative language of poetry?
3. Can students show how the poet utilizes symbolism (and other literary devices) to create meaning?
4. Can students analyze distinctive elements of poetic forms such as sonnets, free verse, etc.?

Unit 3 Grade-Level Expectations (GLEs) and ELA Common Core State Standards (CCSS)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03a.	Identify and explain the significance of literary devices, including mixed metaphors (ELA-1-H2)
03b.	Identify and explain the significance of literary devices, including imagery (ELA-1-H2)

03c.	Identify and explain the significance of literary devices, including symbolism (ELA-1-H2)
03g.	Identify and explain the significance of literary devices, including implied metaphors (ELA-1-H2)
09c.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including forms of lyric and narrative poetry such as ballads and sonnets (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
09f.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including biographies and autobiographies (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
14a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
14d.	Analyze information within and across grade-appropriate texts using various reasoning skills, including generating a theory or hypothesis (ELA-7-H4)
14e.	Analyze information within and across grade-appropriate texts using various reasoning skills, including distinguishing facts from opinions and probability (ELA-7-H4)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
21a.	Write for various purposes, including formal and business letters, such as letters of complaint and requests for information (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)

22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
31c.	Deliver oral presentations that include an organization that includes an introduction, relevant details that develop the topic, and a conclusion (ELA-4-H3)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
ELA CCSS	

CCSS#	CCSS Text
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.9	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).

RL.9-10.10	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.
Reading Standards for Informational Text	
RI.9-10.7	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.
RI.9-10.10	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.
Writing Standards	

W.9-10.2	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.
	     a. 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.
	     b. 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.
	     c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
	     d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
	     e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
	     f. 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).

W.9-10.6	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.
W.9-10.9a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. 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]").
W.9-10.10	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.

Speaking and Listening Standards	

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

SL.9-10.5	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.
Language Standards	

L.9-10.4b, c, d	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.
	  b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
	  c. 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.
	  d. 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).

L.9-10.6	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.

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, <u>09e</u>, 11a, <u>11d</u>, 11e; CCSS: <u>RL.9-10.1</u>, RL.9-10.2, <u>RL.9-10.10</u>, <u>RI.9-10.10</u>)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. Responses may be initiated through a variety of strategies, including response logs, summarizations, dialogue letters or journals/*learning logs* (vlsd), informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must be encouraged to go beyond summarizing in subsequent responses if they are to meet the GLEs and CCSS listed above.

Specifically, the teacher should facilitate reflection at the higher levels of Bloom's Taxonomy by providing reflective prompts which require students over the course of the text to do the following:
- cite textual evidence to support analysis of what the text says explicitly
- determine a theme or central idea of a text and analyze in detail its development, including how it emerges and is shaped and refined by specific details, or
- analyze how complex characters (e.g., those with multiple or conflicting motivations) develop throughout the text.

Lists of the works students read should be maintained and monitored for variety (of genres), appropriateness (of complexity), and progress. Essentially, students will gain experiences as readers and demonstrate ability (through writing and class discussions) to read and comprehend literature and literary nonfiction of grade 9 complexity by the end of grade 9.

Activity 2: Vocabulary Study (Ongoing) (GLEs: <u>01a</u>, <u>01d</u>, 22a, 22b, <u>23g</u>, 26; CCSS: L.9-10.6)

Materials List: dictionaries, index cards, posters

Students will keep a vocabulary list of new words (both student- and teacher-selected) encountered in reading poetry. For each word, students will record the line in which the word was found and suggest a synonym based on the context in which the word is used.

Sample Vocabulary Chart

	Sentence in which word occurs (underline word)	Text Title	Synonym
1			
2			

Periodically, students will be instructed to verify the preliminary determination (i.e., the suggested synonym) of the meaning of a word or phrase by consulting general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine its precise meaning. Poetry provides an excellent opportunity to explore author's word choice and connotative and denotative meanings. (Ultimately, students must demonstrate independence in gathering vocabulary knowledge.)

Students will, at the conclusion of the unit, select five words, research their etymology, and illustrate the words (see samples at http://www.kid-at-art.com/htdoc/lesson70.htm or simply illustrate a difficult word like *elucidate* by drawing a small group of people gathered around one person who is telling a story) on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a poem read in class and incorporate at least one of the words studied. Students will apply standard rules of sentence formation, including avoiding run-ons and fragments, applying all parts of speech appropriately, and verifying spelling using a variety of resources.

Activity 3: Writing Prompts to Assess Understanding of Text (Ongoing) (GLEs: 21d, 35a; CCSS: W.9-10.9a, W.9-10.9b, W.9-10.10)

Materials List: pen, *learning log* (vlsd) notebooks, index cards
Students will write routinely over extended time frames (time for research, reflection, and/or revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Additionally, the teacher may have students write *learning log* (view literacy strategy descriptions) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning logs*, students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities. The ability to initiate and participate effectively, building on others' ideas and expressing their own clearly and persuasively, in a range of collaborative discussions (e.g., one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues is an essential college and career readiness skill for students.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 24b, 25)

Materials List: writing samples

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (i.e., using quotation marks to set off titles of short works or correct spelling conventions). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson
The teacher will explain that quotation marks are used to set off the title of a short written work or parts of a longer work. Short works include short stories, chapters from a book, one-act plays,

short poems, essays, songs, and articles. Parts of a longer work include episodes in a series, songs, parts of a longer music composition, or an item named as part of a collection.

Several titles should be listed (void of punctuation) either on a board, projector, or activity sheet. As a whole class or individually, students will discuss and determine which titles require quotation marks and which titles require underlining. Ideally, samples of student writing which include various titles would be displayed and discussed.

Examples

Short Works:	**Longer Works:**
"The Road Not Taken" (poem)	<u>The Hobbit</u> by JRR Tolkien (novel)
"God Bless America" (song)	<u>The Beautiful Letdown</u> by Switchfoot (CD)
"The Bet" by Anton Chekhov (short story)	<u>Sixteen Candles</u> (movie/DVD)
"A Case for Change" (article)	<u>The Advocate</u> (newspaper)
"The Dance of the Sugarplum Fairy" (part of longer work)	

Then, students will be instructed to apply the lesson by correctly using quotation marks to set off the title of short works (specifically poems in this unit) when referenced in their own writing.

Activity 5: Speaking My Language (GLEs: <u>03b</u>, <u>03g</u>, <u>11a</u>, 11c)

Materials List: pen, paper, *learning log* (vlsd) notebooks*,* poem for analysis**, Major Poetic Devices BLM**,** Reciprocal Teaching Role Cards BLM*,* Reciprocal Teaching Task Sheet BLM, overhead and transparencies (or some other document projection device)

The teacher will use *reciprocal teaching* to discuss poetry and complete an analysis that addresses major literary devices (particularly imagery and metaphor). Reciprocal teaching is a strategy in which the teacher models and the students use summarizing, questioning, clarifying, and predicting to understand text better. Because the emphasis is on understanding these four processes, students will need many exposures to and much practice with each. The processes may be addressed in any order. *For the purpose of this activity, the prediction process will be replaced with an identification of literary devices.*

The teacher will first introduce the steps to be used in this reciprocal teaching activity (summarize, question, identify, and clarify) reminding students that their goal is to help each other understand the poem and the author's use of literary devices (Major Poetic Devices BLM).

After a teacher-led review of poetic devices*, write the title of an engaging poem** on the board along with the poet's name. This would be a good point to remind students of the *GISTing* (view literacy strategy descriptions) activity from Unit 2, Activity 8 as a means of summarizing. Share the first stanza of a sample poem and write a summary statement on the board for analysis and revision by the whole group. The teacher should talk through his/her thinking about the summary out loud while working with students. Then, the teacher will take the role of questioner (i.e., "I'll ask questions of all of us so we're sure we understand this opening stanza of the poem. First, what's the definition of *melancholy*? Why does the word order seem to be awkward? What could the poet mean by ___?", etc.). Next, identify any literary devices employed by the poet. Conclude this modeling activity by demonstrating how all of this information is used to clarify confusing points or ideas.

Next, students will form groups of four and the teacher will distribute the Reciprocal Teaching

Role Cards and Reciprocal   Teaching Task Sheet Blackline Masters to each group:
- ▪ Role Cards (for students to determine who will fulfill each role—summarizer, questioner, identifier, and clarifier)
- ▪ Task Sheet (read the next stanza, generate a summary statement, pose at least three questions, identify literary devices, and use the information acquired/discussed to clarify meaning within the stanza)

Instruct groups to read the next stanza and engage in a reciprocal teaching process like the one just demonstrated using the items/handouts provided, and circulate around the room to provide additional modeling and assistance to the groups. Depending on student needs/abilities, they may either:
- ▪ continue this process for the remaining stanzas, or
- ▪ share their findings regarding the second stanza and repeat the process for the remaining stanzas as a whole class.

If time allows, students can work individually on another poem (either teacher- or student-selected), repeating the process of summarizing, questioning, identifying, and clarifying information. If multiple poems are used, students should be asked to compare and contrast literary elements and devices across texts. Students should record findings in learning logs to be submitted for teacher evaluation.

*Teacher Notes:
> Refer to "word wall" of literary elements/devices created in Unit 1, Activity 10.
> Mark Irwin's "Icicles" (http://www.everypoet.org/pffa/archive/index.php/t-9965.html) or "My Father's Hats" (http://www.poemhunter.com/poem/my-father-s-hats/) or Gary Soto's "Oranges" could be used to discuss/review imagery and metaphor in poetry.

**Suggested Poems for Reciprocal Teaching:
> Heaney, Seamus, "Blackberry-picking"
> Frost, Robert, "The Road Not Taken"

2013-14
Activity 6: Poetry Links (CCSS: RL.9-10.4, SL.9-10.1a, L.9-10.4b, L.9-10.4c, L.9-10.4d)

Activities 6 and 7 replace current Activity 5 in 2013-2014.

Materials List: pen, paper, *learning log* (vlsd) notebooks*,* poems for analysis, computer and Internet access, Major Poetic Devices BLM

Explain that poetry teaches us about language. It's often crowded with figurative language, rhythm and sound, precise images, and figures of speech. Teacher and students will then review the Major Poetic Devices BLM. Encourage students to seek these lessons of language as the class explores several poems of 9th grade complexity.

Sample poems:
"Musée de Beaux-Arts" by W. H. Auden
"Ozymandias" by Percy Bysshe Shelley
"The Raven" by Edgar Allen Poe

Read each poem to be studied aloud twice, making sure students can see the text. As a means of scaffolding, work on the first poem with students to answer analysis questions, encouraging students to justify their understandings, to provide textual evidence to support their analysis, and to make connections. Have students write their answers as an entry in their *learning log* (view literacy strategy descriptions) notebooks. Sample questions for the study of Poe's "The Raven" include the following:

- What do you notice?
- What's the poem about? How do you know?
- How does Poe's repeated use of "Nevermore" contribute to the meaning of the poem?
- What tone does Poe convey in the first stanza of the "The Raven"? How does he convey that tone?
- What connections can you make with this poem?
- What questions do you still have?

For the second poem, encourage meaningful peer interaction to promote deeper processing of content by facilitating a *fishbowl discussion* (view literacy strategy descriptions). Explain that a small group of students will discuss the poem (asking and answering text-dependent questions modeled after the ones included above) while other students look on. Guide students in setting rules for this discussion format (e.g., participants should respond to and ask questions and use evidence to support their assertions about the poem; outside group must listen but not contribute). After the *fishbowl discussion* is completed, allow the outside group to discuss what they heard. Both groups should then share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess, clarify, and critique the ideas and conclusions of the fishbowl participants. Depending on the success of this strategy, either employ it for subsequent poems, or try one of the other *discussion* (view literacy strategy descriptions) strategies.

After reading and discussing several poems, have students individually or in a small group select one poem for further investigation. (Ideally, individuals or groups will select different poems.) Then have students identify key words and phrases in the poem which have connotative meaning or are examples of figurative language, suggest the word meaning based on context clues, and consult reference materials (e.g., dictionaries, glossaries, thesauruses), print or digital, to
- find the pronunciation of the word(s),
- clarify precise meaning, part of speech, and/or etymology, and
- identify patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

Students should construct a *graphic organizer* (view literacy strategy descriptions) for this information.

Example:

Word	Suggested Meaning	Precise Meaning	Pronunciation	Part of Speech	Etymology

After clarifying meaning, individual students or small groups will create a mock web page which displays their selected poems. Each word identified in the above chart should be hyperlinked to text, which would direct users to a credible and reliable source for explaining word meaning. Students should use footnotes to focus readers on their analysis of individual words that are important to the overall meaning of the poem they read. As a class*,* brainstorm other links which might be helpful for the reader (e.g., information regarding the poem's structure, a poet's biography, another poem with related theme/content, visual expression of the theme). Construct a rubric for the finished web page with the items agreed upon in this brainstorming session.

2013-2014
Activity 7: Demonstrating Understanding of Poetry (CCSS: RL.9-10.2, W.9-10.2a, W.9-10.2b, W.9-10.2c, W.9-10.2d, W.9-10.2e, W.9-10.2f, W.9-10.6)

Activities 6 and 7 replace current Activity 5 in 2013-2014.

Materials List: pen, paper, learning *log notebooks* (vlsd)*,* poem/web page from previous activity, computer and Internet access, Poetry Analysis Essay Rubric BLM

Review the Poetry Analysis Essay Rubric BLM. Students will write a poetry analysis essay for the poem studied in Activity 6, which includes the following:
- explanation of what the poem is mostly about (demonstrating understanding),
- well-chosen, relevant, and sufficient textual evidence,
- strong organization including introduction, ideas organized using appropriate transitions, and a concluding statement/section that supports the information presented, and
- a formal style which includes precise language and demonstrates an objective tone.

The following are examples of performance tasks regarding the examination of theme in each of the sample poems in Activity 6:
- "Musée de Beaux-Arts" by W. H. Auden
  Students analyze in detail the theme of apathy (with which humans view individual suffering or triumph) and how that theme develops over the course of the poem. Students search the text for specific details that show how the theme emerges and how it is shaped and refined over the course of the poem.
- "Ozymandias" by Percy Bysshe Shelley
  Students analyze in detail the theme of pride and its development over the course of the poem, including how it emerges and is shaped and refined by specific details. As an alternate assignment, students might analyze the theme of pride across texts since Ozymandias's proud statement that he is the "king of kings" aligns him with a number of power-hungry villains such as Sauron from Lord of the Rings, Shakespeare's Richard III, or the Biblical Satan.
- "The Raven" by Edgar Allen Poe
  Students analyze in detail the theme of loss (specifically, that a person who dwells on grief is the cause of his own mental anguish) and its development over the course of the poem, including how it emerges and is shaped and refined by specific details.

This writing product will be published using technology and may be linked to the web page previously created for this poem allowing students to write for an authentic audience beyond the confines of the classroom and the school.

Activity 8: Making Inferences about a Poet's Life (GLEs: 09f, 11c, 11e, 14e; CCSS: RL.9-10.9, RI.9-10.7)

Materials List: pen, paper, *learning log* (vlsd) notebooks, several poems by one poet with biographical sketch and video interview, computer with Internet access

The whole class will read two to three poems by one poet (e.g., Maya Angelou's poems "I Know Why the Caged Bird Sings," "Still I Rise," and/or "Phenomenal Woman"), brainstorm the facts they know about the poet's life from prior knowledge, and make inferences about the poet and the poet's life based on what has been gleaned from the poems.
Students will next work in cooperative groups to determine which inferences they believe to be most accurate, supporting their ideas with specific details from the poems.
Then students will read a biographical sketch of the poet (either teacher-selected or derived from an individual, online web search), view an interview with the poet (e.g., Armstrong Williams' interviews with Maya Angelou on *You Tube*). Students will determine which details are emphasized in each account (i.e., the biographical sketch and the interview) and write a paragraph in which they compare the facts to their inferences, distinguishing fact from opinion. In addition, students will analyze in a paragraph how the author they are studying draws on and transforms source material in a specific work (e.g., how Angelou draws on Paul Laurence Dunbar's poem, "Sympathy," in her poetry) and share ideas with the class.

Students will then write an autobiographical sketch in their *learning logs* and use that information to write a poem that reflects their personal lives. Poems such as George Ella Lyon's "Where I'm From" or Lee Young Li's "The Gift" or "I Ask My Mother to Sing" are examples of autobiographical poetry and may be read and imitated.

Activity 9: The Effect of Sensory Imagery on Tone and Emotion (GLEs: 03b, 11c, 14a; CCSS: RI.9-10.7)

Materials List: pen, paper, *learning log* (vlsd) notebooks, poems with imagery*, video excerpt (If using Wilfred Owen's "Dulce et Decorum Est" it could easily be paired with a video excerpt from a national newscast on a war-torn region), Sensory Imagery Viewing Chart BLM

Students will read a poem which appeals to several of the senses and then complete the following:
- create a list of descriptive words or phrases (the language) used by the poet and identify the senses to which each image appeals; **or**
- identify sensory imagery on an individual copy of poetry, using highlighters or colored pencils.

Students will present their lists/findings to the class and discuss the effect of the sensory imagery on the tone of the poem and the emotional reaction of the reader.

To examine tone further, students will view a media event (i.e., local or national newscast, talk

show with emotionally charged, classroom-appropriate content, or a candidate debate) related to the poem they are analyzing and then complete a sensory imagery viewing chart with columns for recording examples of sensory imagery. Using the information from the chart, students will write a *learning log* (view literacy strategy descriptions) entry in which they summarize and analyze the media event regarding its appeal to the senses and the emotional reaction of the viewer.

Finally, students will write a paragraph that compares and contrasts the two messages (poetry and media), and they will determine which details (focusing on sensory images) are emphasized in each account and how those details contribute to the overall message of each account.

* Suggested Poems with Imagery: (The first three poems are simple, quick, and loaded with images.)
  Atwood, Margaret, "You Fit Into Me"
  Buson, Taniguchi, "The Piercing Chill I Feel"
  Pound, Ezra, "In a Station at the Metro"
  Owen, Wilfred, "Dulce et Decorum Est"
  Pratt, E. J., "The Shark"

Activity 10: Figuratively Speaking… (GLEs: 03a, 03b, 03g, 31c)

Materials List: pen, markers, paper, posters, *learning log* (vlsd) notebooks, poems with figurative language*, poetry anthologies, literature texts, Figurative Language Project Rubric BLM

After a teacher-led review of figurative language (especially mixed and implied metaphors), students will work in pairs or groups of three to read several poems and record examples in *learning log* notebooks of at least three of the following types of figurative language: simile, mixed and implied metaphors, imagery, alliteration, personification, onomatopoeia, and hyperbole. A visit to the school library to search poetry anthologies/collections and/or grade-level literature texts would provide appropriate material.

Next, the teacher should distribute and review the figurative language project rubrics sheet. Groups will then select one of the figurative language examples and create a poster that includes the line from the poem that contains the figurative language, the definition of the figurative language, an interpretation of the figurative language, and an illustration of the figurative language. Groups will prepare an oral presentation that is organized with an introduction, an explanation of their work, and a conclusion. They will present their posters and oral reports to the class.

Students will use one or more of the examples of figurative language as a springboard for creating a poem containing one or more of the figurative language examples analyzed, or students may work to incorporate an example of figurative language from a poem in Activity 6.

* Poems with figurative language:
  Dove, Rita, "Grape Sherbet"
  Justice, Donald, "Incident in a Rose Garden"
  Millay, Edna St. Vincent, "The Courage That My Mother Had"
  Roethke, Theodore, "My Papa's Waltz"

Activity 11: Free Verse vs. Structured Verse (GLEs: 11c, <u>14a</u>, 19, <u>39c</u>)

Materials List: pen, markers, paper, posters, *learning log* (vlsd) notebooks, examples of free/blank/rhymed verse, graphic organizer

Students will read poems written in free verse and poems written in rhymed or blank verse. The teacher will discuss the following elements of form:
- Free verse does not obviously rhyme and doesn't have a set meter. However, sound and rhythm are still important. Patterns of syllables, sounds, meter, and repetition all add to the enjoyment and/or rhythm of the poem.
- Blank verse is any verse comprised of unrhymed lines all in the same meter, usually iambic pentameter.
- Rhymed verse consists of lines which rhyme at the end, usually in either an ABAB rhyme scheme or in couplets or pairs.

After reading several examples of the different forms of verse, students will work in cooperative groups to create a *graphic organizer* (<u>view literacy strategy descriptions</u>) such as a Venn diagram that compares and contrasts the styles of the two poems. Then groups will use the diagrams to determine the following:
- which poem is easier to understand,
- which form makes reading and comprehending easier,
- which type of poem might lend itself to each format, and
- which poems (previously studied)utilize each format.

Groups will present their work for a class discussion. Students then complete a *learning log* entry to this prompt: Identify the poem which is, in your opinion, more effective in conveying the poet's message and give textual support for that opinion..

Poems with free verse:
> McCallum, Kit, "The Road Less Traveled"
> Lorde, Audre, "Hanging Fire"

Poems with blank verse:
> Shakespeare, William, "Tomorrow, and tomorrow, and tomorrow…" <u>Macbeth</u>
> Berryman, John, "The Ball Poem"

Poems with rhymed verse:
> Lear, Edward, *Miscellaneous Limericks*
> Unknown, "The Wife of Usher's Well" (ballad)
> Denham, John, "Cooper's Hill" (heroic couplet)
> Donne, John, "A Lame Beggar" and "Hero and Leander" (epigrams)

Activity 12: Paragraph Analysis of a Symbol (GLEs: <u>03c</u>, 21a)

Materials List: pen, markers, paper, posters, *learning log* (vlsd) notebooks, poems with symbols*, sample of correct letter format

The teacher will discuss a poem with an obvious symbol and model appropriate oral-presentation elements (i.e., envisioning the images, pausing slightly at line breaks, conveying tone and emotion

by varying voice, etc.). Students will then volunteer to read aloud several poems, preferably by the same poet, that are developed with a symbol (conventional or contextual**), and participate in a discussion of each poem. This discussion should reinforce the distinctive elements of poetry (with emphasis on symbol) addressed in Activity 5 (Activity 6 in 2013-2014).

After reading and discussing the poems, students will write a one- to two-paragraph analysis of one of the symbols in their *learning logs*. The analysis should include the following: an explanation of how the symbol affects the meaning of the poem, a discussion of whether the symbolism is effective or ineffective, and specific details that support students' views.

Finally, after reviewing samples of correct letter format, students will write letters of praise or complaint to the poet regarding the use of symbolism in a poem or across several poems.

*Poems with symbols:
    Frost, Robert, "The Road Not Taken"
    Parker, Dorothy, "One Perfect Rose"
    Soto, Gary, "The Map"
    Swenson, May, "Fable for When There Is No Way Out"

**Teacher Note: Conventional symbols have meanings that are widely recognized by a society or culture. Some conventional symbols are a cross or a nation's flag. A literary or contextual symbol can be a setting, character, action, object, name, or anything else in a work that maintains its literal significance while suggesting other meanings. Such symbols go beyond conventional symbols; they gain their symbolic meaning within the context of a specific story. (Source: Bedford/St. Martin's Glossary of Literary Terms, www.bedfordstmartins.com*.)*

Activity 13: The Sonnet (GLEs: 03b, 09c, 11a, 35b)

Materials List: pen, markers, paper, posters, *learning log* (vlsd) notebooks, sonnet samples

The teacher will introduce the study of the sonnet with a review of its form and characteristics, then model an analysis of a sonnet by explaining its structure, the use of imagery and figurative language, and the development of the main idea.

The entire class will read a sonnet (possibly an excerpt from The Tragedy of Romeo and Juliet since it will most likely be studied in the upcoming drama unit) and analyze its structure, imagery, figurative language, and meaning. In cooperative groups, students will read a different sonnet from the other groups and paraphrase and analyze the sonnet in writing (i.e., in a paragraph or multiparagraph report or in a learning log entry) focusing on the effect of the imagery on the meaning. Students will take various roles in reporting their work to the entire class for discussion. Roles may include the following:

- reading the original sonnet
- reading the paraphrased version
- reporting the group's analysis
- fielding questions from audience

Teacher Notes:
- *Italian/Petrarchan sonnet (i.e., Petrarch) form consists of an eight-line octet and a six-line sestet; the rhyme scheme for the octet is ABBA ABBA, and the purpose of the octet is to present a situation or a problem. The rhyme scheme for the sestet can be either CDECDE or CDCDCD, and the purpose of the sestet is to comment on or resolve the situation or problem posed in the octet. It is traditionally in iambic pentameter. (e.g., Donald Justice's "Sonnet: The Poet at Seven")*
- *Spenserian sonnet (i.e., Spenser) form uses the rhyme scheme ABAB BCBC CDCD EE, and there does not appear to be a requirement that the initial octet sets up a problem which the closing sestet answers. Instead, the form is treated as three quatrains (linked by the connected rhyme scheme described above) followed by a couplet. Again, iambic pentameter is used. (e.g., Edmund Spenser's "One day I wrote her name upon the strand")*
- *English sonnet form (i.e., Shakespearean) is one in which the situation or problem presented in the octave is now dealt with tentatively in the next four lines and summarily in the terminal couplet. Some English sonnets may even be developed through a series of three examples in three quatrains with a conclusion in the couplet. The rhyme scheme of the English sonnet is ABAB CDCD EFEF GG. (e.g. William Shakespeare's "Sonnet 18: Shall I compare thee to a summer's day?")*

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit:

General Assessments

- The teacher will provide students with an oral presentation rubric (for teacher-, peer-, or self-evaluation) that assesses whether the presentation:
  - ➢ demonstrated understanding of the assigned topic
  - ➢ was well-planned and coherent
  - ➢ contained clear and useful communication aids
- Students will conduct web searches, and the teacher will ensure, by rubric or checklist, that the activity produces:
  - ➢ a minimum number of sites recorded and explored
  - ➢ research that is clearly organized and relevant
  - ➢ research that is integrated into writing products
- Students will create visual representations that:
  - ➢ address the assigned topic
  - ➢ show evidence of time and effort
  - ➢ engage the viewer
  - ➢ are neat and error-free

Activity-Specific Assessments

- Activity # 5: Students will conduct poetry analysis. The process should include the following:
  - ➢ working in cooperative learning groups with analysis of effectiveness in reflective writing
  - ➢ identifying relevant literary elements and devices assessed for accuracy by teacher or through class discussion
  - ➢ creating visual representations/graphic organizers evaluated according to criteria presented in General Assessments section above
  - ➢ paraphrasing of poems assessed for accuracy by teacher

- Activity # 10: In pairs or groups of three, students will explore figures of speech in several poems. The students will create a visual representation (e.g., poster) which includes the following ideas:
  - ➢ is appropriate to the topic/assignment
  - ➢ provides accurate identification and interpretation of figures of speech
  - ➢ contains illustrations that add to the purpose and interest
  - ➢ is highly original and creative
  - ➢ is neat and presentable

  The students will deliver oral presentations to accompany their posters. The oral presentation will be organized and contain the following:
  - ➢ an introduction
  - ➢ an explanation of their findings
  - ➢ a conclusion
  See Figurative Language Project Rubrics BLM

**English I
Unit 4: Drama**

Time Frame: Approximately six weeks

Unit Description

The essential goals of this unit are to interpret and to analyze various dramatic works. Other critical goals are to develop well-supported responses to texts and to analyze the distinctive characteristics of the genre. An analysis of dramatic conventions and a study of the effects of the literary devices used in dramatic works are included in this unit. Development of vocabulary by defining words within the context of the literature and using words appropriately in self-generated sentences will continue.

Student Understandings

Drama is the literary genre of works intended for the theater. Individuals can construct their own meaning from the text of the dramatic work and gain insight into the plot, action, and significance of events and details in the drama through writing for a variety of purposes. In addition, dramatic literature provides many opportunities for the individual to make connections to real life.

Guiding Questions

1. Can students determine how the play reflects the dramatist's life and historical perspective?
2. Can students identify and analyze devices authors use to establish mood and tone?
3. Can students explain how the dramatist uses characters to advance the plot development?
4. Can students identify and explain story elements, including plot development, characterization, and critical parts of drama (e.g., inciting action, rising action, climax)?

Unit 4 Grade-Level Expectations (GLEs) and ELA Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)

09d.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including drama, including ancient, Renaissance, and modern (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
14b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
16b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
17a.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include word choices appropriate to the identified audience and/or purpose (ELA-2-H2)
17c.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include information/ideas selected to engage the interest of the reader (ELA-2-H2)
18a.	Develop complex compositions using writing processes, including selecting topic and form (e.g., determining a purpose and audience) (ELA-2-H3)
18b.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)
18c.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)
18d.	Develop complex compositions using writing processes, including conferencing (e.g., peer and teacher) (ELA-2-H3)
18e.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)

18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
28b.	Select language appropriate to specific purposes and audiences when speaking, including conducting interviews/surveys of classmates or the general public (ELA-4-H1)
28c.	Select language appropriate to specific purposes and audiences when speaking, including participating in class discussions (ELA-4-H1)
31a.	Deliver oral presentations that include phrasing, enunciation, voice modulation, verbal and nonverbal techniques, and inflection adjusted to stress important ideas and impact audience response (ELA-4-H3)
31b.	Deliver oral presentations that include language choices selected to suit the content and context (ELA-4-H3)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
36b.	Identify and use organizational features to locate relevant information for research projects using a variety of resources, including electronic texts (e.g., database keyword searches, search engines, e-mail addresses) (ELA-5-H1)
38.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, and coverage) (ELA-5-H2)
39b.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including gathering evidence from primary and secondary sources (ELA-5-H3)

39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)

ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.7	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*).
RL.9-10.10	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.
Reading Standards for Informational Text	
RI.9-10.7	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.
RI.9-10.10	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.
Writing Standards	
W.9-10.1a, b, c, d	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. 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. b. 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 c. 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. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. 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]"). b. 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").
W.9-10.10	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.
Speaking and Listening	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. a. 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. b. 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. c. 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. d. 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.
SL.9-10.5	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.

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, <u>09e</u>, 11a, <u>11d</u>, 11e; CCSS: <u>RL.9-10.1</u>, RL.9-10.2, <u>RL.9-10.10</u>, <u>RI.9-10.10</u>)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. Responses may be initiated through a variety of strategies, including response logs, summarizations, dialogue letters or journals/*learning logs* (vlsd), informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must be encouraged to go beyond summarizing in subsequent responses if they are to meet the GLEs and CCSS listed above. Specifically, the teacher should facilitate reflection at the higher levels of Bloom's Taxonomy by providing reflective prompts which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly,
- determine a theme or central idea of a text and analyze in detail its development, including how it emerges and is shaped and refined by specific details, or
- analyze how complex characters (e.g., those with multiple or conflicting motivations) develop throughout the text.

Lists of the works students read should be maintained and monitored for variety (of genres), appropriateness (of complexity), and progress. Essentially, students will gain experiences as readers and demonstrate ability (through writing and class discussions) to read and comprehend literature and literary nonfiction of grade 9 complexity by the end of grade 9.

Activity 2: Vocabulary Study (Ongoing) (GLEs: <u>01a</u>, 01d<u>,</u> 22a, 22b, <u>26</u>)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated introduction to the dictionary, students will keep a vocabulary list of new words or phrases (both student-generated and teacher-selected) encountered in reading. For each word, students will record the sentence in which the word was found, identify figurative or connotative meanings, and suggest a synonym based on the context in which the word is used.

Sample Vocabulary Chart

	Sentence in which word occurs (underline word)	Figurative/ Connotative Meaning?	Synonym
1			
2			

Periodically, students will be instructed to verify the preliminary determination (i.e., the suggested synonym) of the meaning of a word or phrase by consulting general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine its precise meaning. (Ultimately, students must demonstrate independence in gathering vocabulary knowledge.)

Students will, at the conclusion of the unit, select five words, research their etymology, and illustrate the words (see samples at http://www.kid-at-art.com/htdoc/lesson70.htm or simply illustrate a difficult word like *elucidate* by drawing a small group of people gathered around one person who is telling a story) on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a short story read in class and incorporate at least one of the words studied. Students will demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing, focusing on avoiding common errors, such as fragments and run-on sentences and verifying spelling using a variety of resources

Activity 3: Writing Prompts to Assess Understanding of Text (Ongoing) (GLEs: 21d, 35a; CCSS: W.9-10.9a, W.9-10.9b, W.9-10.10)

Materials List: pen, learning *logs notebooks* (vlsd), index cards

Students will write routinely over extended time frames (time for research, reflection, and/or revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The teacher will create *SPAWN* prompts as students prepare to learn new information or reflect on what has been learned. *SPAWN* (view literacy strategy descriptions) is an acronym that stands for five categories of writing options (*Special Powers, Problem Solving, Alternatives Viewpoints, What If,* and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order. For example, the following prompts might be developed for a study of William Shakespeare's *Romeo and Juliet*.

> *S- Special Powers*
>> - You have the power to make someone fall deeply in love with you. Would you use that power?
>> - You have the power to bring someone back to life. Whom would you bring back to life and why?
>
> *P - Problem Solving*
>> - Have students *brainstorm* (view literacy strategy descriptions) a list of technologies they use, see, or know about. They may consider the technology they have in their backpacks or lockers, or that which they see in the classroom, school, home, or mall. How could modern technology have saved Romeo and/or Juliet?

A - Alternative Viewpoints
- Imagine you are Juliet's parent. Convince her that Romeo is completely wrong for her. Support your stance with details from the play.

W - What If?
- What if every event in our lives ended happily?

N-Next
- What do you think happened after everyone discovered what happened to Romeo and Juliet? What did the parents do? Support your answer with evidence from the text.

Students can be given time to read their responses to a partner or invited to read to the class. A discussion can follow. Additionally, the teacher may have students write *learning log* ([view literacy strategy descriptions](#)) entries to prompts (or ask questions) related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning log* entries, students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Prompts should address comprehension and reasoning skills, higher-order thinking, and connections between text and real-life experiences. Prompts can be used to begin discussions or for assessments. During discussion, students use active listening strategies. Students should be encouraged to identify strong insight provided by peers.

Ideally, students will write routinely for a range of tasks, including drawing evidence from literary texts (dramas) to support analysis, reflection, and research.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 23c)

Materials List: writing samples, overhead and transparencies, document camera (optional)

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems,) or standard rules of usage or mechanics (i.e., ensuring that pronouns agree with antecedents). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill-specific) will incorporate any text that features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for

students' specific needs and will be integrated within student writing assignments and not taught in isolation.

<u>Sample Mini-lesson</u>

Using sample sentences with pronouns and antecedents, the teacher will explain that a pronoun is a substitute for a noun. It refers to a person, place, thing, feeling or quality, but does not refer to it by its name. Then, he/she will explain that an antecedent is the word, phrase or clause to which a pronoun refers. The teacher may also include discussion of pronoun/antecedent agreement in gender and number. One of the most common errors is the use of a plural pronoun to refer to a singular antecedent (e.g., student/their).

Next, the teacher may use relevant text to allow for partner or group collaborative effort in identifying pronouns and antecedents. For example, students may use different color highlighters or pencils to match pronouns to antecedents in Simon Brew's review of the 1996 movie version of *Romeo and Juliet*:

> "While perhaps not the defining moment in the making of Leonardo DiCaprio's career, his appearance in this dazzling take on William Shakespeare's *Romeo and Juliet* back in 1996 did the careers of both Claire Danes and himself no harm at all. Perhaps the real star of the show here though is director Baz Luhrmann; he employs a downright-brilliant style to the age-old tale of star-crossed lovers…From the beginning, his take on *Romeo and Juliet* explodes unpredictably onto the screen… He would go on to make other impressive movies."
> --Simon Brew

Finally, the teacher will have examined and selected student writing samples that contain both correct and incorrect pronoun-antecedent usage. Special attention should be paid to the common error in which the antecedent is singular and the pronoun is plural (e.g., student/their). Anonymous student samples (for which the teacher has received prior student permission) will be displayed (on overhead, document camera, etc.) and discussed and/or corrected.

Activity 5: Web Search for "Fascinating Facts" (GLEs: 28b, <u>36b</u>, <u>38</u>, <u>39b</u>)

Materials List: pen, *learning log* (vlsd) notebooks, Internet access, posters

Note: Activities 5 through 12 can be used for the study of Shakespeare's *Romeo and Juliet* or another drama as suggested at the end of this unit.

Prior to reading a drama (e.g., *Romeo and Juliet*), students will conduct a web search to familiarize themselves with the time period in which the playwright lived. Following a teacher-led discussion on determining validity of sources, students will conduct a web search and use the organizational features of a variety of electronic texts to locate and

access valid and appropriate print and multimedia primary and secondary sources with accurate information on the life and times of a playwright (e.g. Shakespeare). Students will select (and record in their *learning log (*view literacy strategy descriptions) notebooks) five facts emphasized in the text/multimedia presentations which relate to the life of the playwright and five related to the period of time in which the playwright lived. Students then create a visual (e.g., poster, *PowerPoint* presentation) to display facts uncovered from the search, as well as a written bibliography that cites sources used in the visual. Students must also identify primary and secondary sources. As visuals are presented, peers will record at least one relevant question. Students will then be interviewed informally by their peers (e.g., press conference-type format) making sure to use language appropriate to the purpose on topics of interest in visual representations.

Activity 6: Active Reading: A Catalyst for Critical Thinking (GLE 14b)

Materials List: pen, *learning log* (vlsd) notebooks

Before the class reads the chosen play, the teacher will employ the *Student Questions for Purposeful Learning (SQPL)* (view literacy strategy descriptions) strategy by writing a statement on the board or on chart paper designed to generate student questions about the topic/theme. If, for example, the play is *Romeo and Juliet*, the teacher might state, "Love is a violent, ecstatic, overpowering force," or "It is senseless to feud (fight) with someone just for the sake of fighting." Next, have students utilize the *Think-Pair-Square-Share Discussion* (view literacy strategy descriptions) strategy. They are to think about the statement, write any questions that come to mind in their notebooks or *learning log* (view literacy strategy descriptions) notebooks, and then turn to a partner and share at least one question they each have about the play based on the statement. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussion, and encourage student pairs to actively participate. The small groups will share their questions with the class, and the teacher will record the questions below the statement. Tell students to listen carefully for the answers to their questions as the teacher and/or the students read the play. A recorded dramatization of the play may be used when reading the play aloud.

Activity 7: Taking a Stage Play to the Movies to Analyze Mood (GLEs: 09d, 11c, 19, 39c; CCSS: RL.9-10.7)

Materials List: pen or pencil, graphing paper, dramatic script, movie version of drama

This activity was adapted from information provided on the Masterpiece Theatre: Film in the Classroom website. Students will read the introductory scene(s) of a play and then draw a line graph tracking the intensity of the scene. Further information regarding text-specific use of such graphs can be found on several websites:

- Technique and Technical Effects Section, Masterpiece Theatre
- Romeo and Juliet Unit Web Quest

Next, students will <u>listen</u> to the *corresponding section* of the movie version without seeing the movie, tracking the intensity of the music, dialogue, and sound effects in another line graph. Then, they will view the scene(s) from the movie version (without sound) and make a final line graph showing the intensity of the action based on visual cues (what you see on the screen). Students will view the three line graphs and answer the following questions in one or two well-written paragraphs:
How are the three graphs similar? How are they different? What can a filmmaker use sound and images to do? What is emphasized or absent in the play when compared to the movie version of the scene and vice versa? Which genre, the play or the film version, more effectively establishes the appropriate mood, and why?

Teacher Note: A line graph can be used to show how something changes over time. It has an x-axis (horizontal) and a y-axis (vertical). For this activity, the x-axis represents plot development/passage of time, and the y-axis represents intensity. Graph paper may be used for this activity.

Finally, students will analyze the mood of two different artistic expressions, including determining what is emphasized or absent in each treatment that affects the mood of each work. For example, for the study of *Romeo and Juliet*, students can compare the mood during key scenes in the play with paintings of similar scenes inspired by the drama. A strong collection of images can be found on Emory University's *Shakespeare Illustrated* webpage.

Activity 8: Significance of Stage Directions (GLEs: 09d, <u>11d</u>, <u>11f</u>, 28c, 35b)

Materials List: pen, *learning log* notebooks, dramatic script, digital camera, computer, photo printer

Upon completion of the reading of several scenes, the teacher will facilitate a class discussion of the significance of stage directions in both the understanding and the interpretation of a play.

Students will then select and read a scene that contains specific stage directions and examine and interpret four or five stage directions in the form of *split-page note taking* (view literacy strategy descriptions). The *learning log* (view literacy strategy descriptions) entry should have one column headed "What the text says…" (for recording specific stage direction) and another column headed "What I think…" (for recording generalizations regarding the importance and effect of each).

Sample *Split-Page Notetaking*:

What the text says:	What I think:
ROMEO [Aside.]: Shall I hear more, or shall I speak at this?	*This makes me think that Romeo was talking himself into making a decision.*
BENVOLIO Part, fools! Put up your swords; you know not what you do. *Beats down their swords* *Enter TYBALT*	*Benvolio must be respected because he "beat their swords," and no stage directions or dialogue makes me believe the others fought back.*

In small groups in which tasks such as facilitator, recorder, leader, listener, or mediator have been assigned, students will discuss their findings and then select one of the stage directions and change it in some way. For example, the character may deliver a line with exasperation rather than enthusiasm. Groups will demonstrate the impact of the two modes of delivery by acting each out or doing a "freeze frame." (The teacher may take digital pictures for a class display.) Students will then explain how that would affect the play. As students discuss their responses, the teacher will facilitate a discussion of the importance and significance of stage directions in drama.

Activity 9: Shakespeare—American Style (GLEs: 01a, 11a, 31a, 31b)

Materials List: pen, *learning log* (vlsd) notebooks, dramatic script, Presentation Rubric and Feedback BLM

After reading a favorite scene from a Shakespearean play, or upon completion of the entire play, students will work in groups to accomplish the following:
- note unfamiliar vocabulary in an ongoing vocabulary list (See Activity 2.)
- translate a scene into current language of the typical American teenager

Students then rehearse and present the translated scene to the class. Non-performing groups will use the Presentation Rubric and Feedback Blackline Master to critique scenes for accuracy of meaning, plot development, and other skills (e.g., phrasing, enunciation, voice modulation, verbal and nonverbal techniques, and inflection). Listeners should use active listening strategies while completing the rubric.

Activity 10: Shakespeare—American Style (GLEs: 01a, 11a, 31a, 31b; CCSS: SL.9-10.5)

This activity replaces current Activity 9 in 2013-2014.

Materials List: pen, *learning log* (vlsd) notebooks, text of the play being read in class, Presentation Rubric and Feedback BLM

After reading several scenes from a Shakespearean play, or upon completion of the entire play, students will work in groups to identify a key scene (for later character study in Activities 13, 14, and 15) and translate it, using context clues when able, into current language of the typical American teenager.

Students rehearse the scene and use digital media (e.g., textual, graphical, audio, visual, or interactive elements) to enhance class understanding of the interpretation and to add interest to the presentation of the scene. Students present digital representation of the translated scene to the class. Non-performing groups will use the Presentation Rubric and Feedback blackline master to critique scenes for accuracy of meaning, plot development, and other skills (e.g., phrasing, enunciation, voice modulation, verbal and nonverbal techniques, and inflection). Listeners should use active listening strategies while completing the rubric.

Activity 11: Tracing Plot (GLEs: 02b, 09d, 11d, 19, 39c)

Materials List: pen, paper, materials for storyboard creation, *learning log* (vlsd) notebooks, text of the play being read in class

After reading the play and completing a discussion of its parts/plot, students will work in cooperative groups or individually to create a picture book or storyboard—reminiscent of the panels used in silent movies—using framed pictures and sparse dialogue to trace the plot (including subplots) of the work, noting specifically the critical parts (e.g., exposition, inciting action, rising action, climax/turning point, falling action, denouement, moment of final suspense, and catastrophe). Students will present their projects for viewing and then discuss their opinions on the plot development and the types and importance of conflict in a dramatic work. Finally, they will complete a *learning log* (view literacy strategy descriptions) entry or an exit card that answers the following questions: What did you learn that you didn't know before, about plot development from this study? Why do you think that we study plot development? Draw a visual representation of plot sequence.

Teacher Note: An example such as Avi's picture book Silent Movie *may be helpful when teaching plot.*

2013-2014
Activity 12: Tracing Plot (GLEs: 02b, 09d, 11d, 19, 39c; CCSS: RL.9-10.4; SL.9-10.5)

This activity replaces current Activity 11 in 2013-2014.

Materials List: pen, *learning log* notebooks, text of the play being read in class

After reading the play and completing an analysis of its parts, students will work in cooperative groups or individually to create a digital picture book or storyboard—reminiscent of the panels used in silent movies—using pictures and sparse text-based dialogue to trace the plot development of the work, noting specifically the critical parts (e.g., exposition, inciting action, rising action, climax/turning point, falling action, denouement, moment of final suspense, and catastrophe). For each "panel," students are to include an illustration and a phrase or phrases from the text. Students will present their projects for viewing and discuss their analysis of plot development.

For each presentation, students will complete a *learning log* (view literacy strategy descriptions) entry or an exit card that analyzes the text of the play (including the phrases referenced in each presentation) by discussing the figurative and connotative meanings found and explaining the cumulative impact of specific word choices on meaning, tone, and plot development.

Teacher Note: An example such as Avi's picture book Silent Movie *may be helpful when teaching plot.*

Activity 13: What a Character! (GLEs: 02a, 09d, 11c, 11d, 18b, 18c, 23c)

Materials List: pen, *learning log* notebooks, text of the play being read in class, What a Character! Checklist and Rubrics BLM, other scoring rubric(s) from the Louisiana Department of Education website

Students will select a character to study in two separate, significant scenes and create a modified *word grid* (view literacy strategy descriptions) to aid in discovering how characters are developed in literature. More specifically, the grid will allow students to trace the changes that have occurred in a character over the course of the two scenes.

Example:

Drama Unit Word Grid ***What a Character!***	1st Scene	2nd Scene
Personality Traits		
Behavior (What does he/she do?)		
Dialogue (What does he/she say that helps you understand the character's personality?)		

Students will review the text and insert information in the *word grid* based on the playwright's direct and indirect characterization of the chosen character (the character's traits, behavior, and dialogue) in both scenes.

Using this information, students will write a two- to three-paragraph description of at least one text-supported change that has occurred in the character and give an explanation of possible reasons for the change. Particular attention should be paid to the importance of drafting in order to revise/strengthen content. Students should focus on composing sentences using logical order and pronoun-antecedent agreement, when appropriate. As one possible means of assessment, the teacher may refer to the Louisiana Department of Education website for the General Scoring Rubric – Essay Items for a 4-point rubric (*GEE Assessment Guide,* pg.1-12).

2013-2014
 Activity 14: Role of Character in Plot Development (GLEs: 09d, 11c, 11d, 17a, 17c, 18a, 18b, 18c, 18d, 18e, 18f, 22c, 28c; CCSS:, SL.9-10.1a, SL.9-10.1b, SL.9-10.1c, SL.9-10.1d)

This activity replaces current Activity 13 in 2013-2014.

Materials List: pen, *learning log* (vlsd) notebooks, text of the play being read in class

Students will work in small groups to continue to analyze the drama being read in class. They will select the one character they think is most important to the play and analyze the development of that character, focusing on the character's impact on plot development. A modified *word grid* (view literacy strategy descriptions) will be used to aid students in discovering how characters are developed in literature. More specifically, the grid will allow students to trace the impact of the chosen character's behavior and dialogue on plot development over the course of the drama. Students will review the text of the drama and insert information in the *word grid* regarding the character's behavior and dialogue in all scenes.

Example:

Character Development Word Grid	Scene			
	1	**2**	**3**	**4**
Behavior (What does he/she do to advance the plot?)				
Dialogue (What does he/she say that helps to advance the plot?)				

After identifying evidence to support selection of a particular character, groups will generate 3-5 questions about the character they might anticipate being asked by someone who thinks a different character is more prominent. This preparation will aid the group in addressing counter-claims. Using a modified version of the effective review strategy, *Professor Know-It-All* (view literacy strategy descriptions), groups will stand in front of

the room, identify the most important character for plot development, offer evidence, and invite questions. Groups should huddle after receiving a question, discuss briefly how to answer it, and then have the know-it-all spokesperson provide "expert" answers to questions from their peers. The teacher will demonstrate, as needed, how to respond to questions and how audience members should challenge, correct, elaborate, or amend the statements of the group. After 5 minutes or so, a new group of professor know-it-alls will take their place in front of the class to continue the process of students questioning students. Upon completion of this strategy, the teacher will lead a class discussion focused on the new understandings gained as a result of the activity and the effectiveness of the process in deepening understanding of the selected drama.

Activity 15: Who's Important? (GLEs: 09d, 11c, 11d, 16b, 17a, 17c, 18a, 18b, 18c, 18d, 18e, 18f, 22c, 23c; CCSS: W.9-10.1a, W.9-10.1b, W.9-10.1c, W.9-10.1d)

Materials List: pen, *learning log* notebooks, dramatic script from Activity 11, Writer's Checklist and a 12-Point Rubric.

Using the completed modified *word grid* from the previous activity, students will apply writing processes to the development of a multiparagraph argumentative paper in which they make this assertion: *Insert Character Name Here is the most important character in this drama.* Students will select a character from the drama read and analyzed in class.

Students should introduce and support the claim with relevant and sufficient evidence and
  ➢ provide clear, overall distinction between the character selected and other characters,
  ➢ create an organization that establishes clearly the importance of the character compared to other characters,
  ➢ develop the argument fairly, supplying textual evidence while pointing out the strengths and limitations of identifying the selected character as more important than the other characters, anticipating the audience's concerns,
  ➢ use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the importance of each character,
  ➢ establish and maintain a formal style and objective tone, and
  ➢ provide an appropriate conclusion.

Basically, this is an argumentative essay based on a comparison of two or more characters (to be determined by teacher according to ability of group). Students should "make the case" that their chosen character is the most important character in the drama based on the character's effect on the plot, by using textual evidence, selecting an effective method of organization, including effective transitions, and employing a formal and objective tone.

In this composition, students should focus on including information/ideas to engage the reader and choosing words appropriate to the identified audience and purpose (addressed in the drafting and the peer-review stages). In addition, students should apply standard

rules of sentence formation, avoiding common errors, such as syntax problems. For assessment, the teacher may want to refer to the End-of-Course website for the Louisiana Department of Education for a Writer's Checklist and a 12-Point Rubric (*GEE Assessment Guide*, pp.1-4). A copy of a 12-Point Rubric from the *GEE Assessment Guide* has been provided as a BLM.

Activity 16: Foreshadowing an Event (GLEs: 03e, 11c, 35b)

Materials List: pen, *learning log* (vlsd) notebooks, dramatic script,

After reading an entire play and a work of another genre (e.g., a short story by Edgar Allen Poe ,a novel such as *The Book Thief*, or the prologue to *Romeo and Juliet* in which foreshadowing is used, the teacher will lead a discussion of foreshadowing and its importance in literary works.

Students will *brainstorm* (view literacy strategy descriptions) a list of movies or television dramas in which foreshadowing is prominent and then write an individual journal entry for the following prompt: Select a movie or television drama from the list provided, and explain the effect of the foreshadowing technique on the viewer. Next, students will work in small groups to compare the effect and effectiveness of the foreshadowing in the play and the other genre. Finally, in a whole-group setting, students will share their comparisons and discuss foreshadowing techniques they would use if the scenes were produced on film.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit.

General Assessments

- The student will use a checklist of journal topics. Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.
- The student will research the life and times of a playwright or drama as a genre and use the information to produce a text, either electronic or print. Assessment of the final product may include the following:
    - interesting and accessible format
    - correct documentation of resources
    - content that addresses assignment

- Students will complete an analysis of mood, character, plot, or stage directions of at least two or three paragraphs.

Activity-Specific Assessments

- Activity # 9: Students will analyze and translate a favorite scene from a Shakespearean play. The process will include the following:
  ➢ listing of at least five unfamiliar vocabulary terms
  ➢ scene analysis chart which includes plot and character development
  ➢ dramatic presentation of scene translation
  ➢ critique of scene for accuracy

  See Blackline Master (BLM): Presentation Rubric and Feedback.

  In addition, the teacher may construct a rubric or checklist that rewards the response to assignment, critical thought, and labor required in each desired outcome.

- Activity # 11 (**Activity 12 in 2013-2014**):
  Students will trace plot development by creating a picture book, storyboard, or other *graphic organizer* (view literacy strategy descriptions), which will be evaluated for accuracy of content including terms listed below:
  ➢ exposition
  ➢ inciting action
  ➢ rising action
  ➢ climax/turning point
  ➢ falling action
  ➢ denouement
  ➢ moment of final suspense
  ➢ catastrophe
  In addition, an exit card or paragraph written at conclusion of activity can be used for general evaluation purposes.

- Activity # 13: Students will examine changes in a character in two separate scenes. The teacher will develop a checklist for students to follow in completing the activity. The checklist will include:
  ➢ selection of a character
  ➢ brainstorming a list to include character's traits, behavior, and dialogue
  ➢ chart which traces character changes
  ➢ two to three descriptive paragraphs that include at least one text-supported change, appropriate parallel structure, logical order, and accurate pronoun/antecedent agreement

  See Blackline Master (BLM): What a Character! Checklist and Rubric

Drama Suggestions of 9th Grade Complexity:

Sophocles. *Oedipus Rex*
Ibsen, Henrik. *A Doll's House*
Williams, Tennessee. *The Glass Menagerie*
Ionesco, Eugene. *Rhinoceros*
Fugard, Athol. *"Master Harold"*

English I
Unit 5: The Novel

Time Frame: Approximately five weeks

Unit Description

This unit focuses on reading and responding to the novel and applying a variety of reading and comprehension strategies. Through a range of activities, students will analyze the characteristics of the novel and will develop a variety of compositions that address aspects of the literature and/or their relationships to real-life experiences. Students will continue developing vocabulary by defining words within the context of the literature and using words appropriately in self-generated sentences.

Student Understandings

Students read, interpret and analyze novels, both classic and contemporary. Development of well-supported responses to texts and examination of the effects of literary elements and devices are essential to an understanding of the novel.

Guiding Questions

1. Can students use a variety of strategies to extend vocabulary?
2. Can students identify and explain story elements, including the revelation of setting and character?
3. Can students analyze the author's use of figurative language, imagery, and various literary devices and how each contributes to meaning?
4. Can students identify and analyze the author's use of direct and indirect characterization?
5. Can students trace the transformation of source material in a specific work?
6. Can students identify the theme of the novel and trace how the author develops the theme?

Unit 5 Grade-Level Expectations (GLEs) and ELA Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	**GLE Text and Benchmarks**
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
02c.	Identify and explain story elements, including the revelation of character through dialect, dialogue, dramatic monologues, and soliloquies (ELA-1-H2)

03a.	Identify and explain the significance of literary devices, including mixed metaphors (ELA-1-H2)
03b.	Identify and explain the significance of literary devices, including imagery (ELA-1-H2)
03c.	Identify and explain the significance of literary devices, including symbolism (ELA-1-H2)
03g.	Identify and explain the significance of literary devices, including implied metaphors (ELA-1-H2)
06.	Compare/contrast cultural elements including a group's history, perspectives, and language found in multicultural texts in oral and written responses (ELA-6-H1)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making predictions and generalizations (ELA-7-H1)
14c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)
18d.	Develop complex compositions using writing processes, including conferencing (e.g., peer and teacher) (ELA-2-H3)
18e.	Develop complex compositions using writing processes, including revising for content and structure based on feedback (ELA-2-H3)
18g.	Develop complex compositions using writing processes, including publishing using technology (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
21c.	Write for various purposes, including: job applications (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23d.	Apply standard rules of usage, including using pronouns appropriately in nominative, objective, and possessive cases (ELA-3-H2)
23e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees and adverbs correctly (ELA-3-H2)

23f.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)
35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
41.	Use word processing and/or other technology (e.g., illustration, page-layout, Web-design programs) to draft, revise, and publish various works, including research reports documented with parenthetical citations and bibliographies or works cited lists (ELA-5-H4)

ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.7	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).
Rl.9-10.9	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).
RL.9-10.10	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.
Reading Standards for Informational Text	
RI.9-10.2	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.
RI.9-10.10	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.

Writing Standards	
W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. 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. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. 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]"). b. 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").
W.9-10.10	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.

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, <u>09e</u>, 11a, <u>11d</u>, 11e; CCSS: <u>RL.9-10.1</u>, <u>RL.9-10.2</u>, <u>RL.9-10.10</u>, <u>RI.9-10.10</u>)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. Responses may be initiated through a variety of strategies, including response logs, summarizations, dialogue letters or journals/*learning logs* (vlsd), informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must be encouraged to go beyond summarizing in subsequent responses if they are to meet the GLEs and CCSS listed above. Specifically, the teacher should facilitate reflection at the higher levels of Bloom's Taxonomy by providing reflective prompts which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly,
- determine a theme or central idea of a text and analyze in detail its development, including how it emerges and is shaped and refined by specific details, or
- analyze how complex characters (e.g., those with multiple or conflicting motivations) develop throughout the text.

Lists of the works students read should be maintained and monitored for variety (of genres), appropriateness (of complexity), and progress. Essentially, students will gain experiences as readers and demonstrate ability (through writing and class discussions) to read and comprehend literature and literary nonfiction of grade 9 complexity by the end of grade 9.

Activity 2: Vocabulary Study (Ongoing) (GLEs: <u>01a</u>, <u>01b</u>, 22a, 22b, <u>23g,</u> 26)

Materials List: dictionaries, index cards

Students will add new words (both student- and teacher-selected) encountered in the novel being studied to an ongoing vocabulary list. For each word, students will record the sentence in which the word was found, suggest a synonym based on the context in which the word is used, and identify any Greek or Latin roots or affixes.

Sample Vocabulary Chart

Sentence in which word occurs (underline word)	Text Title	Synonym	Root/ Affix
1			
2			

Periodically, students will be instructed to verify the preliminary determination (i.e., the suggested synonym) of the meaning of a word or phrase by consulting general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine its precise meaning. (Ultimately, students must demonstrate independence in gathering vocabulary knowledge.)

Finally, students will write a reflective paragraph on some aspect of a novel (See Activities 7, 8, 9, 11, or 12) incorporating at least one of the words studied and applying standard rules of sentence formation, including avoiding run-ons and fragments.

Activity 3: Writing Prompts to Assess Understanding of Text(Ongoing) (GLEs: <u>21d,</u> 35a; CCSS: W.9-10.9a, W.9-10.9b, <u>W.9-10.10</u>)

Materials List: pen, learning logs notebooks, index cards

Students will write routinely over extended time frames (time for research, reflection, and/or revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The teacher will create *SPAWN* prompts as students prepare to learn new information from texts or reflect on what has been learned. *SPAWN* (view literacy strategy descriptions) is an acronym that stands for five categories of writing options (*Special Powers, Problem Solving, Alternatives Viewpoints, What If?,* and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order.

For example, the following prompts might be developed for a study of Harper Lee's *To Kill a Mockingbird.*

S - Special Powers

When Scout complains about her teacher, Atticus tells her, "You never really understand a person until you consider things from his point of view…until you climb into his skin and walk around in it." If you had the power, with whom would you trade places?

P - Problem Solving

After reading *To Kill a Mockingbird,* what can you say about both the compassion and prejudice of the people of Alabama? What made Alabama the perfect setting for civil rights struggles? Cite specific examples from text to support your answer(s).

A - Alternative Viewpoints

Atticus insists to the jury, "There is one way in this country in which all men are created equal…That institution, gentlemen, is a court." Do you agree with Atticus? Are the courts today "the great levelers," making us all equal, or do wealth and race play a role in the way justice is distributed in America?

W - What If?

At the beginning of the novel, Scout Finch says, "When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading up to [Jem's] accident." What if you could go back and change one event in your life? Which event would you change and why?

N-Next

What if Tom Robinson had not been killed after his conviction? What do you think would have happened if Atticus had brought his case before a higher court of appeals? Explain why you feel he would have won or lost using text as support.

Additionally, the teacher may have students write *learning log* (view literacy strategy descriptions) entries to prompts (or ask questions) related to this topic: Connect an aspect of the novel to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment).

Along with using *learning log* entries, students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 23d, 23e, <u>23f</u>, 25)

Materials List: writing samples, overhead and transparencies, document camera (optional)

The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, or syntax problems) or standard rules of usage (i.e., using pronouns appropriately in nominative, objective, and possessive cases, using

adjectives in comparative and superlative degrees and adverbs correctly, and avoiding double negatives). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson

The teacher will explain that a double negative occurs when two forms of negation are used in the same sentence. The class will work cooperatively to correct the double negative errors in sample song lyrics:

- "We don't need no education. We don't need no thought control."
  (Roger Waters of Pink Floyd, "Another Brick in the Wall")
- "I ain't gonna work on Maggie's farm no more." (Bob Dylan, "Maggie's Farm")
- "I can't get no satisfaction." (Rolling Stones, "Satisfaction")
- "I don't never wanna be you…" (Good Charlotte, "Good Charlotte")
- "There ain't no easy way out" (Tom Petty & the Heartbreakers, "I Won't Back Down")
- "You ain't heard nothin' yet, folks!" (Al Jolson in *The Jazz Singer*)

Students should be encouraged to suggest other appropriate song lyrics which contain double negatives and to correct those errors.

Finally, the teacher will have examined and selected student writing samples that contain double negative errors. Student samples (for which teacher has received prior student permission) will be displayed (on overhead, document camera, etc.) and discussed and/or corrected.

Activity 5: Creating Active Readers (GLEs: 02c, 09e, 11a, 11e, 11f; CCSS: RL.9-10.1)

Materials List: pen, *learning log* notebooks, class novel, *QtC* chart

The teacher will facilitate a class review of the characteristics of the novel as a genre.
*See *Novel Suggestions* located at end of unit.

The teacher and students will work to build understanding during novel reading by using *questioning the content* (*QtC*) (view literacy strategy descriptions).

The teacher should begin by stressing that students can, and should, ask questions regarding the content of any text while they are reading. Display a poster or chart of the types of questions students can ask during active reading. Space should be allotted on the chart for student-generated questions that are modeled after the teacher sample, but specific to the novel being read.

Sample *QtC* chart

Goal of Questioning	Teacher/Student Generated Questions	
Initiate discussion	T:	What is the content about?
	S:	*Insert student question(s) here.*
Focus on author's message	T:	That's what this says, but what does it mean?
	S:	
Link information	T:	How does that connect with what was said earlier?
	S:	
Identify problems with understanding	T:	What do we need to figure out?
	S:	
Encourage students to refer to the text to find support for interpretations, inferences, and answers to questions.	T:	Can you find evidence in the text?
	S:	
Make predictions	T:	What will the character do next?
	S:	

Next, the teacher should model questioning (active reading strategies/think alouds) during and after reading the first chapter (or part of a chapter, depending on length); students should be encouraged to ask their own questions. Student questions should be inserted in the chart. Upon completion of the first chapter, allow time for reflection (oral or written) on the *QtC* strategy.

The teacher should continue to model for and elicit from students these types of questions throughout the novel study until students begin to *QtC* routinely as they read on their own and listen to the text read to them. Encourage students to use the approach to make meaning with all texts (content-specific, non-fiction, etc.).

Finally, in a well-organized paragraph or *learning log* (view literacy strategy descriptions) entry, students will individually analyze characterization by examining the revelation of character based on the character's traits, actions, or dialogue. Justification for this analysis of character should be provided by citing strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. The class should revisit this writing upon completion of the next chapter or upon completion of the entire novel.

Activity 6: Interpreting Figurative Language (GLEs: 03a, 03b, 03c, 03g)

Materials List: pen, class novel, copy/poster/chart paper, markers

The teacher will facilitate a class review of the term *interpretation* and of a variety of examples of figurative language.

As a class, students will post and maintain a running log of prominent images, symbols, and other examples of figurative language (e.g., mixed and implied metaphors) encountered while reading the novel and discuss possible meanings and interpretations.

Individually or in cooperative groups, students will select the literary device or example of figurative language they consider most meaningful and create a visual (e.g., drawing, collage, or sketch). The visual should include both the passage from the novel that mentions the image, symbol, or figurative language, and an illustration that shows the meaning it conveys. Students will present visuals, provide a clear explanation of the literary device, answer any appropriate questions from peers, and then post them around the classroom, grouped according to type.

Teacher Note: The running log of figurative language could be kept throughout the reading of a novel and the creation of the visual activity could be done upon completion of the novel.

Activity 7: Character Development—Direct and Indirect (GLEs: <u>02a</u>, <u>09e</u>, 11e, 22a, 23d, 23e, 23f, 24a, 35b, <u>39c</u>)

Materials List: pen, class novel, Characterization Chart BLM

Students will individually complete Part I of the Characterization Chart blackline master that requires them to do the following:
- select two favorite characters they have encountered in the novel being studied
- make a list of specific reasons why they designated the characters as "favorites"
- conclude how the author made the characters "come to life"

Students will share their favorite characters' names, rationale for selection, and details about how the author developed the characters in a group or panel discussion, acting as facilitator, recorder, leader, listener, or mediator

Then, students will individually complete Part II of the Characterization Chart blackline master that requires them to consider the various ways the author directly and indirectly develops the characters, including each characteristics one's:

- physical characteristics (or lack thereof)
- interaction with other characters
- interaction with his or her environment
- internal thoughts and/or philosophical outlook
- revelations about his or her past
- dialect or way of speaking

Students will use writing processes to develop a two- or three-paragraph character analysis of a character from the novel by applying standard rules of usage (including avoiding double negatives and using pronouns, adjectives, and adverbs appropriately), standard rules of mechanics (including using commas to set off appositives or parenthetical phrases), and standard rules of sentence formation (avoiding common errors such as fragments).

As an extension activity (based on what students have learned about characterization from the novel) students might develop an in-class written profile of a friend or family member,

describing their subject from a range of perspectives (perhaps using the criteria presented in the Characterization Chart BLM—Part II) to capture as full a description as possible for the reader.

Volunteers should share "profile" responses. The teacher should initiate an open discussion of recurring patterns of characterization observed in the students' favorite characters and/or techniques used in students' descriptions of a friend or relative, as well as examples of direct and indirect characterization.

Teacher Note: The above activity was adapted from MarcoPolo Teacher Resources.

2013-2014
Activity 8: Character Development (CCSS: RL.9-10.1, RL.9-10.3, W.9-10.1a, W.9-10.1d)

This activity replaces current Activity 7 in 2013-2014.

Materials List: pen, class novel, Process Guide: Character Development BLM

Have students 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 by completing a *process guide* (view literacy strategy descriptions) and by writing an argumentative essay.

During the reading of a whole class novel, divide students into small groups and ask them to select (or teacher may assign) a character to analyze. Distribute the *process guide* (view literacy strategy descriptions) BLM. This strategy is especially helpful for struggling and reluctant readers as it heightens motivation and helps students focus on important content. This literacy strategy is designed to stimulate students' thinking during or after their reading, making their reading more efficient. It is important to explain the guide's features, intent, and benefits. As the class reads the novel, allow students to meet in small groups and complete the guide in class and assist them as needed. Engage the class in discussion based on their responses to the guide, and use this feedback to provide additional explanation.
It is important that students be responsible for explaining their responses to the guide, which is an integral part of the *process guide* activity. After every opportunity to pause and answer the next section of the *process guide*, reinforce the connection between the mental activity required to complete the guide and expectations of how and what students should be reading and learning. If appropriate to the novel being read in class, have students discuss the connection between character development (motivation, advancing the plot, changing over the course of the novel) and the development of the novel's theme. Throughout the discussion, ensure students provide strong and thorough textual evidence to support their analysis of the novel.

Upon completion of reading of the novel, have students use the *process guide* as prewriting to construct a multi-paragraph, argumentative essay in which the following claim is supported:
   (Insert Character Name) is essential to the development of the plot in ____(Insert Novel Title Here)__. Make sure students use relevant and sufficient textual evidence to support their claim, and construct an essay that introduces their claim, distinguishes their claim from alternate claims, and has an organization that establishes clear relationships among claim(s), counterclaims,

reasons, and/or evidence while maintaining a formal style and objective tone. A teacher-made rubric can be used for assessment.

Activity 9: Student Connections (GLEs: 09e, 21d; CCSS: RL.9-10.2,

Materials List: pen, *learning log* (vlsd) notebooks, class novel

Students may complete this activity individually or in small groups and may be assigned a question or allowed to select a preference.

Students will write a **text-supported** response to one of the following prompts in a *learning log*:
1. Explain how the events of the novel relate to the real-life experiences of today's students.
2. Describe how a prior written work studied has characters, themes, and conflicts similar to those in this novel.
3. Determine the theme or central idea of the novel and analyze how it is developed. Include how it emerges and is shaped and refined by specific details.

After students write their responses, they will discuss their responses with the class and be able to direct peers to applicable passages.

Activity 10: Recurrent Elements (GLEs: 06, 09e, 11d, 14c, 35b; CCSS: RL.9-10.9)

Materials List: pen, *learning log* (vlsd) notebook, class novel

Students will write a text-supported response (in *learning log* notebook) to one of the following questions:
1. What cultural elements, such as a group's history, perspectives, and language are reflected in the novel?
2. How has the author drawn on and transformed source material in the novel? For example, an author might use

- elements of Shakespearean plays (e.g., The Killer Angels) or
- historical events which have shaped relationships between black and white, and rich and poor cultures (i.e.. *To Kill a Mockingbird*, *The Book Thief*, etc.),

After students write their answers to the questions, they will engage in *Fishbowl discussion* (view literacy strategy descriptions). With this technique, a small group of students discusses the questions while another group of students looks on. Students should direct peers to applicable passages to provide support for their discussion. The outside group must listen but not contribute to the students "in the fishbowl." Periodically, students should be asked to apply listening strategies to summarize responses.

At some point during the discussion, those looking in should be given an opportunity to discuss among themselves their reactions to the conversation they observe. Then, ask both groups to share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess and critique the ideas of the fishbowl discussants. After a sufficient

amount of time, a new group of students can be invited into "the fishbowl" to further the discussion.

Activity 11: Composition Analysis of a Theme/Central Idea across Artistic Mediums (GLEs: 09e, 18d, 18e, 18g, 19, 41; CCSS: RL.9-10.7)

Materials List: pen, *learning log* (vlsd) notebooks, class novel, Internet access

Students will work individually to focus on a particular subject or incident and identify another work (e.g. poem play, painting, movie, song) which demonstrates a different artistic treatment of a similar incident.   Analyze the representation of a subject or incident in these two different artistic mediums, including what is emphasized or absent in each treatment. The intent, then, is for students to consider how different authors or artists might interpret written language differently and how emphasizing or leaving off certain details or parts can give clues to the author or artist's purpose. In learning log notebooks, each student will then create a *graphic organizer* (view literacy strategy descriptions) such as a T-chart or two flow charts, which traces the theme across the two artistic mediums (the current novel being studied and the student-selected work in a different medium). Each student will then use a writing process to develop a multiparagraph composition that compares and contrasts how the theme is developed in the two mediums. Students will use peer and teacher conferencing for feedback (perhaps using the Writer's Checklist for the English II EOC Assessment), revise for content and structure based on the feedback, and publish the composition, using word processing and /or other technology, making sure to include bibliography or works cited as needed.

Activity 12: RAFT Writing: A Creative Approach to Book Reporting (GLEs: 9e, 11a, 11d, 11e, 11f, 21c, 26,)

Materials List: pen, Sample RAFTs BLM, Generic RAFT Writing Rubric BLM

Upon completion of reading a novel, conduct an oral analysis of distinctive elements (including theme, structure, characterization) of the novel. Then, introduce *RAFT writing* (view literacy strategy descriptions) as an alternative to traditional essays or book reports. Students will be called upon to utilize prior knowledge, life experiences, and textual information in order to gain a deeper understanding of the relationship between literature and its historical, social, and cultural contexts. This writing may also allow teachers to assess students' understanding of the major criteria by which essays (such as EOC compositions) are most commonly evaluated: central idea, elaboration, organization, and unity. Students can develop innumerable RAFTs based on the same text or different texts. By its nature, this assignment should cause students to paraphrase, examine story sequence, and make inferences and generalizations.

The teacher will explain to students they will be asked to analyze the class novel through the creative writing structure of *RAFT* (Role, Audience, Format, Topic) *writing*. Students should be encouraged not to write a book report summary of the novel, but to bring a character to life. The Generic RAFT Writing Rubric BLM, the English II EOC Rubric for Scoring Written Compositions (on pages 11-13 of the *English II EOC Assessment Guide*, or a teacher-developed

combination of the two rubrics should be reviewed with students before beginning the writing process.

Next, students should choose
- a character from the novel as their **R**ole,
- an intended **A**udience (not the teacher) that is appropriate for the topic,
- a **F**ormat that is appropriate (i.e., journal, editorial, biographical sketch), and
- a **T**opic (the subject of the writing).

The Sample RAFTs blackline master might be used to stimulate ideas. The teacher may want to revise (eliminate/insert) listed suggestions. (In order to address GLE 21c, students can be encouraged to write/create job applications or letters of intent.)

Finally, students will develop a *RAFT writing,* using standard rules of mechanics and usage including the use of a variety of sources to verify spelling. Students will demonstrate both an intimate knowledge of the novel studied and the ability to meet the expectations for writing included on the Generic RAFT Writing Rubric, the English II EOC Rubric for Scoring Written Compositions, or a combination of the two.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit.

General Assessments

- The student will use a checklist of journal topics. Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.
- Students will demonstrate ability to support assertions/conclusions with specific excerpts from text. This ability should be demonstrated in:
  - literary device/figurative language visuals
  - character analysis paragraphs
  - response to Activity 9, Student Connections questions
- The student will use writer and/or skills' checklists for multiparagraph compositions.

Activity-Specific Assessments

- Activity #1: The teacher will construct a chart/table to be used by students for recording new vocabulary. The instrument should include the following:
  - sentence from text
  - synonym
  - Greek or Latin root/affix

> ➢ self-generated sentence

- <u>Activity# 9</u>: Students will write and discuss text-supported responses to comprehension questions. The process will include the following:
    - ➢ response to a prompt that demonstrates critical thought
    - ➢ appropriate oral presentation/discussion of ideas
    - ➢ application of listening strategies to summarize responses

   The teacher will construct a rubric or checklist that rewards each desired outcome.

Novel Suggestions:

Achebe, Chinua. *Things Fall Apart*
Alvarez, Julia. *In the Time of the Butterflies*
Bradbury, Ray. *Fahrenheit 451*
Lee, Harper. *To Kill A Mockingbird*
Shaara, Michael. *The Killer Angels*
Steinbeck, John. *The Grapes of Wrath*
Tan, Amy. *The Joy Luck Club*
Zusak, Marcus. *The Book Thief*

**English I
Unit 6: The Epic**

Time Frame: Approximately five weeks

Unit Description

This unit focuses on detailed analysis of traditional and contemporary epics and the relationship between the struggles of fictional characters and those in real-life situations. In ongoing activities, students will respond to a variety of writing prompts in a journal, define and use vocabulary words within the context of the literature, and construct a list of important literary terms.

Student Understanding

Critical goals include reading, comprehending, and interpreting the epic; identifying distinctive characteristics of the epic; analyzing the effects of the literary elements and devices; and developing writing skills by creating well-supported responses to text.

Guiding Questions

1. Can students conduct a detailed scene analysis of both traditional and contemporary epics?
2. Can students demonstrate how the protagonist reflects the character traits of the epic hero?
3. Can students demonstrate how a theme of a classical epic is similar to and different from themes in popular television drama and movies?
4. Can students conduct an analysis of the classical allusions to assess their effectiveness?
5. Can students show how the characters and their struggles relate to real-life situations?

Unit 6 Grade-Level Expectations (GLEs) and ELA Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	**GLE Text and Benchmarks**
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)
02a.	Identify and explain story elements, including the author's use of direct and indirect characterization (ELA-1-H2)

GLE #	GLE Text and Benchmarks
02b.	Identify and explain story elements, including the author's pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
03f.	Identify and explain the significance of literary devices, including sarcasm/irony (ELA-1-H2)
09b.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including epic poetry such as The Odyssey (ELA-6-H3)
09e.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including short stories and novels (ELA-6-H3)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
14a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
14b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
14d.	Analyze information within and across grade-appropriate texts using various reasoning skills, including generating a theory or hypothesis (ELA-7-H4)
16a.	Develop multiparagraph compositions organized with a clearly stated central idea or thesis statement (ELA-2-H1)
16b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
16c.	Develop multiparagraph compositions organized with supporting paragraphs appropriate to the topic organized in a logical sequence (e.g., spatial order, order of importance, ascending/descending order, chronological order, parallel construction) (ELA-2-H1)
16d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)

GLE #	GLE Text and Benchmarks
17d.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include clear voice (individual personality) (ELA-2-H2)
18a.	Develop complex compositions using writing processes, including selecting topic and form (e.g., determining a purpose and audience) (ELA-2-H3)
18f.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19.	Develop paragraphs and complex, multiparagraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
20a.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including literary devices such as student composed oxymoron, touches of sarcasm, and/or irony (ELA-2-H5)
20b.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including vocabulary and phrasing that reflect an individual character (voice) (ELA-2-H5)
20c.	Develop paragraphs and complex, multiparagraph compositions that include complex stylistic features, including a variety of sentence lengths and structures, including simple, compound, and complex (ELA-2-H5)
21b.	Write for various purposes, including letters to the editor (ELA-2-H6)
21d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
22a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
22b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
22c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
23d.	Apply standard rules of usage, including using pronouns appropriately in nominative, objective, and possessive cases (ELA-3-H2)
23e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees and adverbs correctly (ELA-3-H2)
23g.	Apply standard rules of usage, including using all parts of speech appropriately (ELA-3-H2)
24a.	Apply standard rules of mechanics, including using commas to set off appositives or parenthetical phrases (ELA-3-H2)
25.	Use correct spelling conventions when writing and editing (ELA-3-H3)
26.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
35a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants (ELA-4-H6)

35b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
37a.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias, and periodicals) (ELA-5-H2)
37b.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-H2)
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
42a.	Give credit for borrowed information in grade-appropriate research reports following acceptable use policy, including using parenthetical documentation to integrate quotes and citations (ELA-5-H5)
ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.9	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).
RL.9-10.10	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.
Reading Standards for Informational Text	
RI.9-10.2	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.
RI.9-10.4	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).
RI.9-10.8	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.
RI.9-10.10	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.

Writing Standards	
W.9-10.1a, b, c, d	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. 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. b. 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. c. 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. d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
W.9-10.2	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. a. 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. b. 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. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. 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).
W.9-10.6	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.
W.9-10.7	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.

W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. 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]"). b. 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").
W.9-10.10	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.
Language Standards	
L.9-10.4b, d	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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*). d. 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).

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 01a, 02a, 02b, 09e, 11a, 11d, 11e; CCSS: RL.9-10.1, RL.9-10.2, RL.9-10.10, RI.9-10.10)

Materials List: pen, paper, and high interest, multi-level young adult novels

The teacher should facilitate independent reading of student-selected novels by providing time for Sustained Silent Reading (SSR) daily. Responses may be initiated through a variety of strategies, including response logs, summarizations, dialogue letters, or journals/*learning logs* (vlsd), informal discussions at the end of SSR, and book talks. Whatever the strategy or combination of strategies, students must be encouraged to go beyond summarizing in subsequent responses if they are to meet the GLEs and CCSS listed above. Specifically, the teacher should facilitate reflection at the higher levels of Bloom's Taxonomy by providing reflective prompts which require students over the course of the text to:
- cite textual evidence to support analysis of what the text says explicitly,
- determine a theme or central idea of a text and analyze in detail its development, including how it emerges and is shaped and refined by specific details, or
- analyze how complex characters (e.g., those with multiple or conflicting motivations) develop throughout the text.

Lists of the works students read should be maintained and monitored for variety (of genres), appropriateness (of complexity), and progress. Essentially, students will gain experiences as readers and demonstrate ability (through writing and class discussions) to read and comprehend literature and literary nonfiction of grade 9 complexity by the end of grade 9.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01d, 22a, 22b, 26)

Materials List: dictionaries, index cards, posters

Following a teacher-facilitated introduction to the dictionary, students will keep a vocabulary list of new words or phrases (both student-generated and teacher-selected) encountered in reading. For each word, students will record the sentence in which the word was found, identify figurative or connotative meanings, and suggest a synonym based on the context in which the word is used.

Sample Vocabulary Chart

	Sentence in which word occurs (underline word)	Figurative/ Connotative Meaning?	Synonym
1			
2			

Periodically, students will be instructed to verify the preliminary determination (i.e., the suggested synonym) of the meaning of a word or phrase by consulting general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word, or determine its precise meaning. (Ultimately, students must demonstrate independence in gathering vocabulary knowledge.)

Students will, at the conclusion of the unit, select five words, research their etymology, and illustrate the words (see samples at http://www.kid-at-art.com/htdoc/lesson70.htm or simply illustrate a difficult word like *elucidate* by drawing a small group of people gathered around one person who is telling a story) on a poster or in another visual presentation. Finally, students will write a reflective paragraph on a short story read in class and incorporate at least one of the words studied. Students will demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing, focusing on avoiding common errors, such as fragments and run-on sentences and verifying spelling using a variety of resources.

Activity 3: Writing Prompts to Assess Understanding of Text (Ongoing) (GLEs: 21d, 35a; CCSS: W.9-10.9a, W.9-10.10)

Materials List: pen, learning logs notebooks, index cards

Students will write routinely over extended time frames (time for research, reflection, and/or revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The teacher will create *SPAWN* prompts as students prepare to learn new information from texts or reflect on what has been learned. *SPAWN* (view literacy strategy descriptions) is an acronym that stands for five categories of writing options (*Special Powers, Problem Solving, Alternatives Viewpoints, What If?* and *Next*). Using these categories, the teacher can create numerous prompts which require students to draw evidence from literary or informational texts to support analysis, reflection, and/or research. The teacher does not have to address all five categories at once or address the categories in a specific order.

For example, the following prompts might be developed for a study of Homer's *The Odyssey*. Some of these prompts are for connecting to life experiences and are aligned with current GLEs, but will need to be text depend in the future to more closely align with CCSS.

S - Special Powers
In the beginning of *The Odyssey*, Odysseus is being detained by the nymph Calypso, who wishes to marry him. If you had the power to make someone fall madly in love with you, would you use it? Why or why not?

P - Problem Solving
- What evidence suggests that Homer created a hierarchy for the female characters in *The Odyssey*?
    - What evidence in *The Odyssey* supports the idea that Homer was blind?

A- Alternative Viewpoints
In *Book Two* Telemachus, Odysseus' son, vows to bring back his father or conduct a funeral ceremony. What does Homer seem to suggest about the relationship between a son and his father? Argue for or against what Homer suggests.

W - What If?
Odysseus and his crew sailed to the Land of the Lotus Eaters where those who consumed this flower lost all memory of, and desire for, family and home. What if this happened to you? What memories of family or home would you most regret losing? In other words, what memories of family or home are most important to you?

N-Next
What stories or films have been inspired by Homer's epic? Explain the reasons for your selections.

Additionally, the teacher may have students write *learning log* (view literacy strategy descriptions) entries to prompts or questions related to this topic: Connect an aspect of the story to prior knowledge or real-life experiences or related text. This could be assigned as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, or a summative activity/assessment.

Along with using *learning log* entries, students may respond to prompts on entrance cards, "Stop and Writes," and exit cards (writing-for-understanding strategies). They will then either submit the response to the teacher for assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 22a, 22b, 22c, 23d, <u>23e</u>, 24a, 25)

Materials List: writing samples, overhead projector/transparencies, document camera (optional)
The teacher will facilitate a classroom discussion at the beginning of class period or activity on sentence formation problems (i.e., fragments, run-ons, syntax problems) or standard rules of usage or mechanics (i.e., using pronouns appropriately in nominative, objective, and possessive cases; using adjectives--comparative and superlative degrees--and adverbs correctly; and using commas to set off appositives or parenthetical phrases). Discussion will be based on the common errors in student writing samples. The mini-lesson activities (which will be ongoing and skill-specific) will incorporate any text which features rhetorically significant use of the grammar/usage being taught and student-generated writings. Ideally, the mini-lessons will become differentiated for students' specific needs and will be integrated within student writing assignments and not taught in isolation.

Sample Mini-lesson
The teacher will explain that an adverb describes a verb, that it answers the questions *When? Where? How?* and that it helps to make verbs more interesting and easier to understand.

Write this sentence on the board: Chris drove his new truck. The class will work cooperatively to strengthen the sentence using adverbs by adding *when, where,* and *how* adverbs. For example:
- Chris finally drove his new truck. (when)
- Chris drove his new truck north on Webb Drive. (where)
- Chris recklessly drove his new truck. (how)

Next, since an adverb can theoretically modify almost anything in the sentence, the teacher should discuss the placement of the adverb and how it might change the meaning of the sentence. For example:
- Only John laughed when I told the joke.
- John only laughed when I told the joke.
- All of the food is not edible.
- Not all of the food is edible.

Finally, the teacher will have examined and selected student writing samples that demonstrate effective use of adverbs. Student samples (for which teacher has received prior student permission) will be displayed (on overhead, document camera, etc.) and discussed and/or edited. Students should be encouraged to do the following:
- offer suggestions as to appropriate adverbs to clarify/enhance meaning, and
- discuss the placement of the adverb and how it might change the meaning of the sentence.

Activity 5: Adventure and Adversity—Scene Analysis (GLEs: <u>09b</u>, 11d, <u>14b</u>, 35b, 39c)

Materials List: pen, chart paper, *The Odyssey*

Use *SQPL* (<u>view literacy strategy descriptions</u>) by first looking over the *The Odyssey* and then generating a statement that would cause students to wonder, challenge, and question (e.g., a hero is just a decent human being, heroes always get into a lot of trouble, heroes are ordinary people, being a hero is all about attitude, or heroes always have to prove themselves). Write the statement on the board or a

piece of chart paper, and ask students to turn to a partner and think of one good question they have about the upcoming epic based on the statement. As students respond, write their questions on the chart paper or the board. Students should listen carefully for the answers to their questions while reading the text.

While reading, stop after a section or page that supplies the answer to a question and prompt students to look for the answer to their question. Have students mark questions that are answered. Continue this process until the epic is completed. Encourage students to go back to the list of questions to check which ones may still need to be answered. Explain to students that this process aids comprehension and allows for meaningful reflection.

Then facilitate a discussion of the structure and form of epic poetry**.** During a whole-class reading of a traditional epic (e.g., *The Odyssey*), ask students to read through the description of a specific battle or difficult obstacle and then work in small groups to complete a scene-by-scene analysis, including identifying the following:

- the setting
- the nature of the adversary, or obstacle
- the weapons used, if any
- the hero's attitude and actions during the confrontation
- the final outcome

Have student groups record any questions that arise concerning specific elements of the text. Have groups present their work to the entire class and discuss any questions they have generated. During the discussion, encourage students to think about the traits of the epic hero**.**

Activity 6: The Characteristics of an Epic—Then and Now (GLEs: 09b, <u>11c</u>, 19, 22a, 22b, 22c, <u>39c</u>; CCSS: <u>RL.9-10.9</u>)

Materials List: pen, *The Odyssey*, graphic organizer, Comparison/Contrast Essay Rubric BLM   .

The teacher will discuss with students the structure and form of epic poetry**.** Using excerpts from *The Odyssey* (perhaps the part of the epic that the class is currently reading), students will evaluate the structure of the epic, looking for examples of elevated language, epic simile, heroism, imagery, etc., to discuss with the whole class.

The teacher will then suggest to students that there are modern non-poetry epics (e.g., *Star Wars* or *The Lord of the Rings*) with an epic hero cycle. (See http://edsitement.neh.gov/view_ lesson_plan.asp?id=587 for a definition.) The teacher will then ask students to suggest stories that fit a similar pattern. After the whole-class discussion, students will work in small groups to conclude whether *Star Wars, The Lord of the Rings, The Lion King*, or another student-identified choice should be classified as an epic, making sure to provide justifications and evidence for their reasoning. Students will also identify how creators of these "modern epics" may have drawn upon material in other works or epics and transformed the source material. Each group will select a spokesperson to present its findings orally to the rest of the class.

Along with the stories that have been presented, the students will *brainstorm* (view literacy strategy descriptions) current books, films, and television shows that contain characters, themes, and characteristics similar to those found in a traditional epic. Students will then select their favorite contemporary comparison and be grouped accordingly. Working in cooperative groups, students will compare and contrast the traditional epic (e.g., *The Odyssey*) with the selected contemporary counterpart.

Groups will create a *graphic organizer* (view literacy strategy descriptions), such as a Venn diagram, in preparation for a comparison-contrast essay. Other samples of *graphic organizers* are available at http://www.eduplace.com/graphicorganizer/ or http://www.graphic.org/goindex.html.

Using samples of student essays, the teacher will remind students to avoid the following common errors in sentence formation: fragments, run-on sentences, and syntax errors. In addition, the appropriate use of pronouns, adjectives, and adverbs will be discussed, and the teacher will review the Comparison/Contrast Essay Rubric BLM with students.

Students will use the information from the *graphic organizer* and the grammar mini-lesson to write an essay comparing and contrasting the traditional epic to a contemporary example from the class-generated list. In writing these essays, students will avoid common sentence-formation errors that were addressed in the mini-lesson. The Comparison/Contrast Essay Rubric BLM may be used for assessment.

Activity 7: Researching the Origins of Allusions (GLEs: 09b, 14a, 14d, 16a, 16b, 16c, 16d, 37a, 37b, 39c, 42a; CCSS: W.9-10.7)

Materials List: pen, *learning log* notebooks, *The Odyssey*, Allusions Chart BLM, Internet access, samples of appropriate bibliographic documentation and parenthetical citation

After reading a particular epic, or an excerpt from an epic, the class will review the definition of the term *allusion* and then work cooperatively by using the Allusions Chart BLM to identify within the text of *The Odyssey* the:

- allusion/reference point (e.g., person, place, event, literary work, work of art);
- person, place, or event to which the allusion refers;
- meaning or purpose of the allusion; and
- page and/or line number on which the allusion occurs.

Then, in small cooperative groups, students will select three previously unfamiliar allusions, and each member will conduct a short research project in order to locate information (i.e., explanation, examples) in multiple printed texts and electronic sources, including credible databases (e.g., EBSCO*host* Research Databases) to better understand allusions. Students will narrow or broaden their inquiry of allusions as appropriate and record important information and bibliographic documentation on note cards. Groups will then work cooperatively to synthesize the research they gathered on the three allusions, evaluate the credibility of that information, and select the best sources, and paraphrase the most relevant information these sources provided regarding the three allusions. Groups will then report findings to the class demonstrating understanding of the subject under investigation (allusions).

After researching/presenting three allusions, students will write a multiparagraph composition or *learning log* (vlsd) entry that does the following:

- analyzes the poet's use of two to three allusions,
- assesses the effect of the allusions while generating a theory as to its purpose, and uses correct parenthetical documentation to integrate quotes and citations.

Assessment of the composition should address organization including:

- clearly stated central idea
- introduction, body and conclusion
- transitional words and phrases
- logical sequence

Activity 8: The Anatomy of a Hero—or a Heroine (GLEs: 19, 35b)

Materials List: pen, *learning log* notebooks, "Archetypal Hero" *PowerPoint*, markers, poster or chart paper

During the reading of an epic, have students write *learning log* (view literacy strategy descriptions) responses to the following questions: What are the chief qualities of a great hero? Do true heroes have character faults? Who is the most heroic person you have ever known? What traits does this person have that make you think of him/her as a hero?

Use the Inside-Outside *discussion* (view literacy strategy descriptions) strategy to stimulate face-to-face dialogue for all participants. Have students stand and face each other in two concentric circles, with the inside circle facing out and the outside circle facing in. Begin with the first *learning log* prompt/question: What are the chief qualities of a great hero? Ask students to discuss their answers with the person standing most directly in front of them. If the dialogue is short, ask the inner or outer circle to rotate until you say, "Stop." Then the discussion can begin again. After a sufficient amount of time is allotted to answer the first question, randomly ask individual students to share their own ideas or those of the person(s) with whom they have had discussion. This process of posing a question, rotating circles, and soliciting responses should continue until all 4 of the questions presented in the *learning log* assignment have been answered. The advantage of this strategy is that everyone participates and thus formulates an individual understanding of the qualities of a hero.

After the discussion of their responses, review the definition and characteristics of an epic (see Activity 6) and identify the hero (protagonist) in the epic poem being read in class. Facilitate a summary of the discussion using a *PowerPoint* of the common characteristics of the "Archetypal Hero" (found at http://tatsbox.com/hero/powerpnt.htm). Students should use active listening strategies in order to ask relevant questions.

Then have students work in cooperative groups to compile a list of words (character traits) that describe the hero in the epic being read in class, making sure that they cite strong and thorough textual evidence to support their analysis of the traits of the epic hero. After analyzing the epic hero, have students create a list of literary, historical, and modern heroes. Then have each group divide a poster or newsprint into two columns, record a list of heroic traits in one column and a list of heroes in the other, and post them

in the classroom. Encourage students to post definitions of relevant terms (e.g., *protagonist, villain, antagonist*) on a word wall which can be referenced throughout the study of the text.

Activity 9: Writing About a Hero (GLEs: 16b, <u>17d</u>, 18a, 18f, <u>19</u>, <u>20b</u>, 20c, 24a; CCSS: <u>W.9-10.1a</u>, <u>W.9-10.1b</u>, <u>W.9-10.1c</u>, <u>W.9-10.1d</u>)

Materials List: pen, Internet access, teacher-constructed rubric
Have students read various biographical sketches of heroes (samples at <u>www.myhero.com</u>). Then facilitate a discussion of writing elements that contribute to individual style and audience awareness. Continue to refine the class' definition of a hero considering such ideas as physical and/or moral courage, endurance, hardship, or principles. These characteristics will be used for the basis of argumentative claims and counter-claims.

Refer students to the lists constructed in Activity 8 and/or allow a web search so that students may choose and research an individually selected hero to use as the subject of an argumentative essay. Caution students not to select a subject
- for whom there is little information,
- who is so familiar that the argument will be obvious to the class before it is presented, and/or
- who is an idol as opposed to a hero.

Next, assist students in formulating an arguable thesis that drives the essay (e.g., I believe __Name__ is a hero because ___Reason #1 and__ __Reason #2__ even though Counter Argument.

Once a workable thesis has been formulated, enlist the aid of the school's media specialist to teach/model for students how to use web searches for information gathering on selected heroes, reminding students that they must use more than personal opinion to support arguments. Students will next conduct research using a variety of resources: media center holdings-books, newspapers or magazines, on-line databases, or appropriate Internet sites.

Students will use this information and thesis to develop a multiparagraph, argumentative essay that describes one of their heroes, or heroines, and
- *elaborates* with a minimum of two primary characteristics of the person that make him or her a heroic person,
- uses valid reasoning and relevant and *sufficient* (minimum of two reliable sources) *evidence* for each claim,
- *distinguishes the claim*(s) from alternate or opposing claims,
- creates an *organization* that establishes clear relationships among claim(s), counterclaims, reasons, and evidence,
- *anticipates the audience*'s knowledge level and concerns,
- uses words, phrases, and clauses to *create cohesion*, and
- establishes and maintains a *formal style* and *objective tone*.

Teacher Note: The italicized words above could form the core of a teacher-created rubric which also includes student need-driven components.

After a mini-lesson on audience and purpose, students should follow writing processes that include peer review that focuses on using individual stylistic features, including the following:

- appropriate vocabulary choice and phrasing
- varying sentence lengths and structures
- clear voice (individual personality)

Students should also proofread/edit essays to ensure application of standard rules of mechanics, including using commas to set off appositives where necessary.

2013-2014
Activity 10: Writing About a Hero (GLEs: 17d, 18a, 18f, 19, 20b, 20c, 24a; CCSS: RL.9-10.1, RI.9-10.4, RI.9-10.8, W.9-10.2a, W.9-10.2b, W.9-10.2c, W.9-10.2d, W.9-10.2e, W.9-10.2f W.9-10.6, L9-10.4b, L.9-10.4d)

This activity replaces current Activity 6 in 2013-2014.

Materials List: pen, Internet access, teacher-constructed rubric

Facilitate a discussion of writing elements that contribute to individual style and audience awareness as demonstrated in a biographical sketch of a hero (samples at www.myhero.com). Continue to refine the class' definition of a hero considering such ideas as physical and/or moral courage, endurance, hardship, or principles. Ask them to consider different types of heroes (including literary) and non-heroes (perhaps villains). Refer students to the lists constructed in Activity 8 and/or allow a web search so that students may explore the two research questions: *What is a hero?* What are the different types oh hero?

Assist students in formulating a central idea that drives the essay (e.g. A hero is…) .

Once a workable thesis has been formulated, enlist the aid of the school's media specialist to teach/model for students how to use web searches for information gathering on selected heroes, reminding students that they must use more than personal opinion to support claims. Also remind students that they must determine or clarify the meaning of unknown and multiple-meaning words in articles by using print or online dictionaries to ensure understanding. Encourage them to pay attention to the language being used in the articles, particularly the following:

- patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*),
- words which may have figurative, connotative, or technical meanings which will enhance the final argument, and
- word choices which impact meaning and/or tone.

Students will next conduct research making strategic use of a variety of print resources (media center holdings-books, newspapers or magazines, etc.) and/or digital media (on-line databases, appropriate Internet sites, etc.) to gather evidence for an explanatory essay that defines what a hero is and looks at all the different types (including epic heroes) For each relevant article/source accessed, students should evaluate the information, assessing whether the reasoning is valid and the evidence is relevant and sufficient. Additionally, they should identify false statements and/or fallacious reasoning. After reading

and analyzing each article, students will record the following:
- citation information
- relevant supporting information, and
- a statement of the central idea.

Students will use this information and thesis to develop a multiparagraph, explanatory essay that describes the characteristics and types of heroes and covers the following:
- *introduces* a topic,
- *organizes* complex ideas, concepts, and information,
- uses well-chosen, relevant, and *sufficient facts*,
- employs *appropriate* and varied *transitions*,
- uses *precise language* and domain-specific vocabulary,
- establishes and maintains a *formal style* and *objective tone*,
- provides a *concluding statement* or section that follows from and supports the information or explanation presented

Teacher Note: The italicized words above could form the core of a teacher created rubric which also includes student need-driven components.

After a mini-lesson on audience and purpose, students should follow writing processes that include peer review that focuses on using individual stylistic features, including:
- appropriate vocabulary choice and phrasing
- varying sentence lengths and structures
- clear voice (individual personality)

Students should also proofread/edit essays to ensure application of standard rules of mechanics, including using commas to set off appositives where necessary.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for the unit.

General Assessments

- The teacher will provide students with an active listening checklist that requires students to reflect upon their individual listening processes. The checklist will evaluate whether the listener does the following:
  - ➢ focuses attention on speaker
  - ➢ responds appropriately to comedic or dramatic moments (e.g., laughter, silence, and

body language)
- ➤ answers factual questions regarding the content of the speaker's message
- ➤ summarizes in an organized manner
- Students will analyze effectiveness of cooperative groups in reflective writing that addresses preparedness, attitude, contribution to group, and quality of work.
- The teacher will provide students with a checklist of journal topics.

- Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.

Activity-Specific Assessments

- Activity #7: Students will use allusion research to produce a text, either electronic or print, of a multiparagraph composition. Assessment of the composition should address the following:
  - ➤ content of two to three allusions
  - ➤ assessment of allusion effect and purpose.
  - ➤ correct parenthetical documentation

  Assessment of the composition should also address organization that includes:
  - ➤ clearly stated central idea
  - ➤ transitional words and phrases
  - ➤ logical sequence

- Activity #9 (Activity 10 in 2013-2014): Students will choose a hero/heroine to profile in a multiparagraph essay. The process should include the following:
  - ➤ a pre-write that includes information accessed via web sources (with proper citation) and identifies at least two primary characteristics of the hero
  - ➤ a rough draft of at least three well-developed paragraphs that demonstrates a variety of sentence lengths and structures
  - ➤ revision and editing for content, as well as for appropriate use of commas to set off appositives
  - ➤ a final draft that demonstrates adherence to content requirements and clear organization

- Activity #11: Students will write a letter to the editor which will include the following:
  - ➤ description of an obstacle faced by young people
  - ➤ suggestion for overcoming it
  - ➤ application of at least one literary device

    See Blackline Master: Letter to the Editor Rubric BLM