

**Grade 10 ELA
Sample Lesson Plan**

Lesson Title	Self-Articulation through Reading and Writing
Connecticut Standards (CCSS)	<p>CC.9-10.R.L.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.</p> <p>CC.9-10.R.I.10: By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.</p> <p>CC.9-10.R.L.10: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose or audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10.)</p> <p>CC.9-10.W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CC.9-10.W.3a: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experience or events.</p> <p>CC.9-10.W.3b: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>CC.9-10.W.3e: Provide a conclusion that follows form and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>
Lesson Objectives in Language Students will Understand	Focusing on the significant rhetorical device of diction, based on texts read about self, each student will practice intentional use of diction in his or her own writing about self.
Timeline	5-8 days
Description of Learning Tasks/ Activities	<ol style="list-style-type: none"> 1. As suggested initiation for this writing-focused lesson, each student will first analyze how diction may affect readers' interpretation of a literary or non-literary narrative text. <ul style="list-style-type: none"> ○ Students may work in pairs or small groups to discuss nuances of similar words (e.g., "art" vs. "craft," "faith" vs. "belief," "gang" vs. "club," "downsized" vs. "fired," "recreation" vs. "play," "instrument" vs. "tool," "labor" vs. "work," "dependable" vs. "reliable," "movie" vs. "film," "house" vs. "home," "terrorist" vs. "revolutionary"). ○ With a brief published text such as "Richard Cory" or "A Christmas Memory," students may underline adjectives, nouns, and verbs and then be led in discussion of their denotations and connotations. 2. Moving from analyzing published narrative text to producing his or her own narrative text, each student will apply understanding of intentional diction to impact readers' interpretation of the narrative text the student creates. <ul style="list-style-type: none"> ○ Students may brainstorm lists of closely-related words ("walk," "saunter," "meander") and discuss nuanced differences among them, perhaps

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	<p>utilizing a value scale to relate them.</p> <ul style="list-style-type: none"> ○ Each student should articulate desired audience and purpose for his or her narrative, as well as the impact the student wishes to have on that audience. ○ Each student should be asked to circle adjectives, nouns, and verbs in his or her own narrative writing and consider alternatives to those words through the revision process. ○ Each student should work through the writing process with others, teacher, and self to develop his or her narrative appropriately. ○ As an extension, each student can consider revising his or her narrative for a different audience and different purpose, utilizing intentionally different diction.
<p>Materials, Resources, Technology Needed (Based on LEA resources)</p>	<p>Close reading should include a variety of texts from diverse genres, for example:</p> <ul style="list-style-type: none"> ○ Alvarez, <i>In the Time of the Butterflies</i> excerpt(s) ○ Bellitz, "Thoughts of a Deaf Child" ○ Brooks, "We Real Cool" ○ Capote, "A Christmas Memory" ○ Cisneros, <i>House on Mango Street</i> ○ Collins, "Introduction to Poetry" (www.loc.gov/poetry/180/001.html) ○ Dillard, "Living Like Weasels" ○ Freiburger, "Five Words Not to Use on Your Resume" (www.careerupshift.com/?p=657) ○ Hughes, "Harlem: A Dream Deferred" ○ Hughes, "Mother to Son" ○ Hughes, "Theme for English B" ○ Huttman, "A Crime of Compassion" ○ Jackson, "Charles" ○ Kincaid, "Girl" ○ Oden, "The Way It Is" ○ Rawlings, "A Mother in Mannville" ○ Robinson, "Richard Cory" ○ Salinger, <i>Catcher in the Rye</i> excerpt(s), such as opening paragraph(s) ○ Torabi, "LinkedIn: Top 10 Resume Words to Avoid" (www.cbsnews.com/8301-505144_162-41541186/linkedin-top-10-resume-words-to-avoid/) ○ Truth, "Ain't I a Woman" ○ Zusak, <i>The Book Thief</i> excerpt(s)
<p>Prior Learning, Connections, Student Needs or Interests, Common Misconceptions</p>	<ul style="list-style-type: none"> ○ This lesson presumes that students will have already been engaged in a variety of close reading activities. Literary texts should be diverse, multicultural, and responsive to student needs and interests. ○ This lesson also presumes student understanding of parts of speech. ○ A common misconception may be that students believe that more words are better than fewer, which is not the case. Teachers will need to assist students in becoming aware that precise language is the goal, and that deep revision is desirable and necessary.
<p>Instructional Strategies/ Grouping</p>	<p>A variety of groupings can be utilized, including pair-share, small-group work, and whole-class work. Peer revision and editing is best accomplished through focused small groups or pairs.</p>
<p>Suggested Differentiation</p>	<ul style="list-style-type: none"> ○ For students who struggle writing longer narrative pieces, shorter forms, such as the bio-poem or the cinquain, can be used for scaffolding purposes. ○ Students' attention to close reading and writing can be supported through complementary visual images. ○ To appreciate varied nuances of words, English language learners can

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	utilize translation into their primary or natural language. To support the analysis of diction in a published text, such students can first read or view a text in their primary or natural language.
Cross disciplinary Connections	<ul style="list-style-type: none"> ○ Close reading of texts is clearly supported by interdisciplinary connections, including social studies, arts, music, and science. ○ Teachers can utilize documents from the career and business world, such as resumes, to demonstrate the importance of intentional diction in those contexts.
Formative Assessment processes (including student self-assessment)	<p>Pre-Assessment:</p> <ul style="list-style-type: none"> ○ The teacher should assess the students' prior understanding of "denotation" vs. "connotation." ○ The teacher may share media advertisements with the students to assess their response to certain "loaded words" in the ads. ○ The teacher may assess the students' prior understanding of intentional diction via a short literary text such as a poem or short story. <p>Post-Assessment:</p> <ul style="list-style-type: none"> ○ Formative assessment is naturally built into the writing process, (e.g., journaling, pre-writing, drafting, revising, and editing). Students' peers and the teacher should focus on student application of intentional diction.