

## **Appendix 6 – Curriculum Units**

The following pages include the revised curriculum documents as required.

Part I – English Language Arts – Grades 7 to 12

Part II – Mathematics – Grades 7 to 12

Part III – Foreign Language – Spanish I and Spanish II



# Curriculum Framework

School: Positive Outcomes Charter School Content: English Language Arts Grade 7

| <u>Common Core State Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>  | <u>Assessment</u>  |
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| <p><b>Orientation Unit</b><br/>           CC.7.R.L.1 / CC.7.R.I.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.<br/>           CC.7.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of a text; provide an objective summary of the text.<br/>           CC.7.R.I.2: Determine two or more central ideas in a text and analyze their development over the course of a text; provide an objective summary of the text.</p> <p>*CC.7.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.<br/>           *CC.7.R.I.10: By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.7.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ol style="list-style-type: none"> <li>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>Establish and maintain a formal style.</li> <li>Provide a concluding statement or section that follows from and supports the</li> </ol> | <p>30-32 days</p>               | <p>Good readers employ a variety of comprehension strategies to help make meaning from different types of text.</p> | <p>Unit: How does a good reader make meaning from text?<br/>           Lessons: How can graphic organizers help me make meaning from text?<br/>           How do I combine what I know with information from the text to make an inference? A generalization? To draw a conclusion?<br/>           How do I determine the theme of a literary text? How do authors use details to support their message? How can graphic organizers help me make meaning from text?</p> | <p>Glencoe unit assessment, quarterly assessments, daily formative assessments</p> |

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| <p>information or explanation presented.</p> <p>*CC.7.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.7.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.7.L.6: Acquire and use accurately grade-appropriate general academic and domain specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression</p> <hr/> |  |  | <p>Why do authors choose to organize a text a certain way? How can knowledge of these text structures help me comprehend?</p> <p>How can I determine the main idea of an informational text? How do authors use details to support their central message? How can context help me understand the meaning of an unknown word?</p> <p>How can knowledge of word parts give clues to the meaning of a word? Why will writing about a text help me understand it?</p> <p>How can I organize my thoughts before writing? During writing?</p> <p>How do I cite text evidence that supports</p> |  |
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| <p><b>Unit 1: Short Fiction</b></p> <p>L.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.7.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of a text; provide an objective summary of the text.</p> <p>CC.7.R.L.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p>CC.7.R.L.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p>CC.7.R.L.6: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p>*CC.7.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.7.W.3: Grade 7: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p>b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p> <p>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</p> <p>*CC.7.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.7.L.1: Demonstrate command of the conventions of Standard English grammar and</p> | <p>30-32 days</p> | <p>Authors use a variety of text structures and literary elements to engage the reader and convey meaning that is relevant to the reader.</p> | <p>my ideas?</p> <p>How do I write an effective summary?</p> <p>Unit: How does an author connect fiction to real life?</p> <p>Lessons:</p> <p>What strategies do good readers use to understand short fiction?</p> <p>How can I make connections with what I read?</p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How can I assess my own understanding as I read?</p> <p>How does the author reveal the point of view from which the story is told?</p> <p>How does an author</p> |  |
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| <p>usage when writing or speaking.</p> <p>a. Explain the function of phrases and clauses in general and their function in specific sentences.</p> <p>CC.7.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.7.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.</p> <p>b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.</p> <p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).</p> <p>CC.7.L.5: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> |  |  | <p>develop a character? Plot? Setting?</p> <p>How do I determine the author’s message or theme?</p> <p>How does understanding the relationship between central ideas and supporting details help to determine the main idea of a text?</p> <p>How is theme different from main idea?</p> <p>How can I predict events based on a cause and effect relationship?</p> <p>How does the author make fiction seem real?</p> <p>How does the point of view from which a story is told influence my interpretation of a text?</p> <p>How does the author’s use of description affect my</p> |  |
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|  |                   |  | <p>understanding or reaction to the story?<br/>         How can comparing literary elements between stories help me better understand a common theme?<br/>         How can I use narrative text structure to tell <i>my</i> story?<br/>         How can I make sure a reader will enjoy my story?<br/>         How will my word choice / usage affect the reader?</p> |  |
| <p><b>Unit 2: Informative Text</b><br/>         CC.7.R.I.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.7.R.I.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p> <p>CC.7.R.I.3: Analyze the interactions between individuals, events, and ideas in a text (e.g., how individuals influence events or events influence individuals).</p> <p><b>CC.7.R.I.5: Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.</b></p> <p><b>CC.7.R.I.6: Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.</b></p> | <p>30-32 days</p> | <p>Authors of informational text use text structures and text features to chunk and organize the information so that readers can deconstruct the text.</p> | <p>Unit: How does the study of informative text help us make sense of our world?<br/>         Lessons: How is the reading of non-fiction different from the reading of fiction?</p> <p>How can summarizing help me monitor my own comprehension?</p>  |  |

\*CC.7.R.I.10: By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CC.7.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, How does the author reveal his point of view?

How does the author use text features to make his ideas clear?

How do authors organize (structure) text to show cause and effect?

How do text features differ from text structures?

and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from and supports the

information or explanation presented.

\*CC.7.W.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 discipline-specific tasks, purposes, and audiences.

CC.7.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

CC.7.L.6: Acquire and use accurately grade-appropriate general academic and domain specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. *\*in all units*

How do text features help in previewing informational text? In locating information?

How can I use context clues to determine the meaning of an unknown word? How do I distinguish a fact from an opinion?

How can I predict events based on a **cause and effect** relationship? Why do writers write? / How do I determine the author's purpose for writing?

How does analyzing text structure help me better understand the information I am reading?

How can comparing literary elements between texts help me better understand a

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|  |                   |  | <p>common theme or idea?</p> <p>How can I use informative text features and text structure to write a functional document?</p> <p>How will my word choice / usage affect the reader?</p>  |  |
| <p><b>Unit 3: Poetry</b><br/> CC.7.R.L.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.7.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of a text; provide an objective summary of the text. CC.7.R.L.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p>CC.7.R.L.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p>CC.7.R.L.5: Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.</p> <p>*CC.7.R.L.10: By the end of the year, read and comprehend literature, including</p> | <p>30-32 days</p> | <p>Poetry allows the musicality of words to contribute to the expression of a writer's emotions and insights and to evoke a personal response in the reader.</p> | <p>Unit: How does poetry differ from prose?</p> <p>Lessons:<br/> How can making personal connections bring poetry to life?</p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How can I monitor my own understanding as I read?</p> |  |



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| <p>stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.7.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grade 7 Reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).</p> <p>b. Apply grade 7 Reading standards to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).</p> <p>*CC.7.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.7.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Explain the function of phrases and clauses in general and their function in specific sentences.</p> <p>CC.7.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.7.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.</p> <p>b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.</p> <p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).</p> <p>CC.7.L.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> |  |  | <p>How can an oral performance of poetry enhance interpretation?<br/>How does poetic form impact interpretation?</p> <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How is our understanding of poetry enhanced by figurative language?</p> <p>How does poetic style impact the reading of poetry?</p> <p>How do I draw conclusions about characters?</p> <p>Why is our interpretation of figurative language important to the understanding of poetry?</p> <p>How do I write a response to literature?</p> |  |
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| <p><i>*in all units</i></p> <hr/> <p><b>Unit 4: Drama</b> CC.7.R.L.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.7.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of a text; provide an objective summary of the text. CC.7.R.L.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p>CC.7.R.L.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p>CC.7.R.L.5: Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.</p> <p>*CC.7.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.7.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p> | <p>30-32 days</p> | <p>Though similar to fiction, the genre of drama is specifically written for performance.</p> | <p>How will my word choice/usage affect the reader?</p> <hr/> <p>Unit: How does drama differ from other forms of literary text?</p> <p>Lessons:<br/>How can I use context clues to determine the meaning of an unknown word?</p> <p>How does understanding the origin of a word expand my vocabulary?</p> <p>How can I monitor my own understanding as I read?</p> <p>How can a dramatic performance enhance meaning?<br/>How do the literary elements in a drama compare to those in other forms of literary text?</p> |  |
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| <p>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>e. Establish and maintain a formal style.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</p> <p>*CC.7.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.7.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Explain the function of phrases and clauses in general and their function in specific sentences.</p> <p>CC.7.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., belligerent, bellicose, rebel).</p> <p>CC.7.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.</p> <p>b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.</p> <p>CC.7.L.6: Acquire and use accurately grade-appropriate general academic and domain-</p> |  |  | <p>What effect does the historical context have on the story? How does the text structure of a drama differ from poetry or prose?</p> <p>How can comparing literary elements between texts help me better understand a common theme or idea?</p> <p>Why is our interpretation of figurative language important to our understanding of literature?</p> <p>How do I write an expository essay? How will my word choice / usage affect the reader?</p> |  |
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specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

*\*in all units*

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# Curriculum Framework

School: Positive Outcomes Charter School Content: English Language Arts Grade 8

| <b>Common Core State Standards Alignment</b>  | <b>Timeline<br/>(range in days)</b> | <b>Concepts/Big Ideas</b>   | <b>Essential Questions</b>  | <b>Assessment</b>  |
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| <p><b>Orientation Unit</b></p> <p>CC.8.R.L.1 / CC.8.R.I.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.8.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the character, setting, and plot; provide an objective summary of the text.</p> <p>CC.8.R.I.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.</p> <p>*CC.8.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>*CC.8.R.I.10: By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.8.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts,</p> | <p><b>Days 30-32</b></p>            | <p>Good readers analyze how an author’s choices affect the meaning of a text and use this knowledge to aid their comprehension.</p> | <p>Unit: How does a good reader use knowledge of the author’s craft to make meaning from text?</p> <p>Lessons:</p> <p>How can graphic organizers help me make meaning from text?</p> <p>How do I combine what I know with information from the text to make an inference? A generalization? To draw a conclusion?</p> <p>How do I determine the theme of a literary text?</p> <p>How do authors use story elements to reveal a theme or central idea?</p> | <p>Glencoe unit assessment, quarterly assessments, daily formative assessments</p> |

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| <p>and information through the selection, organization, and analysis of relevant content.</p> <ol style="list-style-type: none"> <li>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>Establish and maintain a formal style.</li> <li>Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ol> <p>*CC.8.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.8.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.8.L.6: Acquire and use accurately grade-appropriate general academic and domain specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <hr/> <p><i>*in all units</i></p> <hr/> |  |  | <p>How can graphic organizers help me make meaning from text?</p> <p>Why do authors choose to organize a text in a certain way? How do these choices affect the central idea?</p> <p>How can I determine the main idea of an informational text? How do authors use details to effectively reveal /support their ideas?</p> <p>How can context help me understand the meaning of an unknown word?</p> <p>How can knowledge of word parts give clues to the meaning of a word?</p> <p>Why will writing about a text help me understand it?</p> <p>How can I organize my thoughts before writing?</p> |  |
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|  |                                |  | <p>During writing?</p> <p>How do I determine which text evidence best supports my ideas?</p> <p>How do I write an effective summary?</p>  |  |
| <hr/> <p><b>Unit 1: Short Fiction</b></p> <p>CC.8.R.L.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.8.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p>CC.8.R.L.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. CC.8.R.L.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>CC.8.R.L.5: Compare and contrast the structure of two or more</p> | <hr/> <p><b>Days 30-32</b></p> | <hr/> <p>Good readers recognize that an author controls what the reader knows through the choices s/he makes about characters or narrators, what the reader knows, and when and how the reader gets information.</p> | <hr/> <p>Unit: How does an author use his/her craft to influence my interpretation of a text?</p> <p>Lessons:</p> <p>What strategies do good readers use to comprehend short fiction?</p> <p>How can I make meaningful connections with what I read?</p> <p>How can context clues help determine the How does understanding the relationship between central ideas and supporting details help to</p> |  |

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| <p>texts and analyze how the differing structure of each text contributes to its meaning and style.</p> <p>CC.8.R.L.6: Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</p> <p>*CC.8.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.8.W.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among How can I use my knowledge of narrative text structure to tell <b>my</b> story?</p> <p>How can I create a desired effect on a reader through developing my own writing style, experiences and events?</p> <p>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</p> <p>*CC.8.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.8.L.1: Demonstrate command of the conventions of Standard</p> |  |  | <p>determine the main idea of a text?</p> <p>How is theme intertwined within the main idea of a text? meaning of an unknown word?</p> <p>How can I assess my own understanding as I read? How does the author's style develop a character's personality? Divulge a conflict? Expose the point of view from which the story is told? Reveal the sequence of events in the plot? Give clues to the setting?</p> <p>How do I determine the theme of a story?</p> <p>How does narrative poetry compare to other forms of short fiction?</p> <p>How does analyzing a character help me understand his/her motivations?</p> |  |
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| <p>English grammar and usage when writing or speaking. a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. b. Form and use verbs in the active and passive voice.</p> <p>c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. d. Recognize and correct inappropriate shifts in verb voice and mood.</p> <p>CC.8.L.3: (Knowledge of Language) Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>CC.8.L.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.8.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context.</p> <p>b. Use the relationship between particular words to better understand each of the words.</p> <p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute). CC.8.L.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>*in all units</p> |                          |  | <p>How does understanding the author’s style contribute to my interpretation of the story?</p> <p>How does the author’s use of repetition create an effect on how you read or interpret a text?</p> <p>How can comparing literary elements between texts help me better understand a common theme?</p> <p>How can I use my knowledge of narrative text structure to tell my story?</p> <p>How can I create a desired effect on a reader through developing my own writing style?</p> |  |
| <p><b>Unit 2: Informative Text</b></p> <p>CC.8.R.L.1 / CC.8.R.I.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.8.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the character, setting, and plot; provide an objective summary of the text.</p> <p>CC.8.R.I.2: Determine a central idea of a text and analyze its development relationship to supporting ideas; provide an objective summary of the text.</p>  | <p><b>30-32 Days</b></p> | <p>Authors of informational text use text structures and text features to chunk and organize the information so that readers can</p> | <p>Unit: How does the study of informative text help us make sense of our world?</p> <p>Lessons: How is the reading of non-fiction different from the reading</p>  |  |

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| <p>*CC.8.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>*CC.8.R.I.10: By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.8.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ol style="list-style-type: none"> <li>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</li> </ol> <p>*CC.8.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.8.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p> |  | <p>deconstruct the text.</p> | <p>of fiction?</p> <p>How can summarizing help me monitor my own comprehension?</p> <p>How does text features help in previewing informational text? In locating information?</p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How does the author reveal his purpose for writing?</p> <p>How does the author use text features to make his ideas clear?</p> <p>How do authors organize (structure) text to show cause and effect?</p> <p>How do text features differ from text structures?</p> |  |
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| <p>CC.8.L.6: Acquire and use accurately grade-appropriate general academic and domain specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p><i>*in all units</i></p> <hr/> |                          |   | <p>How can I predict events based on a cause and effect relationship?</p> <p>How does the cultural context shape the text?</p> <p>How does analyzing text structure help me better understand the information I am reading?</p> <p>How can comparing literary elements between texts help me better understand a common theme or idea?</p> <p>How can I use informative text features and text structure to write a functional document?</p> <p>How will my word choice / usage affect the reader?</p> <hr/> |  |
| <p><b>Unit 3: Poetry</b><br/> CC.8.R.L.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p>   | <p><b>30-32 Days</b></p> | <p>Poetry allows the musicality of words to contribute to the</p> | <p>Unit: How does poetry differ from prose?<br/> Lessons: How can I use</p>  |  |

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| <p>CC.8.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p>CC.8.R.L.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. CC.8.R.L.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>CC.8.R.L.5: Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p> <p>CC.8.R.L.9: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.</p> <p>*CC.8.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.8.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).</p> <p>b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is</p> |  | <p>expression of a writer’s emotions and insights and to evoke a personal response in the reader.</p> | <p>context clues to determine the meaning of an unknown word?</p> <p>How can I monitor my own comprehension as I read?</p> <p>How can an oral performance of poetry enhance interpretation?</p> <p>How does poetic form impact interpretation?</p> <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How is our understanding of poetry enhanced by figurative language?</p> <p>How does poetic style impact the reading of poetry?</p> <p>How does historical context impact my interpretation of the theme?</p> |  |
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| <p>relevant and sufficient; recognize when irrelevant evidence is introduced”).</p> <p>*CC.8.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.8.L.3: (Knowledge of Language) Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>CC.8.L.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.8.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context.</p> <p>b. Use the relationship between particular words to better understand each of the words.</p> <p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).</p> <p>CC.8.L.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p><i>*in all units</i></p> |                          |  | <p>How do I draw conclusions about the plot? A character’s motivation?</p> <p>How do I write a response to literature?</p> <p>How will my word choice/usage affect the reader?</p> |  |
| <p><b>Unit 4: Drama</b></p> <p>CC.8.R.L.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.8.R.L.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p>  | <p><b>30-32 Days</b></p> | <p>Though similar to fiction in regards to literary elements, the genre of drama is enhanced by performance.</p> | <p>Unit: How does drama differ from other forms of literary text?</p> <p><b>Lessons:</b><br/>How can dramatic performance enhance my understanding?</p> <p>How can I</p>           |  |

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| <p>CC.8.R.L.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. CC.8.R.L.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>CC.8.R.L.5: Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.</p> <p>CC.8.R.L.6: Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</p> <p>*CC.8.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.8.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the</p> |  |  | <p>monitor my own comprehension as I read?</p> <p>How does the denotation of a word differ from the connotation?</p> <p>How can I use context clues to determine the meaning of an unknown word? How do the elements of drama compare to those in other forms of literary text?</p> <p>What effect does the foil have on your analysis of the other characters? On your interpretation of the plot?</p> <p>How does a tragedy differ from a comedy?</p> <p>How does Shakespearean drama compare to modern drama?</p> <p>How does historical context influence the conclusions I draw regarding the author's intent?</p> <p>How does the author show the relationship between cause and effect in the story?</p> <p>Why is our interpretation of figurative language important to our understanding of literature?</p> <p>How do I write a literary</p> |  |
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| <p>relationships among ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.</p> <p>*CC.8.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.8.L.3: (Knowledge of Language) Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>CC.8.L.4: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.</p> <p>CC.8.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context.</p> <p>b. Use the relationship between particular words to better understand each of the words.</p> <p>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute). CC.8.L.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p><i>*in all units</i></p> |  |  | <p>analysis?</p> <p>How will my word choice / usage affect the reader?</p> |  |
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## Curriculum Framework

School: Positive Outcomes Charter School Content: English Language Arts Grade 9

| <b>Common Core State Standards Alignment</b>  | <b>Timeline<br/>(range in days)</b> | <b>Concepts/Big Ideas</b>   | <b>Essential Questions</b>   | <b>Assessment</b>  |
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| <p><b>Orientation Unit:</b> CC.9.R.L.1 / CC.9.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.9.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.9.R.I.2: Determine a central idea of a text and analyze its development over shaped and refined by specific details; provide an objective summary of the text</p> <p>*CC.9.R.L.10: By the end of the year, 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.</p> <p>*CC.9.R.I.10: By the end of the year, 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.</p> <p>CC.9.W.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.</p> <ol style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>Use appropriate and varied transitions to link the major sections of the</li> </ol> | <p><b>30-32 Days</b></p>            | <p>Good readers critically analyze a text both explicitly and inferentially as they read to make meaning of a text.</p> | <p>Unit: How does a good reader use knowledge of the author's craft to critically analyze a text?</p> <p>Lessons:</p> <p>How can graphic organizers help me make meaning from text?</p> <p>How do I combine what I know with information from the text to make an inference?<br/>A generalization?<br/>To draw a conclusion?</p> <p>How do authors use details to reveal the theme of a literary text?</p> <p>How can graphic organizers help me make meaning from text?</p> <p>Why do authors choose to organize a text in a certain way? How do these choices affect the central idea?</p> <p>How do authors use the</p> | <p><b>Glencoe unit tests, quarterly assessments, daily formative assessments</b></p> |

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| <p>text, create cohesion and clarify the relationships among ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p>*CC.9.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.9.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context as a clue to the meaning of a word or phrase</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.</p> <p>CC.9.L.6: Acquire and use accurately grade-appropriate 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.</p> <p><i>*in all units</i></p> |                          |   | <p>relationship between the main idea and supporting details to express themselves?</p> <p>How can context help me understand the meaning of an unknown word?</p> <p>How can knowledge of word parts give clues to the meaning of a word?</p> <p>How do patterns of word changes indicate different meanings or parts of speech? Why will writing about a text help me understand it?</p> <p>How can I organize my thoughts before writing? During writing?</p> <p>How do I determine which text evidence best supports my ideas?</p> <p>How do I write an objective summary? Maintain an objective tone?</p> |  |
| <p><b>Unit 1: Short Fiction</b></p> <p>CC.9.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.9.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.9.R.L.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.</p> <p>CC.9.R.L.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</p>   | <p><b>30-32 Days</b></p> | <p>To successfully analyze literature, recognize that an author controls what the reader knows through the choices s/he makes about characters or narrators, what the reader knows, and when and how the reader gets information.</p> | <p>Unit: How does an author use his/her craft to influence my analysis of a text?</p> <p>Lessons:<br/>How can I make and verify predictions as I read?</p>  |  |

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| <p>language evokes a sense of time and place; how it sets a formal or informal tone). CC.9.R.L.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.</p> <p>*CC.9.R.L.10: By the end of the year, 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.</p> <p>CC.9.W.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.</p> <p>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.</p> <p>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.</p> <p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion and clarify the relationships among ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p>*CC.9.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.9.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p>CC.9.L.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly. CC.9.L.4: 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of</p> |  |  | <p>How can paraphrasing help me unlock the meaning of a difficult passage?<br/>*How does paraphrasing differ from summarizing?</p> <p>How can making connections with a text (or a character) help my comprehension?</p> <p>How do I determine the point of view from which a story is told?</p> <p>How do I determine the theme of a story? The main idea?</p> <p>What is the relationship between theme and main idea?</p> <p>How does a protagonist differ from an antagonist?<br/>How does the author’s use of suspense affect how I read or interpret a text?<br/>Flashback? Symbolism?</p> <p>How does the author’s</p> |  |
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| <p>speech (e.g., analyze, analysis, analytical; advocate, advocacy). c. <u>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.</u> 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).</p> <p>CC.9.L.6: Acquire and use accurately grade-appropriate 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.</p> <p><i>*in all units</i></p> |                                |   | <p>style develops a character? Divulge a conflict? Expose the point of view from which the story is told? Give clues to the setting? Create a mood?</p> <p>How does the author organize a text to show a cause and effect relationship?</p> <p>How does analyzing a character help me understand his/her motivations?</p> <p>How does analyzing the author's style contribute to my interpretation of a text?</p> <p>How can comparing literary elements between texts help me analyze a common theme?</p> <p>How do I write a literary analysis?</p> |  |
| <hr/> <p><b>Unit 2: informative Text</b></p> <p><u>CC.9.R.I.1:</u> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><u>CC.9.R.I.2:</u> Determine a central idea of a text and analyze its development over</p>   | <hr/> <p><b>30-32 Days</b></p> | <hr/> <p>To successfully analyze literature, one must recognize that an author controls what the reader</p> | <hr/> <p>Unit: How does an author use his/her craft to influence my analysis of a</p>   |  |

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| <p>the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CC.9.R.1.3:</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p><b>CC.9.R.1.5:</b> Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p><b>CC.9.R.1.6:</b> Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p><b>*CC.9.R.1.10:</b> By the end of the year, 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.</p> <p><b>CC.9.W.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>CC.9.W.8:</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>*CC.9.W.10:</b> 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 discipline-specific tasks, purposes, and audiences.</p> <p><b>CC.9.L.4:</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly</p> |  | <p>knows through the choices s/he makes about characters or narrators, what the reader knows, and when and how the reader gets information.</p> | <p>text?<br/>Lessons:</p> <p>How can I make and verify predictions as I read?</p> <p>How can paraphrasing help me unlock the meaning of a difficult passage?<br/>*How does paraphrasing differ from summarizing?</p> <p>How can making connections with a text (or a character) help my comprehension?</p> <p>How do I determine the point of view from which a story is told?</p> <p>How do I determine the theme of a story? The main idea?</p> <p>What is the relationship between theme and main idea?</p> <p>How does a protagonist differ from an antagonist?</p> |  |
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| <p>from a range of strategies.</p> <p><b>CC.9.L.6:</b> 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. <i>*in all units</i></p> <hr/> |  |  | <p>How does the author’s use of suspense affect how I read or interpret a text? Flashback? Symbolism?</p> <p>How does the author’s style develop a character? Divulge a conflict? Expose the point of view from which the story is told? Give clues to the setting? Create a mood?</p> <p>How does the author organize a text to show a cause and effect relationship? How does analyzing a character help me understand his/her motivations?</p> <p>How does analyzing the author’s style contribute to my interpretation of a text?</p> <p>How can comparing literary elements between texts help me analyze a common theme?</p> <p>How do I write a literary</p> |  |
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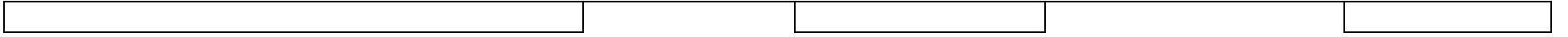
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| <p><b>Unit3: Poetry</b><br/> CC.9.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.<br/> CC.9.R.L.2: Determine a theme or central idea of a text and analyze in details 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.<br/> CC.9.R.L.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.<br/> CC.9.R.L.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).<br/> CC.9.R.L.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.<br/> Gr10 6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>Gr 109. 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)</p> <p>*CC.9.R.L.10: By the end of the year, 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.</p> <p>CC.9.W.9: 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<br/> 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]”).<br/> 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”).</p> <p>*CC.9.W.10: Write routinely over extended time frames (time for research,</p> | <p><b>30-32 Days</b></p> | <p>Poetry allows the musicality of words to contribute to the expression of a writer’s emotions and insights and to evoke a personal response in the reader.</p> | <p>analysis?</p> <p>Unit:<br/> How can I explain the effects of poetic form, structure, and figurative language on a reader?<br/> Lessons:<br/> How can I use context clues to determine the meaning of an unknown word?</p> <p>How can I monitor my own comprehension as I read?</p> <p>How can an oral performance of poetry enhance interpretation?</p> <p>How does poetic form impact interpretation?</p> <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How is our understanding of poetry is enhanced by figurative How does poetic style and structure</p> |  |
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| <p>reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p>CC.9.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p>CC.9.L.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly. CC.9.L.4: 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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. <u>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.</u> 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).</p> <p>CC.9.L.6: Acquire and use accurately grade-appropriate 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.</p> <p><i>*in all units</i></p> |  |  | <p>impact the reading of poetry?</p> <p>How does historical or social context impact my interpretation of the theme?</p> <p>How do I draw conclusions about the author’s beliefs? language? Sensory details?</p> <p>How does poetic style and structure impact the reading of poetry?</p> <p>How does historical or social context impact my interpretation of the theme?</p> <p>How do I draw conclusions about the author’s beliefs?</p> <p>How do I write a reflective essay?</p> <p>How will my word choice /usage affect the reader?</p> |  |
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| <p><b>Unit 4: Drama</b></p> <p>CC.9.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.9.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.9.R.L.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.</p> <p>CC.9.R.L.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).</p> <p>CC.9.R.L.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.</p> <p>CC.9.R.L.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)</p> <p>*CC.9.R.L.10: By the end of the year, 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.</p> <p>CC.9.W.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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>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.</p> <p>f. Provide a concluding statement or section that follows from and supports</p> | <p><b>30-32 Days</b></p> | <p>Though similar to fiction in regards to literary elements, the genre of drama is enhanced by performance.</p> | <p>Unit: How does drama differ from other forms of literary text?</p> <p>Lessons:</p> <p>How can dramatic performance enhance my understanding?</p> <p>How can I monitor my own comprehension as I read?</p> <p>How does the denotation of a word differ from the connotation?</p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How do the elements of drama compare to those in other forms of literary text?</p> <p>What effect does the foil have on your analysis of the other characters? On your interpretation of the plot?</p> |  |
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| <p>the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>*CC.9.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.9.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p>CC.9.L.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly. CC.9.L.4: 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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. <u>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.</u> 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).</p> <p>CC.9.L.6: Acquire and use accurately grade-appropriate 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.</p> <p><i>*in all units</i></p> |  |  | <p>How does a tragedy differ from a comedy?</p> <p>How does Shakespearean drama compare to modern drama?</p> <p>How does historical context influence the conclusions I draw regarding the author’s intent?</p> <p>How does the author show the relationship between cause and effect in the story?</p> <p>Why is our interpretation of figurative language important to our understanding of literature?</p> <p>How do I write a literary analysis?</p> <p>How will my word choice / usage affect the reader?</p> |  |
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# Curriculum Framework



## School: Positive Outcomes Charter School Content: English Language Arts Grade 10

| <b><u>Common Core State Standards Alignment</u></b>   | <b><u>Timeline (range in days)</u></b> | <b><u>Concepts/Big Ideas</u></b>  | <b><u>Essential Questions</u></b>   | <b><u>Assessment (Quizzes, Tests, Lab Investigations)</u></b>                 |
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| <p><b>Orientation Unit:</b><br/>           CC.10.R.L.1 / CC.10.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.10.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.10.R.I.2: Determine a central idea of a text and analyze its development over the shaped and refined by specific details; provide an objective summary of the text.</p> <p>*CC.10.R.L.10: By the end of the year, 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.</p> <p>*CC.10.R.I.10: By the end of the year, 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.</p> <p>CC.10.W.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.</p> <p>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.</p> | <p><b>30-32 Days</b></p>               | <p>Good readers critically analyze a text both explicitly and inferentially as they read to make meaning of a text.</p> | <p>Unit: How does a good reader use knowledge of the author’s craft to critically analyze a text?<br/>           Lessons:<br/>           How can graphic organizers help me make meaning from text?<br/> <br/>           How do I combine what I know with information from the text to make an inference?<br/>           A generalization?<br/>           To draw a conclusion?<br/> <br/>           How do authors use details to reveal the theme of a literary text?<br/> <br/>           How does an author’s use of</p> | <p>Glencoe unit tests, Quarterly assessments, daily formative assessments</p> |

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| <p>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.</p> <p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion and clarify the relationships among ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p>*CC.10.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.10.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context as a clue to the meaning of a word or phrase</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.</p> <p>CC.10.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text</p> <p>b. Analyze nuances in the meaning of words with similar denotations</p> <p>CC.10.L.6: Acquire and use accurately grade-appropriate 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.</p> <p><i>*in all units</i></p> <hr/> |  |  | <p>rhetoric affect his/her message?</p> <p>How can graphic organizers help me make meaning from text?</p> <p>Why do authors choose to organize a text in a certain way? How do these choices affect the central idea?</p> <p>How do authors use the relationship between the main idea and supporting details to express themselves?</p> <p>How does an author’s use of rhetoric affect his/her message?</p> <p>How can context help me understand the meaning of an unknown word?</p> <p>How can knowledge of word parts give clues to the meaning of a word?</p> <p>How do patterns of word changes indicate different meanings or parts of speech?</p> |  |
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|  |                                |  | <p>How do authors use figurative language to enhance their writing?</p> <p>Why will writing about a text help me understand it?</p> <p>How can I organize my thoughts before writing? During writing?</p> <p>How do I determine which text evidence best supports my ideas?</p> <p>How do I write an objective summary? Maintain an objective tone?</p> |  |
| <hr/> <p><b>Unit 1: Short Fiction</b></p> <p>CC.10.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.9.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.10.R.L.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.</p> <p>CC.10.R.L.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).</p> <p>CC.10.R.L.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.</p> <p>CC.10.R.L.6: : Analyze a particular point of view or cultural experience reflected in a work of literature.</p> <p>*CC.10.R.L.10: By the end of the year, read and comprehend literature,</p> | <hr/> <p><b>30-32 Days</b></p> | <hr/> <p>To successfully analyze literature, one must recognize that an author controls what the reader knows through the choices s/he makes about characters or narrators, what the reader knows, and when and how the reader gets information.</p> | <hr/> <p>Unit: How does an author use his/her craft to influence my analysis of a text?</p> <p>Lessons:</p> <p>How can questioning help me monitor my comprehension?</p> <p>How can making connections with a text (or a character) help my comprehension?</p>  |  |

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| <p>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.</p> <p>CC.10.W.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.</p> <p>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.</p> <p>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.</p> <p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion and clarify the relationships among ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p>*CC.10.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.10.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p>CC.10.L.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly.</p> <p>CC.10.L.4: 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. 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. <u>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.</u> 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).</p> <p>CC.10.L.6: Acquire and use accurately grade-appropriate 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</p> |  |  | <p>How can I determine the meaning of an unknown word?</p> <p>How do I determine the reliability of the point of view from which a story is told?</p> <p>How do I determine the implied theme of a story?</p> <p>How does the author use foreshadowing to develop the plot? Flashback?</p> <p>How does the author use irony in the text? Satire? Imagery?</p> <p>How does the author organize a text to show a cause and effect relationship?</p> <p>How does the author's style develop a character? Divulge a conflict? Expose the point of view from which the story is told? Give clues to the setting? Create a mood?</p> <p>How do I analyze a character to help me understand his/her motivations?</p> <p>How does analyzing the</p> |  |
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| <p>comprehension or expression.</p> <p><i>*in all units</i></p>  |                                |  | <p>author's style contribute to my interpretation of a text?</p> <p>How can comparing literary elements between texts help me analyze a common theme?</p> <p>How does the historical context shape the text? The cultural context?</p> <p>How do I write a literary criticism?</p>  |  |
| <hr/> <p><b>Unit 2: Narrative Nonfiction</b></p> <p><b>CC.10.R.I.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>CC.10.R.I.2:</b> 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.</p> <p><b>CC.10.R.I.3:</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p><b>CC.10.R.I.5:</b> Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p><b>CC.10.R.I.6:</b> Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p><b>*CC.10.R.I.10:</b> By the end of the year, 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.</p> <p><b>CC.10.W.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and</p> | <hr/> <p><b>30-32 Days</b></p> | <hr/> <p>Authors of informative text / literary nonfiction make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.</p> | <hr/> <p><b>Unit:</b><br/>How does our view of the world influence our story?</p> <p><b>Lessons:</b><br/>How is the reading of non-fiction different from the reading of fiction?</p> <p>How does a biography differ from an autobiography? A memoir?</p> <p>How does a personal essay differ from an expository essay? A narrative essay?</p> <p>How can summarizing help me monitor my own comprehension? How does the author disclose his purpose for writing?</p> <p>How do authors organize (structure) text to show problem and solution?</p> <p>How does a theme differ from a thesis?</p> |  |

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| <p>multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. <b>CC.10.W.10:</b> 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 discipline-specific tasks, purposes, and audiences.</p> <p><b>CC.10.L.4:</b> 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.</p> <p><b>CC.10.L.6:</b> 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.</p> <p><i>*in all units</i></p> <hr/> <p><b>Unit 3: Poetry</b><br/> CC.10.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn</p> | <hr/> <p><b>30-32 Days</b></p> | <hr/> <p>Poetry allows the musicality of words to</p> | <p>What information from the text helps me draw conclusions about the author's beliefs?</p> <p>What information from the text helps me make generalizations about events?</p> <p>How can I predict events based on a cause and effect relationship?</p> <p>How does a fact differ from an opinion?</p> <p>How does the historical context shape the text?</p> <p>How does analyzing text structure help me to better understand the information I am reading?</p> <p>How can comparing the viewpoints of different authors help me better understand an argument?</p> <p>How do I determine the credibility of the author?</p> <p>How does the author use rhetorical devices to enhance his position?</p> <p>How can I use my knowledge of narrative nonfiction to help me tell my story?</p> <p>How will my word choice / usage affect the reader?</p> <hr/> <p>Unit: How can I analyze the effects of poetic form,</p> |  |
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| <p>from the text.</p> <p>CC.10.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.10.R.L.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.</p> <p>CC.10.R.L.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).</p> <p>CC.10.R.L.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.</p> <p>CC.10.R.L.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p>CC.10.R.L.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)</p> <p>*CC.10.R.L.10: By the end of the year, 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.</p> <p>CC.10.W.9: 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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]”).</p> <p>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”).</p> <p>*CC.10.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.10.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases</p> |  | <p>contribute to the expression of a writer’s emotions and insights and to evoke a personal response in the reader.</p> | <p>structure, and figurative language on a reader?</p> <p>Lessons:</p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How can I monitor my own comprehension as I read?</p> <p>How can an oral performance of poetry enhance interpretation?</p> <p>How does poetic form impact interpretation?</p> <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How is our understanding of poetry enhanced by figurative language? Sensory details?</p> <p>How does poetic style and structure impact the reading of poetry?</p> <p>How does historical or social context impact my interpretation of the theme?</p> |  |
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| <p>(noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p>CC.10.L.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly. CC.10.L.4: 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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. <u>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.</u> 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).</p> <p>CC.10.L.6: Acquire and use accurately grade-appropriate 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.</p> <p><i>*in all units</i></p> <hr/> <p><b>Unit 4: Drama</b> CC.10.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC.10.R.L.2: Determine a theme or central idea of a text and analyze in details 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.</p> <p>CC.10.R.L.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.</p> <p>CC.10.R.L.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).</p> <p>CC.10.R.L.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.</p> <p>CC.10.R.L.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)</p> <p>*CC.10.R.L.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band</p> | <p><b>30-32 Days</b></p> | <p>Though similar to fiction in regards to literary elements, the genre of drama is enhanced by performance.</p> | <p>How do I draw conclusions about intended meaning in a poem?</p> <p>How do I write a reflective essay?</p> <p>How will my word choice/usage affect the reader?</p> <hr/> <p>Unit: How does drama differ from other forms of literary text?</p> <p>Lessons:</p> <p>How can dramatic performance enhance my understanding?</p> <p>How can I monitor my own comprehension as I read?</p> <p>How does the denotation of a word differ from the connotation?</p> <p>How can I use context clues to determine the meaning of an</p> |  |
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| <p>proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.10.W.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>CC.10.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p> <p>CC.10.L.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly. CC.10.L.4: 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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. <u>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.</u> 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).</p> <p>CC.10.L.6: Acquire and use accurately grade-appropriate 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.</p> |  |  | <p>unknown word?</p> <p>How do the elements of drama compare to those in other forms of literary text?</p> <p>What effect does the foil have on your analysis of the other characters?</p> <p>How does historical context influence the setting? The plot?</p> <p>How does a tragedy differ from a comedy?</p> <p>How does Shakespearean drama compare to modern drama?</p> <p>How does the author express the mood in the text?</p> <p>Why is our interpretation of figurative language important to our understanding of literature?</p> <p>How do I write an effective persuasive speech?</p> <p>How will my word choice /</p> |  |
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# Curriculum Framework

School: Positive Outcomes Charter School Content: English Language Arts Grade 11

| <u>Common Core State Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment</u>   |
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| <p><b>Orientation Unit</b> CC.11.R.L.1 / CC.11.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CC.11.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CC.11.R.I.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>*CC.11.R.L.10: By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>*CC.11.R.I.10: By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.11.W.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.</p> <ol style="list-style-type: none"> <li>Introduce a topic, organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g. headings), graphics, and multimedia when useful to aiding comprehension.</li> <li>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's</li> </ol> | <p><b>30-32 Days</b></p>        | <p>Good readers critically analyze a text both explicitly and inferentially as they read to make meaning of a text.</p> | <p><b>Unit:</b> How does an advanced reader use close reading to critically analyze text?</p> <p><b>Lessons:</b></p> <p>How can graphic organizers help me make meaning from text?</p> <p>How will close reading help me analyze a text?</p> <p>How do / why might authors create multiple themes in a literary text?</p> <p>How does an author's use of rhetoric affect his/her message?</p> <p>What if the text leaves matters uncertain?</p> <p>How can graphic organizers help me make meaning from text?</p> <p>How will close reading help me analyze a text?</p> <p>Why do authors choose to organize a text in a certain way? How do these choices affect the central idea?</p> <p>How do / why might authors create multiple central ideas in a text?</p> <p>How does an author's use of rhetoric affect his/her message?</p> <p>How can context help me understand the meaning of an</p> | <p>Glencoe unit tests, quarterly assessments, daily formative assessments</p> |

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knowledge of the topic.

- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy 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).

\*CC.11.W.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 discipline-specific tasks, purposes, and audiences.

CC.11.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.

- a. Use context as a clue to the meaning of a word or phrase
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

CC.11.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text
- b. Analyze nuances in the meaning of words with similar denotations

CC.11.L.6: Acquire and use accurately grade-appropriate 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.

*\*in all units*

**Unit 1: American Literature**

**CC.11.R.L.1 / CC.11.R.I.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**CC.11.R.L.2:** Determine two or more themes or central ideas of a

**30-32  
Days**

Literature reflects the time period in which it is written. We are the product of all American thought and expression

unknown word?

How can knowledge of word parts give clues to the meaning of a word?

How do patterns of word changes indicate different meanings or parts of speech?

How do authors use figurative language to enhance their writing?

Why will writing about a text help me understand it?

How can I organize my thoughts before writing?  
During writing?

How do I determine which text evidence best supports my ideas?

How do I write an objective summary? Maintain an objective tone?

Unit: How does historical, social, and cultural context affect literature?  
Lessons:  
How can paraphrasing help me unlock the meaning of a difficult text?

text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**CC.11.R.I.2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**CC.11.R.L.3:** Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**CC.11.R.L.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**CC.11.R.I.5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. **CC.11.R.I.6:** Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

**CC.11.R.L.9:** Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics\***CC.11.R.L.10:** By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

**\*CC.11.R.I.10:** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. **CC.11.W.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, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

b. Develop claim(s) and counterclaims fairly and thoroughly, supplying

that has come before us.

How can I determine the meaning of an unknown word?

How can reading nonfiction increase my understanding of a fictional text?

What influences a writer to tell his story? Why should you care?

How are the author’s life experiences reflected in the text?

How does the historical context shape the text? The cultural context? The social context?

How is the author’s viewpoint revealed?

How do authors use rhetorical strategies to convey their themes? (e.g., voice, point of view, figurative language, etc.)

Why might an author choose one genre over another when telling his story?

How does analyzing the author’s style contribute to my interpretation of a text?

How does understanding the structure of text assist my understanding and interpretation?

How can comparing text structure, word

the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.

c. Use words, phrases, and clauses as well as varied syntax 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.

e. Provide a concluding statement or section that follows from and supports the argument presented.

**CC.11.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

**\*CC.11.W.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 discipline-specific tasks, purposes, and audiences.

**CC.11.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text b. Analyze nuances in the meaning of words with similar denotations

**CC.11.L.6:** Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression. Note: The language of the KUD is taken from the DE DOE website.

choice, and literary elements between texts help me analyze a common theme?  
 How do I write an effective, persuasive speech?  
 How can the use of rhetorical strategies strengthen my argument?



*\*in all units*

Unit 2: American Romanticism

**CC.11.R.L.1 / CC.11.R.I.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**CC.11.R.L.2:** Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**CC.11.R.I.2:** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

**CC.11.R.L.3:** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**CC.11.R.L.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**CC.11.R.I.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

**CC.11.R.I.5:** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

**CC.11.R.I.6:** Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text

**CC.11.R.L.9:** Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**\*CC.11.R.L.10:** By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

**\*CC.11.R.I.10:** By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. **CC.11.W.2:** Write

informative/explanatory texts to Author's through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding

## 30-32 Days

Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.

**Unit:** How do authors' views of the world influence history?

**Lessons:**

How can paraphrasing help me unlock the meaning of a difficult text?

How can summarizing help me monitor my own comprehension?

How do I determine the meaning of an unknown word?

How does knowing the structure of different forms of text help me develop understanding?

How does the historical context shape the text? The social context? The cultural context?

How can the reading of nonfiction help me understand the historical context of a fictional text?

How do I use details from the text to draw conclusions?

How does the author reveal his purpose for writing?

How does a theme differ from a thesis?

Why might an author include a symbol in his writing?

How can comparing the evidence presented by different authors help me evaluate their arguments?

What is the effect of the author's use of figurative language?

How can I use my knowledge of narrative nonfiction to help me write a reflective essay?

comprehension.

b. Develop the topic thoroughly by selecting the most significant and relevant 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 and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy 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).

**CC.11.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

**\*CC.11.W.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 discipline-specific tasks, purposes, and audiences.

**CC.11.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text

b. Analyze nuances in the meaning of words with similar denotations

**CC.11.L.6:** Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression.

*\*in all units*

**Unit 3: Civil War Era**

CC.11.R.L.1 / CC.11.R.I.1: Cite strong and thorough textual evidence to support

**30-32 Days**

Authors make choices about what to include in their writing, such as how

How will my word choice / usage affect the reader?

Unit: Why do authors choose one form of writing over another to tell their story?  
 Lessons:  
 How can paraphrasing help me unlock the

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| <p>analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CC.11.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CC.11.R.L.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>CC.11.R.L.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>CC.11.R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CC.11.R.L.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>CC.11.R.L.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>CC.11.R.L.6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>CC.11.R.L.9: Demonstrate knowledge of eighteenth-, nineteenth- and early-</p> |  | <p>to present the information and key details, depending on their purpose and historical context.</p> | <p>meaning of a difficult text?</p> <p>How do I determine the meaning of an unknown word?</p> <p>How does knowing the structure of different forms of text help me develop understanding?</p> <p>How does the historical context shape the text? The social context? The cultural context?</p> <p>How can the reading of nonfiction help me understand the historical context of a literary text?</p> <p>How do I use details from the text to draw conclusions? To identify the main idea?</p> <p>How do I differentiate between a fact and an opinion?</p> <p>How can I explain the relationship between a cause and an effect and its impact on the text?</p> <p>What is the effect of the author’s use of figurative language?</p> <p>How can analyzing the evidence presented in a text help me evaluate an author’s argument?</p> <p>How does an author’s choice of style and</p> |  |
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twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

\*CC.11.R.L.10: By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

\*CC.11.R.I.10: By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

CC.11.W.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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

b. Develop the topic thoroughly by selecting the most significant and relevant 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 and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy 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

structure impact my interpretation of a text?

How can I write an historical research paper?

How will my word choice/usage affect the reader?

information or explanation presented (e.g., articulating implications or the significance of the topic).

**CC.11.W.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.

**CC.11.W.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

**CC.11.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

**\*CC.11.W.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 discipline-specific tasks, purposes, and

audiences.

**CC.11.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text  
 b. Analyze nuances in the meaning of words with similar denotations

**CC.11.L.6:** Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression.

*\*in all units*

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Unit 4: Regionalism

CC.11.R.L.1 / CC.11.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CC.11.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CC.11.R.I.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CC.11.R.L.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

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**30-32 Days**

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Authors use distinctive language to influence the audience and/or create an effect that will enhance purpose.

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Unit: How do authors use language purposefully?  
 Lessons:  
 How can paraphrasing help me unlock the meaning of a difficult text?  
  
 How do I determine the meaning of an unknown word?  
  
 How does the denotation of a word differ from the connotation?  
  
 How does understanding a word’s origin help me expand my vocabulary?  
  
 How does the historical context shape the

CC.11.R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CC.11.R.L.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CC.11.R.I.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CC.11.R.L.9: Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

\*CC.11.R.L.10: By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

\*CC.11.R.I.10: By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

CC.11.W.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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant 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 and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage

text? The social context? The cultural context?

How can the reading of nonfiction help me understand the historical context of a literary text?

How do I use details from the text to draw conclusions about characters?

How does the author use language to convey his / her purpose?

What is the effect of the author’s use of comic devices?

How does an author’s style create mood or effect?

How can I analyze the relationship between a cause and an effect and its impact on the text?

How can comparing literature across time and place help me analyze a common theme?

How can I write a literary analysis?

How will my word choice/usage affect the reader?

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).

CC.11.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

\*CC.11.W.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 discipline-specific tasks, purposes, and audiences.

CC.11.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text

b. Analyze nuances in the meaning of words with similar denotations

CC.11.L.6: Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression.

\*in all units



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# Curriculum Framework

School: Positive Outcomes Charter School Content: English Language Arts Grade 12

| <b><u>Common Core State Standards Alignment</u></b>  | <b><u>Timeline (range in days)</u></b> | <b><u>Concepts/Big Ideas</u></b>  | <b><u>Essential Questions</u></b>  | <b><u>Assessment</u></b>  |
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| <p><b>Orientation Unit:</b></p> <p>CC.12.R.L.1 / CC.11.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CC.12.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CC.12.R.I.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>*CC.12.R.L.10: By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band independently and proficiently.</p> <p>*CC.12.R.I.10: By the end of grade 12, read and comprehend literary nonfiction in the grades 11-CCR text complexity band independently and proficiently.</p> <p>CC.12.W.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.</p> <ol style="list-style-type: none"> <li>Introduce a topic, organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g. headings), graphics, and multimedia when useful to aiding comprehension.</li> <li>Develop the topic thoroughly by selecting the most significant and relevant</li> </ol> | <p><b>30-32 Days</b></p>               | <p>Good readers critically analyze a text both explicitly and inferentially as they read to make meaning of a text.</p> | <p><b>Unit:</b> How does an advanced reader use close reading to critically analyze text?</p> <p><b>Lessons:</b></p> <p>How can graphic organizers help me make meaning from text?</p> <p>How will close reading help me analyze a text?</p> <p>How do / why might authors create multiple themes in a literary text?</p> <p>How does an author’s use of rhetoric affect his/her message?</p> <p>What if the text leaves matters uncertain? How can graphic organizers help me make meaning from text?</p> <p>How will close reading help me analyze a text?</p> <p>Why do authors choose to organize a text in a certain way? How do these choices affect the central idea?</p> <p>How do / why might authors create multiple</p> | <p>Glencoe unit tests, quarterly assessments, daily formative assessments</p> |

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| <p>facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p>*CC.12.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.12.L.4: Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context as a clue to the meaning of a word or phrase</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.</p> <p>CC.12.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text</p> <p>b. Analyze nuances in the meaning of words with similar denotations</p> <p>CC.12.L.6: Acquire and use accurately grade-appropriate 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. <i>*in all units</i></p> |                          |   | <p>central ideas in a text?</p> <p>How does an author’s use of rhetoric affect his/her message?</p> <p>How can context help me understand the meaning of an unknown word?</p> <p>How can knowledge of word parts give clues to the meaning of a word?</p> <p>How do patterns of word changes indicate different meanings or parts of speech?</p> <p>How do authors use figurative language to enhance their writing?</p> <p>Why will writing about a text help me understand it?</p> <p>How can I organize my thoughts before writing? During writing?</p> <p>How do I determine which text evidence best supports my ideas?</p> <p>How do I write an objective summary? Maintain an objective tone?</p> |  |
| <p><b>Unit 1: British Literature</b></p> <p>CC.12.R.L.1 / CC.12.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CC.12.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary</p>   | <p><b>30-32 Days</b></p> | <p>Literature reflects the time period in which it is written. It conveys the depth of the human experience, reflecting</p> | <p>Unit: How is historical, social, and cultural context reflected in literature?</p> <p>Lessons:</p> <p>How can <u>paraphrasing</u> help me unlock the meaning of a difficult text?</p> <p>How can reading nonfiction</p>   |  |

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| <p>of the text.</p> <p>CC.12.R.I.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>CC.12.R.L.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>CC.12.R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CC.12.R.I.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. CC.12.R.I.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text</p> <p>CC.12.R.L.7: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p>*CC.12.R.L.10: By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>*CC.12.R.I.10: By the end of grade 12, read and comprehend literary nonfiction in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.12.W.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p> <p>c. Use words, phrases, and clauses as well as varied syntax 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.</p> <p>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.</p> |  | <p>diverse cultures and a common heritage.</p> | <p>increase my understanding of the context of a fictional text?</p> <p>How does performance enhance the meaning of a difficult text?</p> <p>How can I determine the meaning of an unknown word?</p> <p>What characteristics of the traditional epic hero might be difficult for readers today to accept?</p> <p>How does the historical context shape the text? The cultural context? The social context?</p> <p>Are all themes timeless?</p> <p>How does the use of imagery affect the reader?</p> <p>How does the author combine structure, word choice, and literary elements to express a theme or idea?</p> <p>Why might the author have chosen to express himself with a particular form of writing?</p> <p>What does it mean to be a hero?</p> <p>How does analyzing a character help me understand his/her motivations?</p> <p>How does analyzing the historical context help me understand the author’s perspective?</p> <p>How can comparing text structure, word choice, and literary elements between texts help me analyze a common theme?</p> |  |
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| <p>e. Provide a concluding statement or section that follows from and supports the argument presented. CC.12.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p> <p>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).</p> <p>*CC.12.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.12.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text b. Analyze nuances in the meaning of words with similar denotations</p> <p>CC.12.L.6: Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression. Note: The language of the KUD is taken from the DE DOE website.</p> <p>*in all units</p> <hr/> <p><b>Unit 2: English Renaissance</b></p> <p><b>CC.12.R.L.1 / CC.12.R.I.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>CC.12.R.L.2:</b> Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p><b>CC.12.R.L.3:</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g.,</p> | <hr/> <p><b>30-32 Days</b></p> | <hr/> <p>Literature reflects the time period in which it is written. Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.</p> | <p>How do I write an effective essay?</p> <p>How can the use of rhetorical strategies strengthen <i>my</i> argument?</p> <hr/> <p><b>Unit:</b> How do authors’ views of the world influence our understanding of history?</p> <p>Lessons:</p> <p>How can paraphrasing help me unlock the meaning of a difficult text?</p> <p>How can summarizing help me monitor my own comprehension?</p> <p>How does performance enhance the meaning of a difficult text?</p> <p>How do I differentiate between a fact</p> |  |
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| <p>where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>CC.12.R.L.4:</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>CC.12.R.L.5:</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>CC.12.R.L.6:</b> Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p><b>CC.12.R.L.7:</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><b>*CC.12.R.L.10:</b> By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><b>*CC.12.R.I.10:</b> By the end of grade 12, read and comprehend literary nonfiction in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><b>CC.12.W.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and</p> |  |  | <p>and an opinion?</p> <p>How can I determine the meaning of an unknown word?</p> <p>How does the historical context shape the text? The cultural context? The social context?</p> <p>How does analyzing the historical context help me understand the author’s perspective?</p> <p>How do I use details from the text to draw conclusions?</p> <p>How does the use of figurative language affect the reader?</p> <p>How does the author use elements of poetry to influence my interpretation?</p> <p>How does the author reveal his purpose for writing?</p> <p>How does analyzing text structure help me create meaning?</p> <p>What is the effect of the author’s use of figurative language?</p> <p>How can comparing text structure, literary elements, and authors’ perspectives help me analyze a common theme?</p> <p>How do my experiences affect my understanding of a universal theme?</p> <p>How do I write a research report and avoid plagiarism?</p> |  |
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| <p>analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p><b>CC.12.W.7:</b> 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.</p> <p><b>CC.12.W.8:</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of</p> |  |  |  |  |
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| <p>each source in terms of the task, purpose, and audience</p> <p>b. science; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>CC.12.W.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p> <p>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).</p> <p><b>*CC.12.W.10:</b> 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 discipline-specific tasks, purposes, and audiences.</p> <p><b>CC.12.L.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text</p> <p>b. Analyze nuances in the meaning of words with similar denotations</p> <p><b>CC.12.L.6:</b> Acquire and use accurately grade-appropriate general academic and domain specific words and phrases, sufficient for</p> |  |  |  |  |
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| <p>reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary when considering a word or phrase important to comprehension or expression.</p> <p>*in all units</p>   |                          |  |   |  |
| <p><b>Unit 3: Puritanism to Enlightenment</b></p> <p>CC.12.R.L.1 / CC.12.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CC.12.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CC.12.R.I.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>CC.12.R.L.3: Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the How does the historical context shape the text? The cultural context? The social context?</p> <p>How does analyzing the historical context help me understand the author’s perspective?</p> | <p><b>30-32 Days</b></p> | <p>Literature reflects the time period in which it is written. Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.</p> | <p>Unit: How do authors’ views of the world influence our understanding of history?</p> <p>Lessons:</p> <p>How can paraphrasing help me unlock the meaning of a difficult text?</p> <p>How can summarizing help me monitor my own comprehension?</p> <p>How does performance enhance the meaning of a difficult text?</p> <p>How do I differentiate between a fact and an opinion?</p> <p>How can I determine the meaning of an unknown word? How do I use details from the text to draw conclusions?</p> <p>How does the use of figurative language affect the reader?</p> <p>How does the author use elements of poetry to influence my interpretation?</p> <p>How does the author reveal his purpose for writing?</p> <p>How does analyzing text structure help me create meaning?</p> |  |

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| <p>characters are introduced and developed).</p> <p>CC.12.R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CC.12.R.L.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>CC.12.R.I.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>CC.12.R.L.6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>*CC.12.R.L.10: By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>*CC.12.R.I.10: By the end of grade 12, read and comprehend literary nonfiction in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the</p> |  |  | <p>What is the effect of the author’s use of figurative language?</p> <p>How can comparing text structure, literary elements, and authors’ perspectives help me analyze a common theme?</p> <p>How do my experiences affect my understanding of a universal theme?</p> <p>How do I write a research report and avoid plagiarism?</p> |  |
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| <p>range.</p> <p>CC.12.W.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax 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.</p> <p>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.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>CC.12.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar</p> |  |  |  |  |
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| <p>themes or topics”).</p> <p>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).</p> <p>*CC.12.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.12.L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</p> <p>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, its etymology, or its standard usage.</p> <p>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).</p> |  |  |  |  |
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| <p>CC.12.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text b. Analyze nuances in the meaning of words with similar denotations</p> <p>CC.12.L.6: Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression. *in all units</p> <hr/> <p><b>Unit 4: Romanticism (Poetry)</b></p> <p>CC.12.R.L.1 / CC.12.R.I.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CC.12.R.L.2: Determine two or more themes or central ideas of a text and analyze in detail their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>CC.11.R.I.2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p> <p>CC.12.R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>CC.12.R.L.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>CC.12.R.I.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>*CC.12.R.L.10: By the end of grade 12, read and comprehend literature,</p> | <hr/> <p><b>30-32 Days</b></p> | <hr/> <p>Poetry lets words express a writer's emotions and insights for the purpose of evoking a personal response in the reader.</p> | <hr/> <p>Unit: How do authors use language purposefully?</p> <p>Lessons:</p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How does the denotation of a word differ from the connotation?</p> <p>How can understanding a word's origin help me expand my vocabulary?</p> <p>How can an oral performance of poetry enhance interpretation?</p> <p>How does poetic form impact meaning?</p> |  |
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| <p>including stories, dramas, and poems, in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>*CC.21.R.I.10: By the end of grade 12, read and comprehend literary nonfiction in the grades 12-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC.12.W.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 so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p> <p>CC.12.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p> <p>b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).</p> |  |  | <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How can I explain the relationship between a cause and an effect and its impact on the text?</p> <p>How is our understanding of poetry enhanced by figurative language?</p> <p>How does the author use language to convey his / her purpose? How does poetic style and structure impact the interpretation of poetry?</p> <p>How does historical context influence my interpretation of a theme?</p> <p>How do I draw conclusions about the intended meaning in a poem?</p> <p>How does an author’s style create mood or effect?</p> <p>How do I write a reflective essay?</p> <p>How will my word choice/usage</p> |  |
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| <p>*CC.12.W.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 discipline-specific tasks, purposes, and audiences.</p> <p>CC.12.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. euphemism, oxymoron) and analyze their role in the text<br/>b. Analyze nuances in the meaning of words with similar denotations</p> <p>CC.12.L.6: Acquire and use accurately grade-appropriate 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 when considering a word or phrase important to comprehension or expression.</p> <p>*in all units</p> |  |  | <p>affect the reader?</p> |  |
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|      |      |      |      |      |       |       | Writing Standards |    |    |    |    |    |    |    |    |     | Speaking/Listening |     |     |     |     |     |
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| RI 7 | RL 8 | RI 8 | RL 9 | RI 9 | RL 10 | RI 10 | W1                | W2 | W3 | W4 | W5 | W6 | W7 | W8 | W9 | W10 | SL1                | SL2 | SL3 | SL4 | SL5 | SL6 |
|      | N/A  |      | X    |      | X     | X     | X                 | X  | X  |    |    |    | X  | X  | X  | X   | X                  |     |     | X   | X   |     |
|      | N/A  |      |      |      | X     | X     | X                 | X  |    | X  | X  |    |    |    | X  | X   | X                  | X   | X   | X   | X   | X   |
|      | N/A  |      |      |      | X     |       | X                 | X  |    | X  | X  |    |    |    | X  | X   | X                  | X   |     | X   | X   | X   |
| X    | N/A  | X    |      | X    | X     | X     | X                 | X  |    | X  | X  |    | X  | X  | X  | X   | X                  | X   | X   | X   | X   | X   |
|      | N/A  |      |      |      | X     |       | X                 | X  |    | X  | X  |    |    |    | X  | X   | X                  |     | X   | X   |     |     |

## Language

L1 L2 L3 L4 L5 L6

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# 1. Know-Understand-Do Organizer

Date: Winter 2013

Course/Subject: ELA

Team: Grade 7

Topic: How Fiction Relates to Real Life / Glencoe Unit 1

School/District: Positive Outcomes

Which standards are students learning in this unit?

## Common Core State Standards Addressed

### Reading

**CC.7.R.L.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.7.R.I.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.7.R.L.2:** Determine a theme or central idea of a text and analyze its development over the course of a text; provide an objective summary of the text.

**CC.7.R.L.3:** Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

**CC.7.R.L.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

**CC.7.R.I.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone

**CC.7.R.L.6:** Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

**CC.7.R.I.6:** Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

**CC.7.R.L.9:** Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

**\*CC.7.R.L.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range

**\*CC.7.R.I.10:** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### Writing

**CC.7.W.1:** Write arguments to support claims with clear reasons and relevant evidence.

**CC.7.W.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content

**CC.7.W.3:** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**CC.7.W.7:** Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

**CC.7.W.8:** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation

**CC.7.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply *grade 7 Reading standards* to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

b. Apply *grade 7 Reading standards* to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").

**\*CC.7.W.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 discipline-specific tasks, purposes, and audiences.

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## **Speaking and Listening**

**CC.7.SL.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 7 topics, texts, and issues*, building on others' ideas and expressing their own clearly.

- a. Come to discussions prepared having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
- c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
- d. Acknowledge new information expressed by others and, when warranted, modify their own views.

**CC.7.SL.4:** Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume and clear pronunciation.

**CC.7.SL.5:** Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

## **Language**

**CC.7.L.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

**CC.7.L.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**CC.7.L.4:** Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

**CC.7.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
- b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
- c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

**CC.7.L.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

*\*in all units*

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| KNOW:  | UNDERSTAND:  | DO:   |
|--|--|---|
| <ul style="list-style-type: none"> <li>• Alliteration</li> <li>• Metaphor</li> <li>• Simile</li> <li>• Personification</li> <li>• Effect of figurative language on mood</li> <li>• Mood</li> <li>• Historical context</li> <li>• Social context</li> <li>• Theme</li> <li>• Author’s decisions (e.g., word choice, point of view, literary elements, tone, style)</li> <li>• Reliable sources</li> <li>• Narrative text structure</li> </ul> | <p>Authors of literary works are influenced by the experiences of his/her life.</p> <p>Good readers understand how authors use the relationship between characters, settings and events to develop the themes over the course of a text.</p> <p>Good readers recognize that an author controls what the reader knows through the choices he/she makes about characters or narrators.</p> <p>Good authors use model/example texts to guide them as they compose their own narrative pieces.</p> | <ul style="list-style-type: none"> <li>• Identify /cite appropriate text support for inferences about author’s decisions and literary elements in a text</li> <li>• Identify examples of figurative language.</li> <li>• Find examples of figurative language in a narrative poem.</li> <li>• Describe the effect of figurative language on mood.</li> <li>• Describe how an author develops a theme over the course of a text.</li> <li>• Explain how authors use or alter historical events</li> <li>• Identify the speaker’s attitude toward a subject in a text</li> <li>• Identify author’s purpose</li> <li>• Identify Point of View</li> <li>• Explain how a chosen point of view helps the narrator or speaker develop the story to achieve the author’s purpose</li> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Identify the mood of a piece of literature</li> <li>• Explain how a character’s viewpoint changes over the course of a text</li> <li>• Identify theme / central idea of a text</li> <li>• Write an objective summary</li> <li>• Compare story elements between multiple texts</li> <li>• Plot a personal narrative writing onto a story map</li> <li>• Use text support to defend an argument</li> <li>• Conduct short research to answer a specific question</li> <li>• Explain the connection between a quote and the author’s viewpoint.</li> <li>• Explain how authors use or alter history when writing a fictional account of a time, place or character.</li> <li>• Utilize reliable sources in short research</li> <li>• Use knowledge of narrative text structure to write a personal narrative</li> <li>• Use visual aids to support a narrative presentation</li> </ul> |

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**Unit 1, Grade 7: How Fiction Relates to Real Life**

Time Frame: 4 Weeks

**Key Learning:** An author’s experiences are generally reflected in his works. Understanding how an author uses his experiences and his craft to tell a story can help us relate our own.

**Unit Essential Question:** How does literature connect to real life?

| Reading (RL/RI 1-10)  | Writing (W 1-10)   | Speaking & Listening (SL 1-6)   | Language (L 1-6)   |
|---|--|---|--|
| <p><b>Standards</b><br/>7R.L.1, 7R.I.1, 7.R.L.2, 7.R.L.3, 7.R.L.4, 7.R.I.4, 7.R.L.6, 7.R.I.6, 7.R.L.9, 7.R.L.10, 7.R.I.10</p> <p><b>Primary Lesson Essential Questions</b><br/>How do authors develop a central message or theme?<br/><br/>How do authors use or alter history when writing a fictional account of a time, place or character?<br/><br/>How do authors use characterization to support their intended theme?<br/><br/>How do I determine the author’s purpose and point of view?<br/><br/>How do authors use text structure to organize text and develop ideas?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>7.W.1, 7.W.2, 7.W.3, 7.W.7, 7.W.8, 7.W.9, 7.W.10</p> <p><b>Secondary Lesson Essential Questions</b><br/><br/><b>Routine Writing</b><br/>How can I effectively use text support in short essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><br/><b>Narrative Writing</b><br/>How can my knowledge of narrative text structure help me tell <i>my</i> story?<br/><br/>How do writers make fiction seem real?<br/><br/><b>Analysis</b><br/>How does a writer’s use of description affect the reader’s understanding or reaction to the story?<br/><br/>How does comparing a fictional portrayal to the historical account help me understand how authors make fiction seem real?<br/><br/><b>Research (short)</b><br/>How can researching the life and times of an author help me understand his point of view or message?<br/><br/>How do I assess the credibility of</p> | <p><b>Standards</b><br/>7.SL.1, 7.SL.4, 7.SL.5</p> <p><b>Secondary Lesson Essential Questions</b><br/><br/><b>Conduct Discussions</b><br/>How do I effectively participate in a collaborative discussion?<br/><br/><b>Report Findings</b><br/>How do I effectively address an audience?<br/><br/>How do I incorporate visual media to enhance a narrative presentation?</p> | <p><b>Standards</b><br/>7.L.1, 7.L.2, 7.L.4, 7.L.5, 7.L.6</p> <p><b>Secondary Lesson Essential Questions</b><br/><br/><b>Study and Apply Vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word or phrase?<br/><br/><b>Study and Apply Grammar</b><br/>How will my word choice / usage affect my reader?</p> |

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|   |                   |   |  |
|---|-------------------|---|--|
|   | sources?          |   |  |
| <b>Research (extended)</b>  |                   |   |  |
| <b>Content Area Connections (H/SS and S/T)</b>  |                   |   |  |
| Distinguish among fact, opinion, and reasoned judgment in a text. CC6-8RH/SS8   |                   |   |  |
| Students conduct short research on the life and times of an author and he/she is influenced by experiences.   |                   |   |  |
| Students compare a fictional account to the historical event.   |                   |   |  |
| Students examine how authors use or alter history as they write their accounts.   |                   |   |  |
| <b>Vocabulary</b>   | <b>Vocabulary</b> | <b>Assessment</b>   | <b>Vocabulary</b>  |
| <b>Formative</b><br><b>Delivery</b><br><b>Metaphor</b><br><b>Simile</b><br><b>Use of Language</b><br><b>Personification</b><br><b>Identify examples of figurative language.</b><br><b>Topic:</b> Find examples of figurative language in a narrative poem.<br><b>Topic:</b> Describe the effect of figurative language on mood.<br><b>Historical and Social Context</b><br><b>Sequence</b><br><b>Setting</b><br><b>Topic:</b> How authors use or alter historical events<br><b>Character</b><br><b>Topic:</b> How authors use or alter historical events<br><b>Conflict</b><br><b>Topic:</b> Identify speaker attitude in a text<br><b>Author's Purpose</b><br><b>Point of View, and Theme</b><br><b>Form</b><br><b>Topic:</b> Persuade Author's Purpose.<br><b>Point of View</b><br><b>Identify Point of View</b><br><b>First Person</b><br><b>Explain how a character's viewpoint changes over the course of a text.</b><br><b>Third Person Objective</b><br><b>Theme.</b><br><b>Narrative Structure</b><br><b>Elements</b><br><b>Third-Person Omniscient</b> |                   | <b>Summative</b><br><b>Context Clues</b><br><b>Eliminating Activity (attached)</b><br><b>Volume</b><br><b>Pronunciation</b> | <b>Vocabulary</b><br><b>Context Clues</b><br><b>Word Usage (action/linking verbs, main / helping verbs, verb tenses)</b> |
|   |                   |   |  |

|   |  |
|---|--|
| <p><b>AP #1 topic:</b> Write a summary.</p> <p><b>AP #2 topic:</b> Compare story elements between 3 texts</p> <p><b>AP #3 topic:</b> Plot a personal narrative writing onto a story map</p> |  |
|---|--|

## Culminating Activity

(Activity that students will do with the unit's concepts and skills to demonstrate mastery.)

### Unit Topic: The Short Story



|   |  |
|---|--|
| Title/Concept   | PowerPoint Presentation, Short Film, or Oral Presentation with Visual Aids   |
| Culminating Activity Essential Question                     | <p>How does literature connect to real life?</p> <p>*How can my knowledge of narrative text structure help me tell my story?</p>   |
| Paragraph Description                                       | <p>Students will use their knowledge of narrative text structure to write a personal narrative.</p> <p>The personal narrative will be presented to peers in the form of a PowerPoint Presentation, a short video, or an oral presentation with visual aids.</p> <p>The attached rubric will be used for both peer and teacher evaluation of the presentation.</p>  |
| <p>Mini-Lesson</p> <p>(Quick lesson prior to activity.)</p> | Students will evaluate a sample project utilizing the established rubric.  |
| Time (In Days)  | 4 – 5 Days   |
| <p>Steps or Task Analysis</p> <p>(Details of activity.)</p> | <p>Students will...</p> <ol style="list-style-type: none"> <li>1) Write a personal narrative about a single event in your life. The final copy will be turned in to the teacher for evaluation using an established narrative writing rubric.</li> <li>2) Complete a Story Map so that you know that you have included the basic narrative text structures.</li> <li>3) Create a PowerPoint, a short video, or an oral presentation with visual aids.</li> <li>4) Practice your presentation so that you are prepared, paying attention to audience you're your speaking voice.</li> </ol> |
| Summarize/Share   | Present your project to the class/school. Complete a self-evaluation.  |

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|                       |  |
|-----------------------|--|
| Differentiation       | This project includes 3 choices. Other formats may be approved by the teacher.   |
| Revise/Review         | The presentation will be evaluated by peers and the teacher using the attached rubric. If you wish to revise the content after your presentation, you may choose to do so in written form. |
| Resources & Materials | Flip cameras, Microsoft PowerPoint, Microsoft Publisher, props, etc.   |

## Rubric for Culminating Activity

| Scale <br>Criteria  | 4   | 3   | 2   | 1  |
|---|---|---|---|--|
| <b>Narrative Elements</b>   | The narrative addresses one event. It hooks the audience and has a distinctive beginning, middle, and end.                | The narrative addresses one event. It has a distinctive beginning, middle, and end.                                     | The narrative is not adequately focused and/or is missing a beginning, middle, or end.                  | The writing does not match the assignment  |
| <b>Speaking</b>   | Speaker demonstrates an excellent awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates a moderate awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates little awareness of the audience, making little eye contact.                       | Speaker demonstrates no awareness of the audience.   |
| <b>Use of Descriptive Language</b>  | Product makes excellent use of descriptive language, drawing the audience into the presentation.                          | Product makes good use of descriptive language, drawing the audience into the presentation at times.                    | Product makes some use of descriptive language, adding to the presentation in a minimal way.            | Product does not use descriptive language.   |
| <b>Organization</b>   | Presentation is well organized using narrative text structure.  | Presentation is logically organized, but some elements are not well developed.  | Presentation is logically organized for the most part, and more than one element is not well developed. | There was no clear or logical organizational structure, just lots of facts about an event. |

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|                   |  |   |   |  |
|-------------------|--|---|---|--|
| <b>Technology</b> | Makes excellent use of font, color, graphics, effect, etc., to enhance the presentation. | Makes good use of font, color, graphics, effect, etc., to enhance the presentation. | Makes use of font, color, graphics, effects, etc. - occasionally these detract from the presentation content. | Use of font, color, graphics, effects etc. but these often distract from the presentation content. |
| <b>Mechanics</b>  | Spelling and grammar shows command of written and spoken language.                       | Very few misspellings or grammatical errors.  | Five or less misspellings or grammatical errors.  | More than six misspellings or grammatical errors.  |

**Acquisition Lesson Plan: Developing Themes**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Development of Theme/ Use of Language**

|   |   |
|---|---|
| <b>Unit Essential Question:</b> How does literature connect to real life?   |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Identify examples of figurative language.<br><b>AP #2 topic:</b> Find examples of figurative language in a narrative poem.<br><b>AP #3 topic:</b> Describe the effect of figurative language on mood.   |   |
| <b>Lesson Essential Question:</b> How do authors develop a central message or theme?  |   |
| <b>Close Reading Text:</b> <i>The Highwayman</i> by Alfred Noyes  | <b>Tier 2 Words Addressed:</b>  |
| <b>Activating Strategy:</b> Play the animated / musical version of <i>The Highwayman</i> found at <a href="http://teachertube.com/viewVideo.php?video_id=35635">http://teachertube.com/viewVideo.php?video_id=35635</a> .<br><br>Have Collaborative Pairs orally summarize the basic story told in the narrative poem.<br><br>Point out that they probably only picked up a very basic understanding of the poem from the performance and that a closer look will be needed to truly understand what was happening. | Summarize<br><br>Alliteration, metaphor, simile, personification<br><br>Mood<br><br>Theme<br><br>Conflict |
| <b>Teaching Strategies:</b><br><br><b>Graphic Organizer Used:</b> Foldable for Figurative Language<br><br><b>Materials Needed:</b> Computers and/or Smart board, Figurative Language Classifying Cards (cut up), Mood Chart, Frayer model, chart paper  |   |

**Instructional Plan:**

**Instructional Chunk #1:** Review the definitions of the terms Alliteration, Metaphor, Personification, and Simile.

**Assessment Prompt #1:** Match the examples to the terms. (attached)

**Instructional Chunk #2:** Have each student prepare a foldable (attached). Put the following on the Smart board or on student computers- <http://www.teachersfirst.com/lessons/highwayman/st4.cfm> and have students complete the graphic organizer. This tutorial will guide students through examples of figurative language in *The Highwayman*.

**Assessment Prompt #2:** Find examples of alliteration, metaphor, personification, and simile in *The Highwayman* and write them on your foldable.

**Instructional Chunk #3:** Define mood. Discuss how the poet used language to create certain effects on the reader. Have students complete the mood graphic organizer with a partner.

**Assessment Prompt #3:** Describe the overall mood of the poem. Include examples of how the writer used language to create that mood.

**Instructional Chunk #4:** Model the completion of a Frayer model for **Theme**. Focus on the 3 questions in the 4<sup>th</sup> box.

1. What is causing the conflict in the story?
2. How does the main character change? What causes this change?
3. What happens at the end of the story? What causes that to happen?

Have students discuss possible themes of the poem in small groups. Share out. Discuss how the writer created a mood that supported his themes through his use of language.

**Assessment Prompt #4:** Describe what you believe to be the most important theme in *The Highwayman*. Defend your choice with examples from the text.

**Summarizing Strategy:** In groups of 3 or 4, illustrate (on chart paper) some ways that authors develop themes. Be ready to share.

**Assignment:** Write an effective summary of *The Highwayman*. Include at least one theme in your summary.

**Figurative Language Classifying Cards**

| <b>Alliteration</b>   | <b>Metaphor</b>                                     | <b>Simile</b>   | <b>Personification</b>  |
|---|---|---|---|
| <p>"You'll never put a better bit of butter on your knife."<br/>(advertising slogan for Country Life butter)</p>  | <p>"All the world's a stage"<br/>(Shakespeare).</p> | <p>"A good speech should be like a woman's skirt: long enough to cover the subject and short enough to create interest"<br/>- Winston Churchill</p> | <p>The earth hath swallowed all my hopes.</p>   |
| <p>"The fair breeze blew, the white foam flew,<br/>The furrow followed free;<br/>We were the first that ever burst<br/>Into that silent sea."<br/>(Samuel Taylor Coleridge, "The Rime of the Ancient Mariner")</p>                  | <p>"You are the sunshine of my life"</p>            | <p>That dog was as black as coal.</p>   | <p>"Opportunity may knock, but it seldom nags."<br/>- David Mamet</p>                 |
| <p>"Miss Twining teaches tying knots<br/>In neckerchiefs and noodles,<br/>And how to tell chrysanthemums<br/>From miniature poodles."<br/>(Dr. Seuss, Jack Prelutsky, and Lane Smith, Hooray for Diffendoofer Day! Knopf, 1998)</p> | <p>She is the apple of my eye.</p>                  | <p>"She dealt with moral problems as a cleaver deals with meat."<br/>- James Joyce, 'The Boarding House'</p>  | <p>Goldfish. The snack that smiles back.<br/>- slogan for Goldfish snack crackers</p> |
| <p>"Pompey Pipped at the Post as Pippo Pounces"<br/>(sports headline, Daily Express,</p>  | <p>Time is money.</p>                               | <p>"Listening to your beautiful voice every day is as effective as having the same food for all my meals."</p>                                      | <p>Kleenex says bless you.<br/>- slogan for Kleenex facial tissues</p>                |

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|                |  |              |  |
|----------------|--|--------------|--|
| Nov. 28, 2008) |  | - Neha Joshi |  |
|----------------|--|--------------|--|

*foldable*

**Figurative Language**

|              |          |        |                 |
|--------------|----------|--------|-----------------|
| Alliteration | Metaphor | Simile | Personification |
|--------------|----------|--------|-----------------|

| <i>Line from the Poem</i> | <i>Type of Figurative Language</i> | <i>What do you think the author</i> | <i>How does it impact the poem's</i> |
|---------------------------|------------------------------------|-------------------------------------|--------------------------------------|
|---------------------------|------------------------------------|-------------------------------------|--------------------------------------|

Mood Chart

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|   |          | <i>really means?</i>  | <i>overall meaning or mood?</i> |
|---|----------|---|---------------------------------|
| The moon was a ghastly galleon tossed upon cloudy seas. | metaphor | The moon was moving about in the clouds like a ship in the ocean. | It makes the mood dull and sad. |
|   |          |   |                                 |
|   |          |   |                                 |
|   |          |   |                                 |
|   |          |   |                                 |
|   |          |   |                                 |

Describe the overall mood of The Highwayman:

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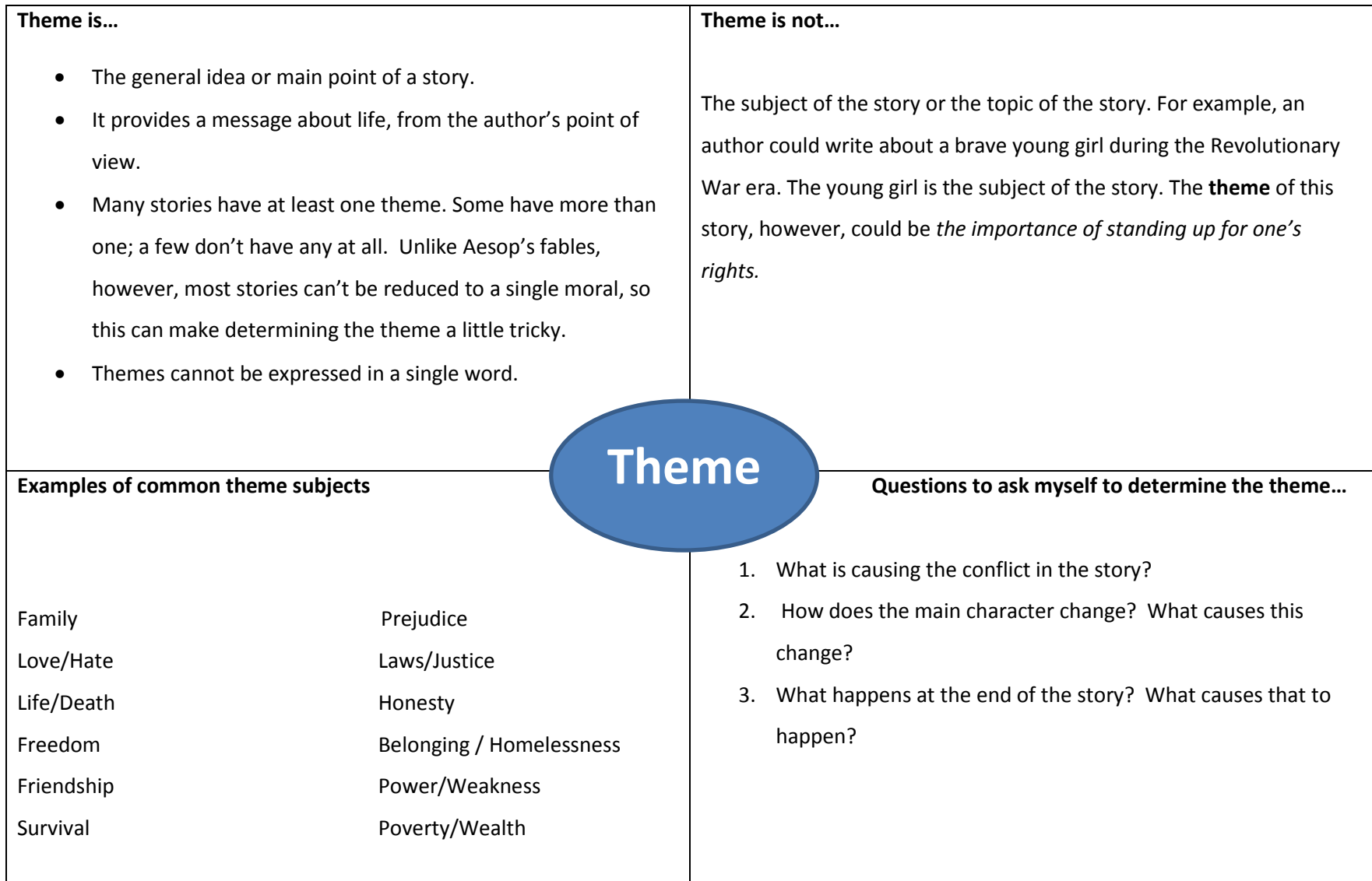


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(Completed) Frayer model

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**Acquisition Lesson Plan: Historical and Social Context**

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Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.

Author Name(s): Positive Outcomes Educators

Days: 5

Acquisition Lesson Plan Concept: Historical and Social Context

|   |                                      |
|---|--------------------------------------|
| <b>Unit Essential Question:</b> How does literature connect to real life?   |                                      |
| <b>Lesson Essential Question:</b><br>How do authors use or alter history when writing a fictional account of a time, place or character?  |                                      |
| <b>Assessment Prompts:</b><br>AP #1 topic: How authors use or alter historical events<br>AP #2 topic: How authors use or alter historical events<br>AP #3 topic: Identify speaker's attitude in a text  |                                      |
| <b>Close Reading Text:</b> <i>Rosa Parks: My Story</i> and <i>Rosa</i> by Rita Dove   | <b>Tier 2 Words Addressed:</b>       |
| <b>Activating Strategy:</b> Give students a copy of the lyrics to <i>Long Ride Home</i> by Nodd. (A free download is available through a link on <a href="http://www.rosaparksfacts.com/">http://www.rosaparksfacts.com/</a> ).<br><br>Ask: What is going on in the song? Have students talk to Thought Partners. Share.<br><br>Reveal that the subject in the song is Rosa Parks. How does that knowledge influence their interpretation of the song?<br><br>Introduce the first text: <i>Rosa Parks: My Story</i> . | Historical Context<br>Social Context |
| <b>Teaching Strategies:</b> Thought Partners, Think-Write-Share, Ticket Out the Door  |                                      |
| <b>Graphic Organizer Used:</b> Comparison Chart   |                                      |
| <b>Materials Needed:</b> Glencoe Grade 7 Unit 1, Long Ride Home lyrics and downloaded song, Comparison Chart  |                                      |

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**Instructional Plan:**

**Instructional Chunk #1:** Read *Rosa Parks: My Story*. Complete the first 2 columns of the Comparison graphic organizer, using the nonfiction text and the lyrics from the song.

**Assessment Prompt #1:** Think-Writer-Share: How did the songwriter use or alter an historical event in his lyrics?

**Instructional Chunk #2:** Read *Rosa* by Rita Dove. Complete the third column of the Comparison graphic organizer.

**Assessment Prompt #2:** Think-Write-Share: How did the poet use or alter an historical event in his poem?

**Instructional Chunk #3:** From the 3 texts that we have read, what do you know about the character of Rosa Parks? Talk with your Thought Partner.

Next, use the 3 questions from our Frayer model on theme to identify a theme in *Rosa*.

1. What is causing the conflict in the story?
2. How does the main character change? What causes this change?
3. What happens at the end of the story? What causes that to happen?

Now, think about the speaker in *Rosa*. How would you describe the speaker's attitude toward her subject? Reverential? Playful? Cynical? Loving? In groups of 4, decide on one word that describes the speaker's attitude. Find evidence that supports your word. Be ready to share your word and evidence with the class.

**Assessment Prompt #3:** Epitaphs are the inscriptions on tombstones. Rosa Parks' says, "Mother of the Civil Rights Movement." Is this a good summary of her life? Why or why not? Support your claim with evidence from any of the 3 texts we have read.

**Summarizing Strategy: Ticket Out the Door**

**In a 1985 interview with Stan S. Rubin and Judith Kitchen, Rita Dove said, "I found historical events fascinating for looking underneath – not for what's always said about an historical event, but for the things that can't be related in a dry historical sense."**

How does this quote relate to the Essential Question: How do authors use or alter history when writing a fictional account of a time, place or character?

**Assignment:** Short Research: Who was Rita Dove? Write a short biography and list your source.

Note: Consider having students do this research with the media specialist as an introduction to credible resources.

Lyrics for **Long Ride Home** by **The Nodd**.

Birds flying high  
Fish alongside  
Made up my mind  
We're too far behind – today's the day

Dirt around the daisies  
Words on them pages  
I work for wages same as you  
And at day's end my body aches too

Already it's a long ride home  
But this has been a long time coming  
I'm telling you the longer you wait  
The longer it takes  
Get on – get on

Dirt feeding daisies  
Words filling pages  
I'm tired so I'm sitting  
I'm tired so I'm standing up

I know it's such a long ride home  
But this has been a long time coming

I know it's such a long ride home  
But this has been a long time coming  
I'm telling you the longer you wait  
The longer it takes  
Get on – get on – get on

Get on – get on – get on  
Get on – get on – get on  
Get on – get on – get on

I'm telling you the longer you wait  
The longer it takes  
Get on – get on

**Comparison Graphic Organizer: Rosa Parks**

| <b>Nonfiction Account</b><br>What really happened? | <b>Song</b><br>How is the event used or altered? | <b>Poem</b><br>How is the event used or altered? |
|--|--|--|
| Event:   |  |  |
| Characters:  |  |  |
| Setting:   |  |  |
| Comment:   |  |  |

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

Rosa by Rita Dove

| Stanza  | What does it mean? | Paraphrase |
|---|--------------------|------------|
| <p>How she sat there,<br/>the time right inside a place<br/>so wrong it was ready.</p>            |                    |            |
| <p>That trim name with<br/>its dream of a bench<br/>to rest on. Her sensible coat.</p>            |                    |            |
| <p>Doing nothing was the doing:<br/>the clean flame of her gaze<br/>carved by a camera flash.</p> |                    |            |

|   |  |  |
|---|--|--|
| <p>How she stood up when they bent down to retrieve her purse. That courtesy.</p> |  |  |
|---|--|--|

**Acquisition Lesson Plan: Purpose, Point of View, and Theme**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: The Development of Theme**

|  |                                       |
|--|---------------------------------------|
| <p><b>Unit Essential Question:</b> How does literature connect to real life?</p>   |                                       |
| <p><b>Lesson Essential Question:</b> How do authors use characterization to support their intended theme?<br/>How do I determine the author’s purpose and point of view?</p>   |                                       |
| <p><b>Assessment Prompts:</b><br/> <b>AP #1 topic:</b> Identify Author’s Purpose.<br/> <b>AP #2 topic:</b> Identify Point of View<br/> <b>AP #3 topic:</b> Explain how a character’s viewpoint changes over the course of a text.<br/> <b>AP #4 topic:</b> Identify theme.</p> |                                       |
| <p><b>Close Reading Text:</b> <i>Thank You, M’am</i> by Langston Hughes</p>  | <p><b>Tier 2 Words Addressed:</b></p> |

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|   |   |
|---|---|
| <p><b>Activating Strategy:</b> Organize students into groups of 3 or 4.</p> <p>Show the project about Langston Hughes, found at <a href="http://teachertube.com/viewVideo.php?video_id=52822">http://teachertube.com/viewVideo.php?video_id=52822</a> .</p> <p>Ask: How does this video relate to our unit EQ? Have groups share responses.</p> | <p>Author's Purpose</p> <p>Inform    Persuade    Entertain</p> <p>Point of View                      Viewpoint</p> <p>Narrator</p> <p>First-Person                      Third-Person Objective</p> <p>Third-person Limited              Third-Person Omniscient</p> |
|---|---|

**Teaching Strategies:** Thought Partners, foldable, Ticket Out the Door

**Graphic Organizer Used:** Foldable for Point of View, Character Viewpoint graphic organizer

**Materials Needed:** POV sort

**Instructional Plan:**

**Instructional Chunk #1:** Review Author's Purpose with the whole class. Ask, what was the author's primary purpose for creating the slideshow? For Rita Dove to write *Rosa*? For Noyes to write the *Highwayman*?

Read *Thank You, M'am* by Langston Hughes.

**Assessment Prompt #1:** Thought Partners: What is the author's primary purpose for writing this story?

**Instructional Chunk #2:** Using a foldable, review point of view (First-Person, Third-Person Objective, Third-person Limited, Third-Person Omniscient). Have students sort examples of different points of view into columns with a partner.

**Assessment Prompt #2:** Thought Partners: Identify the point of view of *Thank You, M'am*.

**Instructional Chunk #3:** Reread *Thank You, M'am* and complete the Character Viewpoint graphic organizer.

**Assessment Prompt #3:** Choose one of the following to answer in writing. How did Roger's viewpoint of himself change over the course of the story? How did Roger's viewpoint of Mrs. Jones change over the course of the story?

**Instructional Chunk #4:**  
Use the 3 questions from our Frayer model on theme to identify a theme in *Thank You, M'am*.

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1. What is causing the conflict in the story?
2. How does the main character change? What causes this change?
3. What happens at the end of the story? What causes that to happen?

**Assessment Prompt #4:** Thought Partners: Identify a theme of *Thank You, M'am*.

**Summarizing Strategy:** "When peoples care for you and cry for you, they can straighten out your soul." -- **Langston Hughes**

Think about how this quote from Langston Hughes relates to his message in the story, *Thank You, M'am*?

Ticket Out the Door: How did Langston Hughes use the character of Mrs. Jones to support his theme?

**Assignment:** Write a letter convincing the judge and jury why Roger should not be punished for his mistakes. Use text support to defend your argument.

*foldable*

Something to think about...

How does the point of view affect your responses to the characters?

How is your response influenced by how much the narrator knows and how objective he or she is? (First person narrators are not always trustworthy. It is up to you to determine what is the truth and what is not.)

**Point of View**

**First Person**

**Third-Person Objective**

**Third-person Limited**

**Third-Person Omniscient**

**POV Sort**

| First Person   | Third-Person Objective | Third-person Limited | Third-Person Omniscient |
|--|------------------------|----------------------|-------------------------|
| <p><b><u>Curious George and the Pizza</u></b> by Margret Rey</p> <p>At the pizza place, Tony the baker was getting the pizzas ready for baking. He flattened out a ball of dough into a large pancake and tossed it in the air. He spread tomato sauce on it, sprinkled it with cheese, and shoved it in the oven. Then the telephone rang. "A fellow from the factory wants a large pizza delivered in a hurry," Tony's wife called. "OK, I'll get my coat," said Tony.</p>   |                        |                      |                         |
| <p><b><u>Sideways Stories from Wayside School</u></b> by Louis Sachar</p> <p>Leslie sat in front of Paul. She had two long, brown pigtails that reached all the way down to her waist. Paul saw those pigtails, and a terrible urge came over him. He wanted to pull a pigtail. He wanted to wrap his fist around it, feel the hair between his fingers, and just yank. He thought it would be fun to tie the pigtails together, or better yet, tie them to her chair. But most of all, he just wanted to pull one.</p>  |                        |                      |                         |
| <p><b><u>White Fang</u></b> by Jack London</p> <p>They spoke no more until camp was made. Henry was bending over and adding ice to the bubbling pot of beans when he was startled by the sound of a sharp snarling cry of pain from among the dogs. Henry grunted with a tone that was not sympathy, and for a quarter of an hour they sat on in silence, Henry staring at the fire, and Bill at the circle of eyes that burned in the darkness just beyond the firelight.</p>   |                        |                      |                         |
| <p><b><u>Alice's Adventures in Wonderland</u></b> by Lewis Carroll, John Tenniel</p> <p>Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice, "without pictures or conversations?" So she was considering, in her own mind whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.</p> |                        |                      |                         |
| <p><b><u>Invitation to the Game</u></b> by Monica Hughes</p> <p>And we scrounged. Next to <i>survival</i>, <i>scrounge</i> was probably the most important word in our new vocabulary. We found a store that was throwing out water-damaged mattresses. Getting them home was a problem, since we had to make two trips, leaving Brad and Katie, armed with sticks to guard over the remained. I truly expected them to be challenged by some gang boss, but they said that the only person who came by was a scrawny little rat of a girl living alone. We let her have one of the mattresses.</p>                              |                        |                      |                         |
| <p><b><u>Tuck Everlasting</u></b> by Natalie Babbitt</p> <p>At dawn, Mae Tuck set out on her horse for the wood at the edge of the village of Treegap. She was going there, as she did once every ten years, to meet her two sons, Miles and Jesse, and she was feeling at ease. At noon time, Winnie Foster, whose family owned the Treegap wood, lost her patience at last and decided to think about running away.</p>  |                        |                      |                         |

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**Shiloh** by Phyllis Reynolds Naylor

The day Shiloh come, we're having us a big Sunday dinner. Dara Lynn's dipping bread in her glass of cold tea, the way she likes, and Becky pushes her beans over the edge of her plate in her rush to get 'em down. Ma gives us her scolding look. We live high up in the hills above Friendly, but hardly anybody knows where that is. Friendly's near Sistersville, which is halfway between Wheeling and Parkersburg. Used to be, my daddy told me, Sistersville was once of the best places you could live in the whole state.

**Mary Poppins** by P. L. Travers, Mary Shepard

They found themselves in bed and watching, by the dim light from the night-light, the rest of Mary Poppin's unpacking being performed. From the carpet bag she took out seven flannel nightgowns, four cotton ones, a pair of boots, a set of dominoes, two bathing-caps and a postcard album. Jane and Michael sat hugging themselves and watching. It was all so surprising that they could find nothing to say. But they knew, both of them, that something strange and wonderful had happened at Number Seventeen, Cherry-Tree Lane.

**Answer Key:**

|   |                         |
|---|-------------------------|
| <b><u>Curious George and the Pizza</u></b> by Margret Rey                     | Third-Person Objective  |
| <b><u>Sideways Stories from Wayside School</u></b> by Louis Sachar            | Third-Person Limited    |
| <b><u>White Fang</u></b> by Jack London                                       | Third-Person Objective  |
| <b><u>Alice's Adventures in Wonderland</u></b> by Lewis Carroll, John Tenniel | Third-Person Limited    |
| <b><u>Invitation to the Game</u></b> by Monica Hughes                         | First-Person            |
| <b><u>Tuck Everlasting</u></b> by Natalie Babbitt                             | Third-Person Omniscient |
| <b><u>Shiloh</u></b> by Phyllis Reynolds Naylor                               | First Person            |
| <b><u>Mary Poppins</u></b> by P. L. Travers, Mary Shepard                     | Third-Person Omniscient |

**Thank You, M'am – Character Viewpoint**

People who are strong in spirit, like Mrs. Jones, often influence those around them. To understand how Mrs. Jones may have influenced Roger, use words, phrases, or sketches to fill in the boxes below. Then answer the questions that follow.

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## Roger's View of Himself

At the beginning of the story....

At the end of the story...

## Roger's View of Mrs. Jones

At the beginning of the story....

At the end of the story...

**Acquisition Lesson Plan: Text Structure**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5+**

**Acquisition Lesson Plan Concept: Narrative Text Structure**

|  |   |
|--|---|
| <b>Unit Essential Question:</b> How does literature connect to real life?  |   |
| <b>Lesson Essential Question:</b> How do authors use text structure to organize text and develop ideas?  |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Write a summary.<br><b>AP #2 topic:</b> Compare story elements between 3 texts<br><b>AP #3 topic:</b> Plot a personal narrative writing onto a story map   |   |
| <b>Close Reading Text:</b> <i>Seventh Grade</i> by Gary Soto   | <b>Tier 2 Words Addressed:</b>                                    |
| <b>Activating Strategy:</b> Show a cartoon, such as the one found at <a href="http://blip.tv/toonjet-cartoon-channel/bugs-bunny-long-haired-hare-838529">http://blip.tv/toonjet-cartoon-channel/bugs-bunny-long-haired-hare-838529</a> .<br><br>Model the completion of the Narrative Pyramid (attached) or a basic Story Map. | Plot<br><br>Character<br><br>Setting<br><br>Problem      Solution |
| <b>Teaching Strategies:</b> Thought Partners<br><br><b>Graphic Organizer Used:</b> Narrative Pyramid / Story Map<br><br><b>Materials Needed:</b> Elements Comparison Cards   |   |

**Instructional Plan:**

**Instructional Chunk #1:** Review the vocabulary of basic narrative text structure. Have students read *Seventh Grade* by Gary Soto, completing a story map or narrative pyramid as they read.

**Assessment Prompt #1:** Using the completed graphic organizer, write a summary of *Seventh Grade*. Include all story elements in your summary.

**Instructional Chunk #2:** Have students work in groups of 3 to complete a comparison of the elements of *The Highwayman*, *Thank You, M'am*, and *Seventh Grade*. Distribute the Elements Comparison Cards (attached). Have groups take a Gallery Walk to see how other groups approached the task.

**Assessment Prompt #2:** Thought Partners: Reflect on the elements comparison task. Partner A: What was easy about the task? Partner B: Difficult?

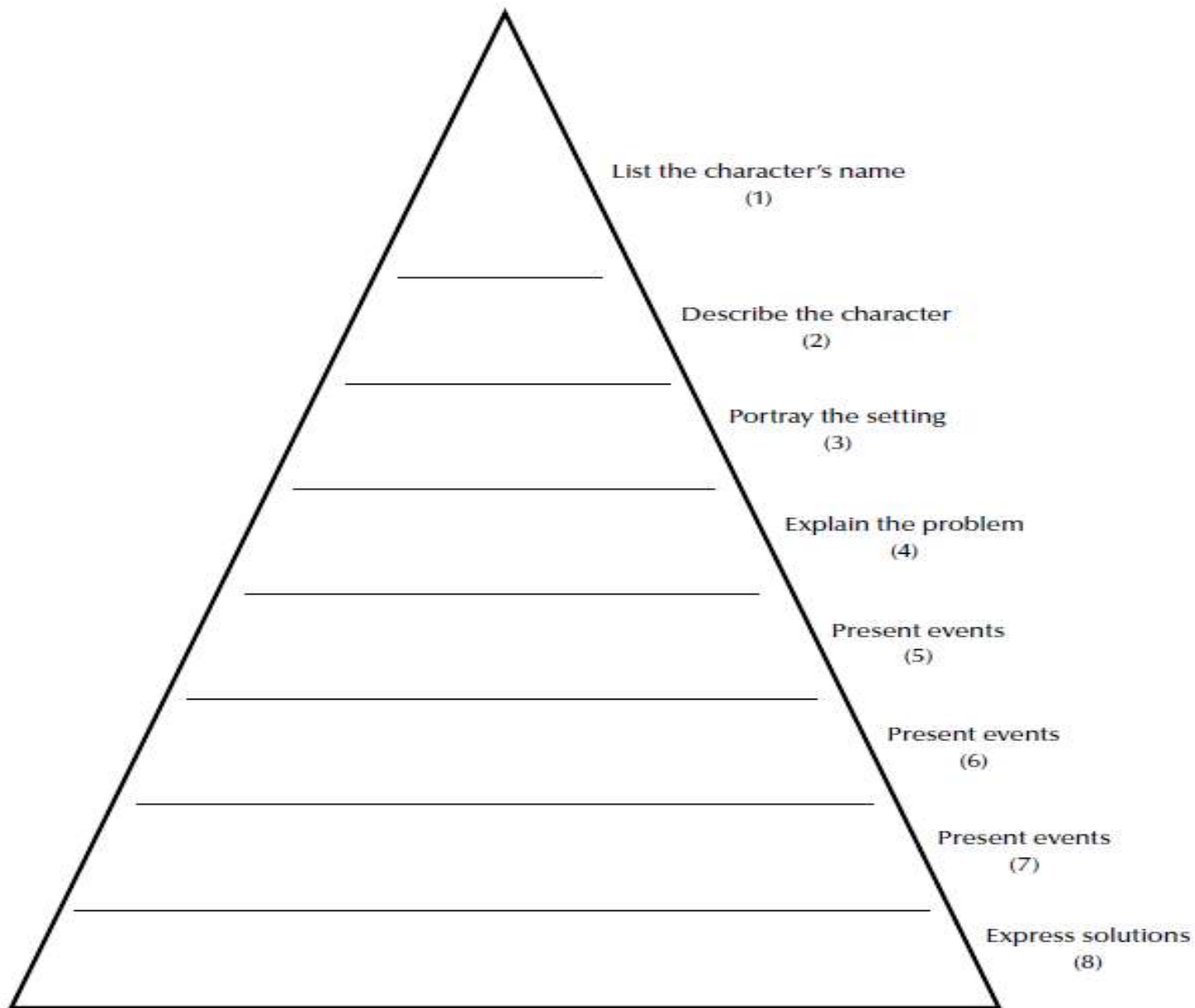
**Instructional Chunk #3:** Give students 2 minutes to jot down the important people in their lives. Next, give them 5 minutes to jot down memories of these people. For example, you might have Grandfather written as an important person. You might remember clamming or fishing with your grandfather. Finally, have students choose one memory to elaborate upon for 15 minutes. They should just concentrate on getting their thoughts on paper – not on creating a finished product.

**Assessment Prompt #3:** Take your writing and complete as much on a blank Story Map or Narrative Pyramid as possible.

**Summarizing Strategy:** Thought Partners: How do authors use narrative text structure to organize text and develop ideas?

**Assignment:** Using your knowledge of narrative story structure, write your own personal narrative.  
(Note: This is the basis for the culminating project.)

# NARRATIVE PYRAMID





**Story Element Comparison Cards**

|   |                                      |                                      |                                       |
|---|--------------------------------------|--------------------------------------|---------------------------------------|
| <b>Characters</b><br><i>Header Card</i> | <b>Setting</b><br><i>Header Card</i> | <b>Problem</b><br><i>Header Card</i> | <b>Solution</b><br><i>Header Card</i> |
| <b>Theme</b><br><i>Header Card</i>      | <b>Plot</b><br><i>Header Card</i>    | <b>Story #1</b>                      | <b>Story #1</b>                       |

|                 |                 |                 |                 |
|-----------------|-----------------|-----------------|-----------------|
| <b>Story #1</b> | <b>Story #1</b> | <b>Story #1</b> | <b>Story #1</b> |
| <b>Story #2</b> | <b>Story #2</b> | <b>Story #2</b> | <b>Story #2</b> |
| <b>Story #2</b> | <b>Story #2</b> | <b>Story #3</b> | <b>Story #3</b> |
| <b>Story #3</b> | <b>Story #3</b> | <b>Story #3</b> | <b>Story #3</b> |

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## Unit 2, Grade 7: Why Do You Read?

Time Frame: 4 Weeks

| <p><b>Key Learning:</b> We read for entertainment, to learn, and to understand the perspectives of others. Authors of informational text use text structures and text features to chunk and organize the information so that readers can deconstruct the text.</p>   |   |  |   |
|--|---|--|---|
| <p><b>Unit Essential Question:</b> How does the study of informative text help us make sense of our world?</p>   |   |  |   |
| Reading (RL/RI 1-10)   | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
| <p><b>Standards</b><br/>7.R.L.1, 7.R.I.1, 7.R.L.2, 7.R.I.2, 7.R.L.4, 7.R.I.4, 7.R.I.5, 7.R.I.6, 7.R.L.10, 7.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How is the reading of non-fiction different from the reading of fiction?<br/><br/>How do text features help when previewing informational text? In locating information?<br/><br/>How do text features differ from text structures?<br/><br/>How do authors use words to create an effect on the reader?<br/><br/>How does the author reveal his purpose for writing?<br/><br/>How does the theme or central idea develop over the course of the text?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 2</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>7.W.1, 7.W.2, 7.W.4, 7.W.5, 7.W.6, 7.W.9, 7.W.10</p> <p><b>Lesson Essential Questions</b><br/><b>Routine Writing</b><br/>How can I effectively use text support in short essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><br/>How can I use informative text features and text structure to write a functional document?<br/><br/>How do I use technology to produce and publish writing?<br/><b>Narrative Writing</b><br/><b>Analysis</b><br/>How does analyzing text structure help me understand the information I am reading?<br/><br/>How can comparing literary elements between texts help me better understand a common theme or idea?<br/><br/>How does the historical context influence the text?</p> <p><b>Research (short)</b><br/>How do I assess the credibility of sources?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>7.SL.1, 7.SL.2, 7.SL.3, 7.SL.4, 7.SL.5, 7.SL.6</p> <p><b>Lesson Essential Questions</b><br/><b>Conduct Discussions</b><br/>How do I effectively participate in a collaborative discussion?<br/><br/>How do I evaluate a speaker’s claims or argument?<br/><br/><b>Report Findings</b><br/>How do I prepare an informative presentation?<br/><br/>How do I effectively address an audience?<br/><br/>How do I enhance a presentation with visual media?</p> | <p><b>Standards</b><br/>7.L.1, 7.L.2, 7.L.3, 7.L.4, 7.L.5, 7.L.6</p> <p><b>Lesson Essential Questions</b><br/><b>Study and Apply Vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word or phrase?<br/><br/>How can I use my knowledge of word parts to determine the meaning of an unknown word or phrase?</p> <p><b>Study and Apply Grammar</b><br/>How will my word choice / usage affect my reader or audience?<br/><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> |

|   |  |  |  |
|---|--|--|--|
|   |  |  |  |
| <b>Content Area Connections (H/SS and S/T)</b>  |  |  |  |
| Describe how a text presents information (e.g., sequentially, comparatively, causally). CC6-8RH/SS5 |  |  |  |

| <b>Vocabulary</b>  | <b>Vocabulary</b>                         | <b>Vocabulary</b>                          | <b>Vocabulary</b>                              |
|--|---|--|--|
| Foreshadowing<br>Drawing Conclusions<br>Alliteration<br>Diction Dialogue<br>Metaphor Simile<br>Visualize<br>Author's Purpose<br>Style<br>Characterization Conflict<br>Text Structure<br>Fact and Opinion<br>Cause and Effect | Historical context<br>Functional document | Media Elements<br>Informative Presentation | Word Parts<br>Word Usage<br>Sentence fragments |

| <b>Assessment</b>                 |   |
|-----------------------------------|---|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

**By the end of this unit, students will be able to...**

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|

|  |  |  |
|--|--|--|
| <p>Types of informational text (both literary nonfiction and expository/technical texts)</p> <p>Types of text structures / patterns of organization (e.g. sequence/ chronological order, classification, definition, simple process, description, comparison)</p> <p>Text features (e.g., title, author, cover, pictures, captions, maps, chapter headings, information from charts and graphs, illustrations, glossaries, indices)</p> <p>Difference between central ideas and key details in an informational text</p> <p>How to write an objective summary</p> <p>Author's roles/purposes (to inform, to persuade, to explain how, to entertain) for writing a text</p> | <p>Authors of informational text use text structures and text features to control the reader's perception of the central idea of the text.</p> <p>Good readers understand the structures and features of a text and use them to capture the central ideas of text.</p> | <ul style="list-style-type: none"> <li>• Identify the central idea of a text</li> <li>• Describe the author's overall purpose for writing a text</li> <li>• Summarize the main ideas objectively in an informational text, capturing the most important parts of the piece</li> <li>• Explain how interactions between ideas/concepts, individuals, and events support and reveal author's message in informational text</li> <li>• Identify/cite appropriate text support for inferences about content, concrete ideas and author's decisions in a text</li> <li>• Identify text features</li> <li>• Identify text structures</li> <li>• Identify words/phrases that signal interactions between and among ideas, events, procedures, individuals (because, then, as a consequence, etc.)</li> <li>• Analyze/make connections between author's choice of text structure and the text's purpose/central idea</li> <li>• Describe the difference between text features and text structures</li> </ul> |
|--|--|--|

## Unit 3, Grade 7: Poetry

Time Frame: 3 weeks

**Key Learning:** Poetry allows the musicality of words to contribute to the expression of a writer’s emotions and insights and to evoke a personal response in the reader.

**Unit Essential Question:** How does poetry differ from prose?

| Reading (RL/RI 1-10)   | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)   |
|--|---|--|--|
| <p><b>Standards</b><br/>7.R.L.1, 7.R.L.2, 7.R.L.4, 7.R.L.5, 7.R.L.6, 7.R.L.7, 7.R.L.10</p> <p><b>Lesson Essential Questions</b><br/>How can paraphrasing help me unlock the meaning of verse?<br/><br/>How is our understanding of verse enhanced by figurative language?<br/><br/>How does the writer develop the theme within the poem?<br/><br/>How can an oral performance of poetry enhance interpretation? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written poem.)<br/><br/>How does the poem’s form or structure contribute to its meaning?<br/><br/>How do I draw conclusions about the points of views of characters or narrators?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit3</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>7.W.1, 7.W.2, 7.W.4, 7.W.5, 7.W.9, 7.W.10</p> <p><b>Routine Writing</b><br/>How do I write a response to literature?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does a writer’s style impact the reading of poetry?<br/><br/>Why is our interpretation of figurative language important to the understanding of poetry?<br/><br/>How do I prepare a character analysis?</p> <p><b>Research (short)</b><br/><b>Research (extended)</b></p> | <p><b>Standards</b><br/>7.SL.1, 7.SL.2, 7.SL.4, 7.SL.5, 7.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver an oral response to literature?<br/><br/>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>7.L.1, 7.L.2, 7.L.3, 7.L.4, 7.L.5, 7.L.6</p> <p><b>Study and apply vocabulary</b><br/>How can I determine the correct definition of a multiple meaning word?<br/><br/>How will my word choice / usage affect my reader or audience?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> |

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|  |   |   |  |
|--|---|---|--|
|  |   |   |  |
| <b>Content Area Connections (H/SS and S/T)</b><br>Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. CC6-8RH/SS4 |   |   |  |
| <b>Vocabulary:</b><br>Text-to-Self Connections<br>Context Clues<br>Paraphrasing<br>Interpretation<br>Imagery<br>Alliteration<br>Repetition<br>Symbol<br>Tone<br>Drawing conclusions<br>Motivation                | <b>Vocabulary:</b><br>Free verse<br>Rhyme<br>Meter<br>Rhythm<br>Rhyme<br>Humor<br>Line<br>Stanza<br>Style<br>Response to literature | <b>Vocabulary:</b><br>Collaborative discussion<br>Visual display<br>Oral response to literature | <b>Vocabulary:</b><br>Multiple Meaning Words |

|                                   |   |
|-----------------------------------|---|
| Assessment                        |   |
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

By the end of this unit, students will be able to...

| KNOW:   | UNDERSTAND:  | DO:  |
|---|--|--|
| <p>Literary text</p> <p>Word/language choices</p> <p>Context clues / Multiple meaning words</p> <p>Connotative / Denotative meaning</p> <p>Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</p> <p>Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, idiom)</p> <p>Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue)</p> <p>Mood</p> <p>Tone</p> <p>Character point of view</p> <p>Forms/structures of a poem (e.g., line, stanza, couplet, ballad, free verse, blank verse, haiku, sonnet)</p> <p>Patterns of organization (e.g., sequence/chronological order, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</p> | <p>Poetry allows the musicality of words to contribute to the expression of a writer's emotions and insights and to evoke a personal response in the reader.</p> <p>Authors make purposeful choices to achieve an intended effect within a text.</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Determine the appropriate definition of words that have more than one meaning</li> <li>• Differentiate between literal and non-literal meaning</li> <li>• Identify and use genre-specific terms to explain author's language choices</li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Analyze how specific language choices impact meaning and tone</li> <li>• Analyze the impact of rhymes and other repetitions of sounds on a specific verse or stanza or a poem or section of a story or drama</li> <li>• Explain how structure enhances the text's purpose and theme</li> <li>• Write a character analysis</li> <li>• Write / present a response to literature</li> </ul> |

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# 1. Know-Understand-Do Organizer

Date: Winter 2013

Course/Subject: ELA

Team: Grade 7

Topic: What Influences You? / Glencoe Unit 4

School/District: Positive Outcomes

Which standards are students learning in this unit?

## Common Core State Standards Addressed

### Reading

**CC.7.R.L.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.7.R.I.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.7.R.L.2:** Determine a theme or central idea of a text and analyze its development over the course of a text; provide an objective summary of the text.

**CC.7.R.I.2:** Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

**CC.7.R.I.3:** Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

**CC.7.R.I.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

**CC.7.R.I.5:** Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

**CC.7.R.I.6:** Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

**CC.7.R.I.7:** Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

**CC.7.R.I.8:** Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

**CC.7.R.I.9:** Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

**\*CC.7.R.L.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**\*CC.7.R.I.10:** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### Writing

**CC.7.W.1:** Write arguments to support claims with clear reasons and relevant evidence.

**CC.7.W.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**CC.7.W.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**CC.7.W.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

**CC.7.W.7:** Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

**CC.7.W.8:** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

**8.** Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

**CC.7.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply *grade 7 Reading standards* to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

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b. Apply *grade 7 Reading standards* to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).

**\*CC.7.W.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 discipline-specific tasks, purposes, and audiences.

### **Speaking and Listening**

**CC.7.SL.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 7 topics, texts, and issues*, building on others’ ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
- c. Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
- d. Acknowledge new information expressed by others and, when warranted, modify their own views.

**CC.7.SL.2:** Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

**CC.7.SL.3:** Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

**CC.7.SL.4:** Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

**CC.7.SL.5:** Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

**CC.7.SL.6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

### **Language**

**CC.7.L.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

**CC.7.L.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**CC.7.SL.3:** Use knowledge of language and its conventions when writing, speaking, reading, or listening.

a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

**CC.7.L.4:** Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

**CC.7.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

**CC.7.L.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

*\*in all units*

.....

.....

| <b>KNOW:</b>  | <b>UNDERSTAND:</b>  | <b>DO:</b>  |
|---|---|---|
| <ul style="list-style-type: none"> <li>• Informational text (both literary nonfiction and expository/technical texts)</li> <li>• Characteristics of an effective summary for informational texts (e.g., objective vs. subjective)</li> <li>• How to summarize</li> <li>• How to incorporate textual evidence/text support in speaking and writing</li> <li>• How to analyze the writer's use of persuasive techniques / strength of argument</li> <li>• Author's purposes (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Author's viewpoint/focus/attitude/bias</li> <li>• Development of an author's perspective (background, historical, social contexts)</li> <li>• Author's strategies for developing viewpoint and purpose</li> <li>• Fact and opinion</li> <li>• Presentation strategies (e.g., ordering of information, engaging an</li> </ul> | <p>Our opinions are influenced by the world around us.</p> <p>Authors of informational / persuasive texts make choices about what to include and how to present the information and key details on topics depending on their purpose.</p> <p>Good writers use the structure of model/example texts to guide them as they compose their own arguments.</p> | <ul style="list-style-type: none"> <li>• Identify influences on an author's viewpoint</li> <li>• Determine the main idea / central message of a text</li> <li>• Determine an author's viewpoint</li> <li>• Identify an author's use of facts to support a central message</li> <li>• Use facts to support an argument</li> <li>• Compare a written text to a media presentation of that text</li> <li>• Examine a topic from different perspectives</li> <li>• Identify the author's viewpoint and how he supports that viewpoint through his choice of words.</li> <li>• Analyze an author's viewpoint</li> <li>• Identify persuasive techniques</li> <li>• Write an objective summary</li> <li>• Analyze an author's use of persuasive techniques</li> <li>• Draw conclusions to form an opinion</li> <li>• Identify the social context and how it influences an author</li> <li>• Analyze the strength of an author's argument</li> <li>• Analyze student written persuasive essays</li> <li>• Conduct short research to answer a specific question</li> <li>• Conduct short research to gather evidence to support an argument</li> <li>• Write a persuasive essay</li> <li>• Participate in effective classroom discussions, posing questions that elicit elaboration</li> <li>• Prepare and deliver a persuasive presentation, using visual aids to support the argument</li> </ul> |

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|   |  |  |
|---|--|--|
| <p>audience, use of visual aids to enhance a presentation)</p> <ul style="list-style-type: none"> <li>•Structure of persuasive writing</li> <li>•Persuasive techniques</li> </ul> |  |  |
|---|--|--|

**Unit 4, Grade 7: What Influences You?**

Time Frame: 5 - 6 Weeks

**Key Learning:** An author’s life experiences are generally reflected in his/her works. Understanding how an author uses these experiences and his/her craft to tell a story or express an opinion can help us relate our own.

**Unit Essential Question:** How does the world around us influence our point of view?

| Reading (RL/RI 1-10)  | Writing (W 1-10)   | Speaking & Listening (SL 1-6)   | Language (L 1-6)   |
|---|--|---|--|
| <p><b>Standards</b><br/>7R.L.1, 7R.I.1, 7R.L.2,7R.I.2, 7R.I.3, 7R.I.4, 7R.I.5, 7R.I.6, 7R.I.7,7R.I.8 ,7R.I.9, 7R.L.10, 7R.I.10</p> <p><b>Primary Lesson Essential Questions</b><br/>What influences a writer’s point of view?<br/><br/>How do I analyze an author’s perspective?<br/><br/>How do writers use words to support their point of view?<br/><br/>How do I make an informed opinion?<br/><br/>How do writers effectively support an argument?</p> | <p><b>Standards</b><br/>7.W.1, 7.W.2, 7.W.4, 7.W.5, 7.W.7, 7.W.8, 7.W.9, 7.W.10</p> <p><b>Secondary Lesson Essential Questions</b></p> <p><b>Routine Writing</b><br/>How do I effectively support an argument?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does a writer use words to gain a reaction?</p> <p><b>Research (short)</b><br/>How do I use research to build an argument?<br/><br/>How do I assess the credibility of</p> | <p><b>Standards</b><br/>7.SL.1, 7.SL.2, 7.SL.3, 7.SL.4, 7.SL.5, 7.SL.6</p> <p><b>Secondary Lesson Essential Questions</b></p> <p><b>Conduct Discussions</b><br/>How do I pose question to encourage discussion?</p> <p><b>Report Findings</b><br/>How do I effectively persuade an audience?<br/><br/>How do I evaluate the soundness of a speaker’s claims?<br/><br/>How do I incorporate visual media to enhance a persuasive presentation?</p> | <p><b>Standards</b><br/>7.L.1 , 7,L.2, 7.L.3, 7.L.4, 7.L.5, 7.L.6</p> <p><b>Secondary Lesson Essential Questions</b></p> <p><b>Study and Apply Vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word or phrase?</p> <p><b>Study and Apply Grammar</b><br/>How can I plan my word choice / usage to have an effect on my audience?</p> |

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|  |                            |   |  |
|--|----------------------------|---|--|
|  | sources?                   | <b>Assessment</b>                                   |  |
| <b>Short Texts</b>   |                            |   |  |
| <b>Scientific</b> texts from Glencoe Unit 4<br>Author's Viewpoint<br>AP #1 topic: Identify possible influences on an author's viewpoint<br><b>Extended Text(s)</b><br>AP #2 topic: Determine main idea / central message   | <b>Research (extended)</b> | <b>Summative</b><br>Culminating Activity (attached) |  |
| <b>Content Area Connections (H/SS and S/T)</b><br><b>Analyzing Perspectives</b><br>Analyze a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). CC6-8RH/SS6<br>AP #1 topic: Looking at a story from a different perspective<br>Distinguish among fact, opinion, and reasoned judgment in a text. CC6-8RH/SS8<br>AP #2 topic: Identify author's viewpoint / words that support it<br><b>Researching an Historical Topic / Context</b><br>AP #3 topic: Analyze the author's viewpoint<br><b>Author's Choice of Words</b> |                            |   |  |
| AP #1 topic: Identify persuasive techniques<br>AP #2 topic: Summarize the author's viewpoint<br>AP #3 topic: Analyze author's use of persuasive techniques<br><b>Forming an Opinion</b><br>AP #1 topic: Draw conclusions / form an opinion<br>AP #2 topic: Form an opinion after reading 2 positions on a topic<br>AP #3 topic: Identify persuasive techniques<br><b>Defending an Argument</b><br><b>AP #1 topic:</b> Society's influence on who we are<br><b>AP #2 topic:</b> Determine the strength of an author's argument<br><b>AP #3 topic:</b> Compare 2 persuasive essays               |                            |   |  |

| <b>Vocabulary</b>   | <b>Vocabulary</b>  | <b>Vocabulary</b>   | <b>Vocabulary</b>  |
|---|--|---|--|
| Author's Viewpoint<br>Perspective<br>Fact                      Opinion<br>Persuasive Technique<br>Bias<br>Drawing Conclusions | Social context<br>Historical context<br>Persuasive essay | Salient points<br>Eye contact<br>Volume<br>Relevance<br>Claim | Context Clues<br>Word Usage ( <i>action/linking verbs, main / helping verbs, verb tenses</i> ) |

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## Culminating Activity

(Activity that students will do with the unit's concepts and skills to demonstrate mastery.)



|  |   |
|--|---|
| Title/Concept                                    | Persuasive Essay Presentation with Visual Aids  |
| Culminating Activity Essential Question          | How do I effectively support an argument?   |
| Paragraph Description                            | <p>Students will use their knowledge of developing an argument to write and present a persuasive essay.</p> <p>The persuasive essay will be presented to peers in the form of a speech supported by visual aids.</p> <p>The attached rubric will be used for both peer and teacher evaluation of the presentation.</p>  |
| Mini-Lesson<br>(Quick lesson prior to activity.) | Students will evaluate a sample project utilizing the established rubric.   |
| Time (In Days)                                   | 4 – 5 Days  |
| Steps or Task Analysis<br>(Details of activity.) | <p>Students will...</p> <ol style="list-style-type: none"><li>1) Choose a topic and establish an opinion on that topic.</li><li>2) Using reliable sources, research the topic and find facts that support your argument.</li><li>3) Complete the attached Structure of a Persuasive Essay graphic organizer.</li><li>4) Write your essay and prepare visual aids that support your argument.</li><li>5) Practice your presentation so that you are prepared, paying attention to your speaking voice.</li></ol> |
| Summarize/Share                                  | Present your project to the class. Complete a self-evaluation.  |

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|                       |  |
|-----------------------|--|
| Differentiation       | This project includes choice of topic.   |
| Revise/Review         | The presentation will be evaluated by peers and the teacher using the attached rubric. If you wish to revise the content after your presentation, you may choose to do so in written form. |
| Resources & Materials | Media Specialist, computers with internet access   |

### Rubric for Culminating Activity

| Scale <br>Criteria  | 4   | 3   | 2  | 1   |
|---|---|---|--|---|
| <b>Persuasive Techniques</b>  | The persuasive speech clearly addresses one side of an argument, effectively using persuasive techniques.                 | The persuasive speech clearly addresses one side of an argument, but includes minimal use of persuasive techniques.     | The persuasive speech clearly addresses one side of an argument, but does not use persuasive techniques. | The persuasive speech does not incorporate persuasive techniques OR the speaker's position on the topic is not clear. |
| <b>Speaking</b>   | Speaker demonstrates an excellent awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates a moderate awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates little awareness of the audience, making little eye contact.                        | Speaker demonstrates no awareness of the audience.  |
| <b>Use of Visual Aids</b>   | Product makes excellent use of visual aids, drawing the audience into the presentation.                                   | Product makes good use of visual aids, drawing the audience into the presentation at times.                             | Product makes some use of visual aids, adding to the presentation in a minimal way.                      | Product does not use visual aids.   |

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|                     |   |  |   |   |
|---------------------|---|--|---|---|
| <b>Organization</b> | Presentation is well organized using persuasive essay / speech structure. | Presentation is logically organized, but some elements are not well developed. | Presentation is logically organized for the most part, and more than one element is not well developed. | There was no clear or logical organizational structure. |
| <b>Mechanics</b>    | Spelling and grammar shows command of written and spoken language.        | Very few misspellings or grammatical errors.                                   | Five or less misspellings or grammatical errors.  | More than six misspellings or grammatical errors.       |

## Structure of a Persuasive Essay

This is a very traditional way of organizing your essay. Fill in the blocks before drafting your essay.

(Adapted from Only a Matter of Opinion? <http://library.thinkquest.org/50084>)

|   |  |
|---|--|
| <b>LEAD</b><br>Catch the reader's attention. Be creative!   |  |
| <b>MAIN IDEA</b><br>Give your main idea, the purpose of your essay.<br>Let it flow from your lead.  |  |
| <b>ACKNOWLEDGE THE OPPOSITION</b><br>Recognize the opposition's strongest argument against your opinion.  |  |
| <b>STRONG ARGUMENT(S)</b><br>Give a strong argument in favor of your opinion. (Repeat the Strong Argument and Convince boxes for each argument.)        |  |
| <b>CONVINCE</b><br>Build your argument. Use evidence and examples from credible sources, facts and opinions, appropriate <b>persuasive techniques</b> . |  |
| <b>STRONGEST ARGUMENT</b><br>This leaves the reader with something convincing to think about.   |  |
| <b>CONCLUSION</b><br>Restate your main idea using new words.<br>Leave the reader with something extra—<br>a call to action, a prediction, something     |  |

|                 |  |
|-----------------|--|
| to think about. |  |
|-----------------|--|

**Acquisition Lesson Plan: Author's Viewpoint**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Influences on an Author's Viewpoint**

|  |  |
|--|--|
| <b>Unit Essential Question:</b> How does the world around us influence our point of view?  |  |
| <b>Assessment Prompts:</b>   |  |
| AP #1 topic: Identify possible influences on an author's viewpoint<br>AP #2 topic: Compare video of speech to written text<br>AP #3 topic: Determine author's viewpoint  |  |
| <b>Lesson Essential Question:</b> What influences a writer's point of view?  |  |
| <b>Close Reading Text:</b> <i>All Together Now</i> by Barbara Jordan   | <b>Tier 2 Words Addressed:</b><br><br>Author's Viewpoint |
| <b>Activating Strategy:</b> Show <i>1970's Revisited</i> (3 min. 27 sec.) at <a href="http://vimeo.com/16607929">http://vimeo.com/16607929</a> . After viewing, have students share their impressions of the 1970's – based on the video.<br><br>Ask: What do you think the author of this piece <i>wants</i> you to think about the 1970's? |  |
| <b>Teaching Strategies:</b> Thought Partners, Think-Write-Share, Marginal Notes  |  |
| <b>Graphic Organizer Used:</b>   |  |

**Materials Needed:** Author's Viewpoint practice page

**Instructional Plan:**

**Instructional Chunk #1:** Briefly explain that Barbara Jordan was a lawyer and educator who was a congresswoman from 1972 to 1978—the first African American congresswoman to come from the Deep South and the first woman ever elected to the Texas Senate. Watch the speech (the text of *All Together Now*) at <http://www.americanrhetoric.com/speeches/barbarajordan1976dnc.html> .

**Assessment Prompt #1:** Thought Partners: What was so special about Barbara Jordan giving that speech? What influenced her message? How did listening to the speech add to your understanding? (By this point in the year, students should already know and understand the terms, social context and historical context.)

**Instructional Chunk #2:** Divide the text of the speech into chunks or sections and assign each student a partner(s). Give one section to each group and ask them to summarize the message of the assigned section. Once this is completed, show the text of the speech on the SmartBoard. As each group reports out, make Marginal Notes on the text and model how the practice helps you understand the text. Discuss how actually viewing Barbara Jordan's speech adds to the understanding of the text.

**Assessment Prompt #2:** Think-Write-Share: Compare the video of the speech to the written text of *All Together Now*.

**Instructional Chunk #3:** The author's viewpoint is how the author FEELS about the topic and events in the writing. Are they angry, disappointed, sorrowful, or maybe delighted, enthusiastic, or empathetic?

Have students work with a partner to examine the Author's Viewpoint on the practice sheet (attached) and determine how the author feels about the topic and/or events described by underlining the **clues** in the paragraphs. Share the clues that students underlined.

**Assessment Prompt #3:** Written response: Reread *All Together Now* and determine the author's viewpoint. How did Barbara Jordan **feel** about her message in *All Together Now*? How do you know? Cite the clues that support your position.

**Summarizing Strategy:** Thought Partners: Partner 1: Define author's viewpoint and describe how it can be determined. Partner 2: Why is it important to determine the author's viewpoint?

**Assignment:** Research Barbara Jordan, concentrating on the events that influenced her life's work. Then, write a brief magazine article on the life of Barbara Jordan (*detailed assignment sheet attached*). Include at least one personal opinion that is supported by facts that you found.

**Directions:** Underline the clues in each passage that help you determine the author's viewpoint.

A downtown teen center is a great idea! It would be easy for us to get to, and it's near places we need to go, like the library. It would get us out of stores and create a place where we can get together and have fun. Best of all, it would help the people of our town see that we are good, law-abiding citizens.

I think the writer feels \_\_\_\_\_

Contrary to the well-accepted belief, year-round schooling has no constructive impact on education. Most year-round schedules use the 45-15 method: 45 days of school followed by 15 days off. Because of this, there are many first and last days of school. All those transitions disrupt the learning process. Also, there is no evidence of higher test scores. Due to that, many schools that change to year-round schedules end up switching back. For example, since 1980, 95 percent of schools that tried the year-round schedule changed back to a traditional calendar. It is obvious that changing to year-round schooling does not help students; therefore, why is the change necessary?

I think the writer feels \_\_\_\_\_

|  |   |
|--|---|
| <p><i>Good-bye. You are such an idiot. You obsessed over him for almost a year! Do you realize you never spoke one word to him? Not a single syllable. Yes, but if you had he would have laughed at you and your silly, girlish crush. You didn't deserve him in the first place.</i></p> <p><i>Oh, but I really liked him. I liked him so much, and he didn't even know I was alive!</i></p> <p><i>Get over it. Half the school doesn't even know you're alive.</i></p> <p>I think the writer feels _____</p> | <p>Did you know that 7 out of 10 students have cheated at least once in the past year? Did you know that 50 percent of those students have cheated more than twice? These shocking statistics are from a survey of 9,000 U.S. high school students.</p> <p>I think the writer feels _____</p> |
|--|---|

Assignment "All Together Now," Barbara Jordan

**Write a Magazine Article on the Life of Barbara Jordan**

In "All Together Now," Barbara Jordan writes about the changes in race relations in the United States over the past several decades. She herself was involved in many major events that have impacted the Civil Rights Movement.

Search the Internet to learn more about Barbara Jordan's life and political career. You may use the key words listed below or select facts of your own choosing. Then, write a short magazine article on the events in her life that you believe influenced her life's work.

**Key Words:**

- Barbara Jordan, biography
- Barbara Jordan, education
- Barbara Jordan, Austin Texas
- Barbara Jordan, quotes

Look for answers to the following questions as you search the Internet:

1. Where and when did she live?

2. Who or what were the main influences in her life?
3. What were some of her greatest achievements?
4. How did Barbara Jordan influence the Democratic Party?
5. What impact did Jordan have on women's rights and the Civil Rights Movement?

As you conduct your research, take notes as a journalist does. Investigate her political career and be sure to record important dates and events.

**Tips for an Effective Internet Search**

Be aware that Search engines present pages in descending order of relevancy; the most useful pages will be at the top of the list.

To help determine whether the Web page is a reputable source, note the URL endings. Sites ending in *.edu* are maintained by educational institutions, sites ending in *.gov* are maintained by government agencies, sites ending in *.org* are maintained by nonprofit organizations, and sites ending in *.com* are commercially or personally maintained. Be sure to respect copyrighted material.

**Acquisition Lesson Plan: Analyzing Perspectives**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Analyzing Perspectives**

**Unit Essential Question:** How does the world around us influence our point of view?

**Lesson Essential Question:** How do I analyze an author's perspective?

**Assessment Prompts:**

AP #1 topic: Looking at a story from a different perspective

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AP #2 topic: Identify author's viewpoint / words that support it

AP #3 topic: Analyze the author's viewpoint

**Close Reading Text:** *The War of the Wall, The Cultural Perspective on Outdoor Art*

**Tier 2 Words Addressed:**

**Activating Strategy:** Show several pictures of graffiti walls and discuss:

*Perspective*

Is this art or is it vandalism? After several students share, ask: Would your opinion be different if you lived in the city? On a farm?

**Teaching Strategies:** *Think-Write-Share*

**Graphic Organizer Used:** Narrative Pyramid

**Materials Needed:** *Glencoe Grade 7 Unit 4*

**Instructional Plan:**

**Instructional Chunk #1:** Divide the class into 2 groups for reading *The War of the Wall*. As they read, one group completes the Narrative Pyramid (attached) from the perspective of the narrator. The other group completes the graphic organizer from the perspective of the painter lady. Have the class discuss the story from the perspectives of the different characters.

**Assessment Prompt #1:** Think-Write-Share: How might the story have changed if it had been told from the perspective of the painter lady?

**Instructional Chunk #2:** Ask: What was the author’s purpose of this story? How do you think this author *feels* about outdoor art? What clues in the story led you to form your opinion regarding the author’s viewpoint?

Next, read *The Cultural Perspective on Outdoor Art*. What is the author’s purpose of *this* text? How do you think *this* author *feels* about outdoor art? What clues in the article led you to form your opinion?

**Assessment Prompt #2:** Think-Write-Share: What is the author’s viewpoint of *The Cultural Perspective on Outdoor Art*? What words in the story support your claim?

**Instructional Chunk #3:** Read the editorial (attached) *Banksy was here -- we think*. Look for clues that tell you how the writer feels about Banksy. What words did the author use to make his feelings known?

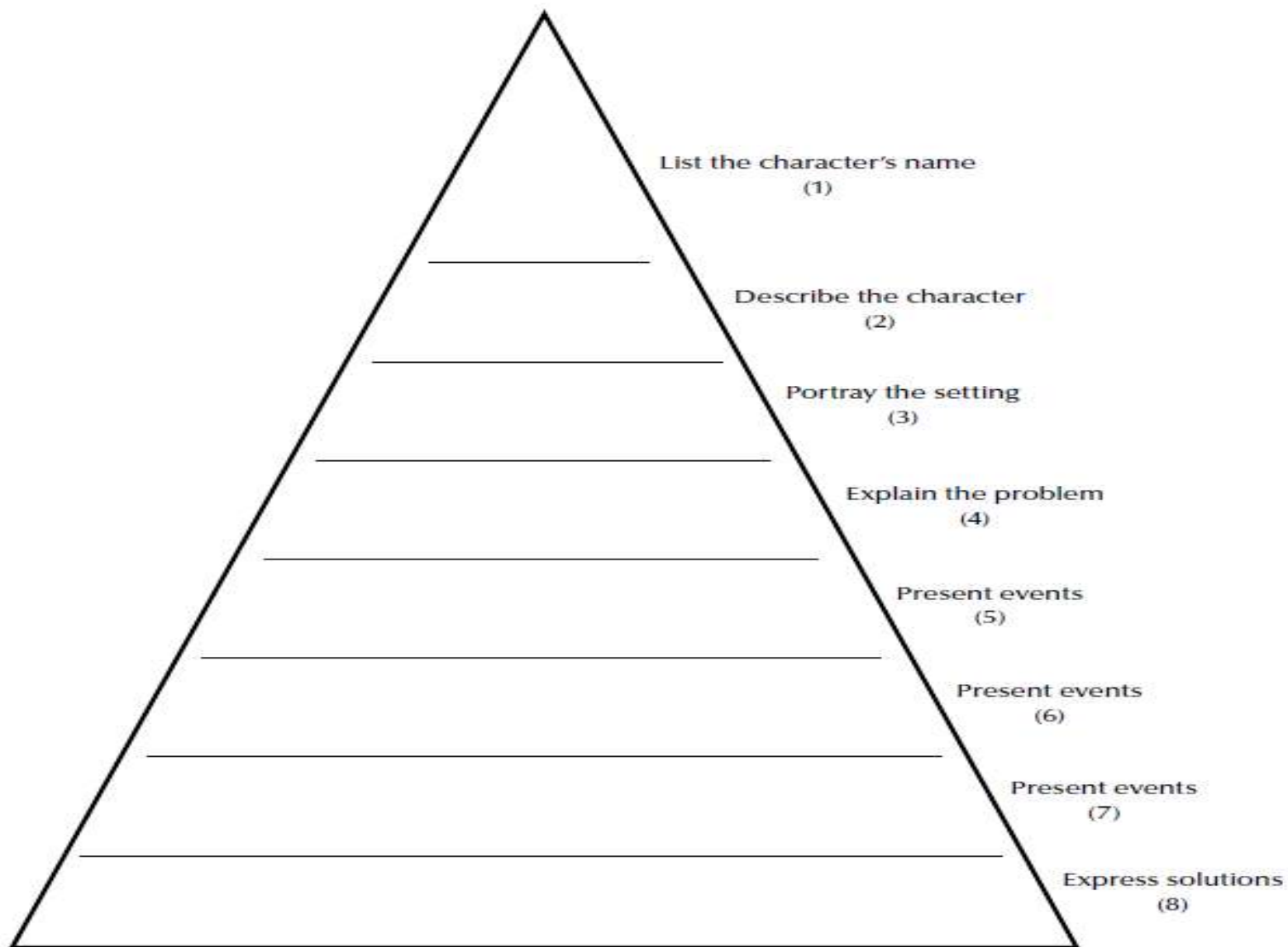
**Assessment Prompt #3:** Think-Write-Share: What is the author’s viewpoint in *Banksy was here—we think*? (What does he think about Banksy?) What words in the editorial support your claim?

**Summarizing Strategy:** Write a response to the following question: How can you determine an author’s perspective? Think about how writers use their words to support a message. Use examples from any of the selections that we read to support your response.

**Assignment:** How do **you** feel about graffiti art? Is it art or is it vandalism? Or is it both? Support your opinion with evidence from any of the texts that we read. If you need additional information to make your point, you may choose to do additional research on your own--just be sure to cite your sources.

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# NARRATIVE PYRAMID



## **Banksy was here -- we think**

So far, the graffiti artist known as Banksy has proved adept at self-promotion without showing up. Now that his film is up for an Oscar... Banksy! Come out, come out, wherever you are!

No, wait — don't. It's more fun wondering where you are.

Banksy, the subversive and elusive British graffiti artist, has perfected the art of promoting himself without ever showing up. He has left his mark around the world — on the Israeli West Bank barrier (he painted a window), on a levee in New Orleans — without holding court at opening-night parties or posing for photographs. In fact, he almost never allows himself to be photographed. In Los Angeles in 2006, he notoriously decorated a warehouse as a living room and engaged an elephant, painted to match the room's walls, to stand in the middle of it. (The elephant in the room.) The artist himself was never seen.

Now he's up for an Academy Award for "Exit Through the Gift Shop," a documentary as much about him as it is about its subject, a quirky French immigrant street artist. And his unique, perverse style of promoting himself is on display in the ultimate PR arena: the Oscar campaign season.

While other nominees have hit the talk show circuit, Banksy appears to have hit the back of an Urban Outfitters in Westwood with a stenciled image of a boy with a machine gun firing crayons in a field of bright flowers. Spotted on another building: Charlie Brown with a cigarette hanging out of his mouth.

Instead of the usual pre-Oscar interviews featuring long, earnest answers, with Banksy, there are mostly just questions: Is his movie truthful or a prank? Will he show up at the ceremony in disguise? Or at all?

Oscar campaigns are all about visibility — a carefully calibrated amount, of course — and self-promotion. But Banksy is managing to mock the rituals and the self-seriousness of the Academy Awards even as he promotes himself. As best we can tell, he doesn't crave true invisibility, nor is he issuing any Garbo-esque demands to be left alone. He's playing a coy "Where's Banksy?" game, and so far, it's been fun to watch.

If Academy officials are worried that Banksy might do something bizarre on Oscar night, our advice is not only to get over that but to invite him back next year as a presenter.

<http://articles.latimes.com/2011/feb/25/opinion/la-ed-banksy-20110225>

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**Acquisition Lesson Plan: Author's Choice of Words**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 4**

**Acquisition Lesson Plan Concept: Use of Words to Support a Claim**

|  |  |
|--|--|
| <b>Unit Essential Question:</b> How does the world around us influence our point of view?  |  |
| <b>Lesson Essential Question:</b> How do writers use words to support their point of view?   |  |
| <b>Assessment Prompts:</b><br><br>AP #1 topic: Identify persuasive techniques<br>AP #2 topic: Summarize the author's viewpoint<br>AP #3 topic: Analyze author's use of persuasive techniques   |  |
| <b>Close Reading Text:</b> <i>Without Commercials by Alice Walker, The Dove® Campaign for Real Beauty</i>  | <b>Tier 2 Words Addressed:</b><br><br><i>Fact</i> <i>Opinion</i><br><br><i>Persuasive Technique</i><br><br><i>Bias</i> |
| <b>Activating Strategy:</b> Review the difference between a fact and an opinion. Give students the Activating Strategy worksheet (attached). (Optional) Display a photo of the new Lego Hotel on the SmartBoard. Have students work with a partner to answer the questions. Share results. |  |
| <b>Teaching Strategies:</b> 3-2-1, One Sentence Summary  |  |
| <b>Graphic Organizer Used:</b> Persuasive Techniques Semantic Feature Analysis   |  |
| <b>Materials Needed:</b> Glencoe Grade 7 Unit 4, Activating Strategy, Persuasive Techniques handout, computer with speakers, Bias / Slanted  |  |

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## Views

### Instructional Plan:

**Instructional Chunk #1:** Discuss that writers of commercials use persuasive techniques to get us to try their products. Give out the Persuasive Techniques handout and briefly discuss each one. Model how to identify the techniques by playing 2 or 3 radio commercials from [http://www.oldtimeradiofans.com/old\\_radio\\_commercials/](http://www.oldtimeradiofans.com/old_radio_commercials/). (Suggested: Armour Hot Dogs, Good N Plenty, Ovaltine, Fritos Corn Chips, and other products familiar to students. Note that you may have to play the commercials more than once in order to hear everything.)

Next, divide the students into groups of 3 and give them the Persuasive Techniques Semantic Feature Analysis. Play 3 or 4 more commercials, allowing time in between for groups to reach a consensus about which persuasive techniques were used. Share group thoughts after each commercial.

**Assessment Prompt #1:** 3-2-1: 3 techniques writers use to try to persuade you / 2 techniques you believe would work best with your age group / 1 reason why those 2 techniques might work

**Instructional Chunk #2:** Alice Walker's poem "Without Commercials" challenges the idea in many ads that being beautiful means having a flawless complexion, "perfect" hair, or a slender body. Read through her poem and identify the words that she uses to support her position.

**Assessment Prompt #2:** In writing, summarize the author's viewpoint of "Without Commercials."

**Instructional Chunk #3:** Read *The Dove® Campaign for Real Beauty*. Discuss the author's purpose for this piece. Point out the source from which it was retrieved if students believe it was primarily written to inform. They do quote several studies in the piece, but who sponsored the studies? Which persuasive techniques were used?

Define bias and share the Bias / Slanted Views page. Identify the bias in this piece.

**Assessment Prompt #3:** In writing, analyze how the author of *The Dove® Campaign for Real Beauty* attempted to persuade you to buy Dove products?

**Summarizing Strategy:** Write a one sentence summary of this lesson by answering the EQ: How do writers use words to support their point of view?

**Assignment:** Choose a print advertisement or a television commercial to analyze. Give a brief summary of the ad and describe how the writers used persuasive techniques. Finally, evaluate the effectiveness of the advertisement on your age group.

Activating Strategy

[Lego hotel coming soon, in case you don't want to build your own](http://now.msn.com/legoland-hotel-opening-soon)

<http://now.msn.com/legoland-hotel-opening-soon>

Some of the luckiest construction workers in the world are hard at work in Carlsbad, Calif., building the first Legoland Hotel in North America. All those nifty interlocking plastic blocks, already brightly colored and pre-fit. And the fun themes: One day you're building the pirate ship, the next you're putting up guards around the kingdom. No wonder they're going to open a month ahead of schedule on April 5 — it's play, not work. They probably don't even have to pay those guys. The hotel itself isn't made out of tiny Legos (bummer!), but it's still a cool place. Take a tour and see for yourself.

1. Find an example of a fact and an example of an opinion in the news article posted 1/21/2013.

| Facts | Opinions |
|-------|----------|
|       |          |

2. How did the author use facts to support an opinion?

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## **Persuasive Techniques**

*These are common techniques used to persuade the reader.*

### **BANDWAGON**

“Using the argument that because everyone is doing it, you should, too” (*Reading Teacher’s Book of Lists*).  
Every kid loves pizza, so our cafeteria should serve it every day.

### **TESTIMONIAL**

“Using the testimony or statement of someone to persuade you to think or act as he or she does.” (*Reading Teacher’s Book of Lists*)  
Bob has been in three different middle schools, and he claims our cafeteria has the best pizza.

### **EXPERT OPINION**

Using quotes and statements from a person considered to be an expert on the topic.  
Sally Jones, the Health Inspector, said after her visit to our cafeteria, “You have wonderfully clean facilities.”

### **STATISTICS**

Using research to support the writer’s view.  
According to a Middle School Health survey, only 85% of adolescents consume lunch.

### **CALL TO ACTION**

Encouraging the reader to do something about the issue being addressed.  
All of us need to eat lunch in our cafeteria each day.

### **EMOTIONAL APPEAL**

Using details to create an emotional response from the reader (pity, disgust, fear, anger, etc.).  
When you skip a meal, your body begins converting energy into fat in an effort to keep from starving.

### **RHETORICAL QUESTION**

Using a question to get the reader’s attention and focus the purpose.  
Do you enjoy the sound of your stomach growling?

### **REPETITION**

Repeating a word or phrase throughout the writing.

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Hunger. It affects all of us at some point in the day. Hunger. Our growing bodies need fuel to help us function. Hunger. It is keeping many of us from achieving our best in school.

**PREDICTION**

Predicting the outcome of the situation.

If we do not take our eating habits seriously, our grades will drop and our future will be doomed.

**CAUSE AND EFFECT**

Stating the effect that something may have.

Because not enough students are eating in the cafeteria, our choices of food items have been limited.

*The Reading Teacher's Book of Lists, Third Edition.* (1993). Englewood Cliffs, NJ: Prentice Hall.  
 Kentucky Department of Education "Reading for Learning for Life." Eisenhower Reading Leaders Spring Training, 2000.

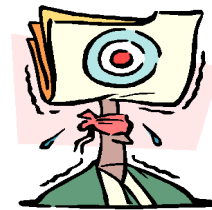
Persuasive Techniques Semantic Feature Analysis

Directions: Record the product being advertised in the first row. Listen as your teacher plays a radio commercial and place X's by the Persuasive Techniques used. Work with your group to reach a consensus.

|                             | Commercial: | Commercial: | Commercial: | Commercial: | Commercial: | Commercial: | Commercial: |
|-----------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| <b>Persuasive Technique</b> |             |             |             |             |             |             |             |
| <b>BANDWAGON</b>            |             |             |             |             |             |             |             |
| <b>TESTIMONIAL</b>          |             |             |             |             |             |             |             |
| <b>EXPERT OPINION</b>       |             |             |             |             |             |             |             |
| <b>STATISTICS</b>           |             |             |             |             |             |             |             |
| <b>CALL TO</b>              |             |             |             |             |             |             |             |

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|                            |  |  |  |  |  |  |  |
|----------------------------|--|--|--|--|--|--|--|
| <b>ACTION</b>              |  |  |  |  |  |  |  |
| <b>EMOTIONAL APPEAL</b>    |  |  |  |  |  |  |  |
| <b>RHETORICAL QUESTION</b> |  |  |  |  |  |  |  |
| <b>REPETITION</b>          |  |  |  |  |  |  |  |
| <b>PREDICTION</b>          |  |  |  |  |  |  |  |
| <b>CAUSE AND EFFECT</b>    |  |  |  |  |  |  |  |



## Bias / Slanted Views

|  |  |
|--|--|
| <p><b>POLITICAL</b></p> <p>Rush Limbaugh, Radio Talk Show Host</p> <p><u>Example:</u> Proclaimed right wing republican uses his talk show to promote his party's platform beliefs.</p> | <p><b>SELF-PROMOTERS</b></p> <p>Authors of books, websites, or various written works promote their works for self-gratification.</p> <p><u>Example:</u> Toyota Today Magazine rating its Toyota cars as the best in its class based on some specifications outlined by them.</p> |
| <p><b>FINANCIAL</b></p> <p>A individual or company creates website to advertise a product or</p>   | <p><b>SPONSORS</b></p> <p>An individual or company supports a website with the</p>   |

service.

**Example:** Receiving Tax Tips from a website designed and maintained by H&R Block.

intention of gaining exposure.

**Example:** Gaining interview and resume writing tips from a website sponsored by Kelly and Manpower Temporary Services.

## The Dove® Campaign for Real Beauty

### **Imagine a World Where Beauty is a Source of Confidence, Not Anxiety**

The Dove® brand is rooted in listening to women. Based on the findings of a major global study, *The Real Truth About Beauty: A Global Report*, Dove® launched the Campaign for Real Beauty in 2004. The campaign started a global conversation about the need for a wider definition of beauty after the study proved the hypothesis that the definition of beauty had become limiting and unattainable. Among the study's findings was the statistic that only 2% of women around the world would describe themselves as beautiful. Since 2004, Dove® has employed various communications vehicles to challenge beauty stereotypes and invite women to join a discussion about beauty. In 2010, Dove® evolved the campaign and launched an unprecedented effort to make beauty a source of confidence, not anxiety, with the Dove® Movement for Self-Esteem.

### **Widening the Definition of Beauty**

The Dove® Campaign for Real Beauty was created to provoke discussion and encourage debate.

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**2004:** The Campaign for Real Beauty launched in September 2004 with a much talked-about ad campaign featuring real women whose appearances are outside the stereotypical norms of beauty. The ads asked viewers to judge the women's looks (oversized or outstanding? and wrinkled or wonderful?), and invited them to cast their votes at [campaignforrealbeauty.com](http://campaignforrealbeauty.com).

**2005:** Dove® kicked off the second and most iconic phase of the Campaign for Real Beauty in June 2005, with advertising featuring six real women with real bodies and real curves. The phase of the campaign was created to debunk the stereotype that only thin is beautiful and it drove thousands of women to [campaignforrealbeauty.com](http://campaignforrealbeauty.com) to discuss beauty issues.

**2006:** In September 2006, a news and media furor erupted when Spain banned overly thin models from its fashion runways. The debate spoke to the heart of the Dove® Campaign for Real Beauty mission. In response, Dove® produced a compelling short film, *Evolution*, depicting the transformation of a real woman into a model and promoting awareness of how unrealistic perceptions of beauty are created.

As so many girls and young women develop low self-esteem from hang-ups about their looks, and consequently fail to reach their full potential in life, Dove® established the Dove® Self-Esteem Fund. The Dove® Self-Esteem Fund was created to act as an agent of change to inspire and educate girls and women about a wider definition of beauty. This same year, the brand released a commercial called *Little Girls* during the Super Bowl, reaching an estimated 89 million viewers.

**2007:** Continuing its ongoing commitment to widen the narrow definition of beauty, Dove® launched the third phase of the Campaign for Real Beauty in February 2007. The Dove® global study, *Beauty Comes of Age*, revealed that 91% of women ages 50–64 believe it is time for society to change its views about women and aging. The campaign celebrated the essence of women 50+—wrinkles, age spots, grey hair and all. It was brought to life through a communications campaign created with internationally renowned photographer Annie Leibovitz. When the Campaign for Real Beauty focused on the idea that girls are bombarded with unrealistic, unattainable images and images of beauty that impact their self-esteem, the brand teamed up with the entertainment industry to show that what girls see in movies and magazines represents an unrealistic standard of beauty. *Onslaught*, an online film dramatizing the barrage of beauty images girls face, dramatized this point.

### **A Bold New Vision: The Dove® Movement for Self-Esteem**

In 2010, Dove® set out a bold new vision for the brand with the Dove® Movement for Self-Esteem. The Dove® Movement for Self-Esteem provides women everywhere with opportunities to mentor the next generation and celebrate real beauty. There are many ways to become involved. Dove® invites women everywhere to join the brand in making its vision a reality. Together with experts and key partners (in the U.S., Dove® supports the work of the Girl Scouts of the U.S.A., Girls Inc., and Boys & Girls Clubs of America) Dove® has created self-esteem- building, educational programs and activities that encourage, inspire and motivate girls around the world. Dove® has reached over 7 million girls so far with these programs, and set a global goal of reaching 15 million girls by 2015.

In 2011, Dove® released the findings of its largest global study to date on women's relationship with beauty—*The Real Truth About Beauty: Revisited*. The study revealed that only 4% of women around the world consider themselves beautiful, and that anxiety about looks begins at an early age. In a study of over 1,200 10-to-17-year-olds, a majority of girls, 72%, said they felt tremendous pressure to be beautiful. The study also found that only 11% of girls around the world feel comfortable using the word beautiful to describe their looks, showing that there is a universal

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increase in beauty pressure and a decrease in girls' confidence as they grow older. Though Dove® efforts have moved the needle in a positive direction, there is more to be done.

Retrieved from <http://www.dove.us/Social-Mission/campaign-for-real-beauty.aspx> .

**Acquisition Lesson Plan:**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Forming Opinions**

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|   |                                |
|---|--------------------------------|
| <b>Unit Essential Question:</b> How does the world around us influence our point of view?   |                                |
| <b>Lesson Essential Question:</b> How do I make an informed opinion?  |                                |
| <b>Assessment Prompts:</b><br><b>AP #1 topic:</b> Draw conclusions / form an opinion<br><b>AP #2 topic:</b> Form an opinion after reading 2 positions on a topic<br><b>AP #3 topic:</b> Identify persuasive techniques  |                                |
| <b>Close Reading Text:</b> <i>Should Naturalized Citizens Be President</i> by Yinger and Spalding   | <b>Tier 2 Words Addressed:</b> |
| <b>Activating Strategy:</b> 4 Corners<br><br>Post one of the following position statements (or one of your own choosing) on the board. Read aloud the statement, and give students 5 minutes to collect their thoughts about the topic. Students should wear uniforms to school. <ul style="list-style-type: none"> <li>• Beauty is only skin deep.</li> <li>• Because many kids need more sleep, school should start two hours later than it does now.</li> <li>• Chewing gum should be banned from schools.</li> <li>• Kids younger than 18 should be able to make their own decisions about whether to get a tattoo.</li> </ul> <p>Then ask students if they Strongly Agree, Agree, Disagree, or Strongly Disagree with the statement. Direct those who strongly agree to move to the corner of the classroom where the Strongly Agree sign is posted, those who agree to move to the corner of the classroom where the Agree sign is posted, etc.</p> <p>Hopefully, you have four groups gathered in different corners of the classroom. Appoint one student in each corner to be the note taker, and give students 5-10 minutes to discuss with the other students in their corner the reasons they strongly agree, agree, disagree, or strongly disagree.</p> <p>At the end of the discussion period, ask one student from each group to share with the class some of the ideas they discussed in their group. After sharing, allow students to change corners if they wish.</p> <p>Debrief: What helped you form your own opinion?</p> | Drawing Conclusions            |

**Teaching Strategies:** 4 Corners, Think-Write-Share, marginal notes

**Graphic Organizer Used:** 3-Column Notes graphic organizer

**Materials Needed:** Glencoe Unit 4 selected texts, *Should the Penny be Retired?*

***Instructional Plan:***

***Instructional Chunk #1:*** Explain that persuasive reading materials are created with the intent of promoting a certain perspective and convincing readers to embrace that view. Readers need to carefully weigh the evidence to make an informed decision about their own opinion on the matter.

Have students create, or provide them with, a three-column note-taking form headed EVIDENCE FOR/EVIDENCE AGAINST/PERSONAL OPINION.

Read *Should Naturalized Citizens Be President* in Glencoe's Unit 4. Model the completion of the 3-Column Note-taking graphic organizer.

**Assessment Prompt #1:** After reading both sides of the argument and completing the graphic organizer, draw your own conclusions and write your opinion. What convinced you to choose that side?

**Instructional Chunk #2:** With a partner, read *Should the Penny Be Retired?* (attached). Together, complete the first two columns of the graphic organizer. Then, write your opinion in the third column. (Note: Each student should have their own copy of the graphic organizer.)

**Assessment Prompt #2:** Think-Write-Share: Summarize your opinion in writing on whether or not the penny should be retired. Share with your partner. Then, share with the class. Compare reasons why some of you chose different positions.

**Instructional Chunk #3:** Reread *Should Naturalized Citizens Be President*. Model the identification of persuasive techniques used in each side of the argument. Have students work with their partners to reread *Should the Penny Be Retired*.

**Assessment Prompt #3:** With your partner, identify the persuasive techniques used in both sides of the argument. Use marginal notes.

**Summarizing Strategy:** Think-Write-Share: How do I make an informed opinion?

**Assignment:** Pretend that you are selling one of your used video games. Choose 3 persuasive techniques and show how you could use each



one to sell your item.

**3 Column Notes**

| <b>Evidence For</b> | <b>Evidence Against</b> | <b>My Opinion</b> |
|---------------------|-------------------------|-------------------|
|                     |                         |                   |

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

### **Should the Penny Be Retired?**

**It's been our lowest-denomination coin for 154 years. With people leaving pennies at the cash register, some say it's time to get rid of them.**

#### **YES**

In the 1920s, two pennies would buy you a newspaper from a street vendor. These days, people don't even bother picking up pennies off the street.

The sad fact is that a century of inflation has eroded the value of the penny to the point that pennies are no longer useful as a currency. What's more, it now costs more than a penny to make a penny, highlighting the silliness of continuing to mint the coin.

If the penny isn't useful as a currency, then why are we still minting it? One reason is that some businesses—such as zinc suppliers—continue to lobby to prevent currency reform.

Coins have been used as currency for thousands of years—they were minted in ancient Greece and Persia—but inflation requires that we periodically reform our coinage systems. Over the last decade, New Zealand, Sweden, and Brazil have all retired their lowest-value coins—the equivalents to our penny.

Remarkably, the penny has been the lowest-denomination coin in the U.S. for more than 150 years. A simple way to retire the penny would be to round cash transactions up or down to the nearest nickel. This is the way pricing is already done on U.S. military bases overseas.

In December, Canada's Senate Finance Committee recommended that Canada abolish its penny. "Most of us know the penny as little more than a nuisance that slows down the line at grocery stores and ends up under our couches or in drawers," said Richard Neufeld, the committee's chairman.

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It's not yet clear whether Canada will keep its penny or get rid of it. But the United States should lead the way on currency reform; it's time for us to retire the penny.

**Jeff Gore**

Citizens for Retiring the Penny

**NO**

Does it still make sense to keep the penny in circulation when so many more purchases are made today with credit cards, and the cost to make coins has increased? The answer, for a number of reasons, is a resounding "yes."

First, consumers benefit from having a low-denomination coin. The penny helps keep high prices in check. The alternative to the penny is rounding transactions to the nearest nickel. But that will make goods and services more expensive: Since the objective of any business is to maximize profits, most prices would be rounded up—and that would hurt consumers every time they shop.

Second, there is strong public support for the penny. National polling shows that almost 75 percent of Americans favor keeping the penny.

Third, America's wonderful charities raise millions of dollars from the penny. Groups like the Salvation Army and Ronald McDonald House rely on these small contributions that prove the penny's value. For example, the Leukemia & Lymphoma Society recently celebrated collecting 1.5 billion pennies (\$150 million) for their "Pennies for Patients" program. That's not small change.

Finally, it's wrong to suggest that eliminating the penny would save money. All U.S. coins—not just the penny—are affected by higher metal costs. In fact, it costs almost a dime to make a nickel today. That's why last December, Congress directed the United States Mint to find ways to produce our coins more cost-effectively. This makes sense.

So can we do without the penny? Not if we want to keep inflation in check, protect America's hardworking families, and continue to help charities raise millions of dollars.

**Mark Weller**

Executive Director, Americans for Common Cents

*(The New York Times Upfront, Vol. 143, May 9, 2011)*

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**Acquisition Lesson Plan: Defending an Argument**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 6**

**Acquisition Lesson Plan Concept: In Defense of an Argument**

**Unit Essential Question:** How does the world around us influence our point of view?

**Lesson Essential Question:** How do writers effectively support an argument?

**Assessment Prompts:**

**AP #1 topic:** Society's influence on who we are

**AP #2 topic:** Determine the strength of an author's argument

**AP #3 topic:** Compare 2 persuasive essays

**Close Reading Text:** *Toward a Rainbow Nation* by Lavendhri Pillay

**Tier 2 Words Addressed:**

**Activating Strategy:** Lavendhri Pillay is a teenager in South Africa. When people ask her who she is, she replies:

“I’m South African.” Then they say, “No-no-no, but what are you?” When I was small, I was always told that my great-grandfather came from India to pick sugarcane, but my family doesn’t really have ties to India anymore. So I say, “I was born here, I’ve lived here my whole life, I don’t know anything else, so I’m South African.”

How would you answer the question, “Who are you?”

*“Who are you?” is a question that we have all been asked at one time or another. And like Lavendhri Pillay, in answering, we reveal our identity. Most of us view our identity as a combination of many factors, including ties to a particular community, school, or nation. Our values and beliefs matter, as do the decisions and experiences that have shaped our lives.*

Social context

Historical context

Persuasive essay

**Teaching Strategies:** 4 Corners, Think-Pair-Share, Ticket Out the Door

**Graphic Organizer Used:** Identity Web (a basic web graphic organizer – not included)

**Materials Needed:** Grade 7 sample essays, Lavendhri Pillay handout, Persuasive Essay questions handout

**Instructional Plan:**

**Instructional Chunk #1:** Define apartheid as racial segregation; *specifically* : a former policy of segregation and political and economic discrimination against non-European groups in the Republic of South Africa. (Students will research more about this in the assignment portion of the lesson.)

Read the handout on Lavendhri Pillay. As a class, complete an identity chart as described on the handout (a web). Then, complete an identity chart for yourself.

**Assessment Prompt #1:** Think-Pair-Share: What do the charts suggest about the way society’s labels influence our sense of who we are and what we may become?

**Instructional Chunk #2:** Read *Toward a Rainbow Nation*. In her essay, Lavendhri Pillay discusses the lasting effects of apartheid in South Africa. She also explains how she and her friends are trying to help people of different races to come together. What is the central message or idea that she is communicating in her essay? How did the social context influence her message? The historical context? How

did she support her message? Use the 4 questions used in the 3<sup>rd</sup> instructional chunk to model an evaluation of the author's argument.

**Assessment Prompt #2:** 4 Corners: Based on the class discussion, evaluate the strength of the author's argument. Do you Strongly Agree? Agree? Disagree? Strongly Disagree? Allow students to discuss their opinions for 5 minutes before sharing.

**Instructional Chunk #3:** Do you have opinions that are important to **you**? Brainstorm a list of topics that **you** could easily defend.

Read the sample persuasive essays that some 7<sup>th</sup> graders wrote about television. With your partner, choose one to evaluate and complete the 4 questions provided.

As a class, discuss the strengths and weaknesses of the two student essays.

**Assessment Prompt #3:** Write a response to the following question: Which essay was most persuasive? Why?

**Summarizing Strategy:** Ticket Out the Door: Answer the EQ - How do writers effectively support an argument?

**Assignment:** Using at least one reliable source, research the apartheid in South Africa. Write a paragraph that explains what apartheid is and how it affected South Africa.

Lavendhri Pillay (source: <http://www.pbs.org/pov/tvraceinitiative/facingthetruth/educators.pdf> )



During apartheid, the government allowed a few religious schools in South Africa to admit students of all races. Lavendhri Pillay attends one of these schools. She says of the experience.

Since I was seven, I've gone to school at Sacred Heart, where everybody's completely mixed. We've got Colored, black, British, Chinese, white,

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Indian, Afrikaans, everybody. So from an early age I learned to accept these different people. In our school it's about what kind of reputation you make for yourself, what kind of person you are. . . .

I have a really big group of friends, and within that group we have the whole country. But there's never been any weirdness between us at all. We aren't black, white, Indian, or Colored; we're just us. We don't actually look at anybody's race; it's just, "Hey, you're my friend, you're a nice person. I like you." . . .

Because we're mixed, we're more powerful; we get to learn from each other. If I were to be in a completely Indian community, it would always be the same things. But when I visit my friends' homes, I see differences in their settings, and all of our families deal with things totally differently. It's a learning experience.

I've also been to Soweto and Eldorado Park [a black township and a Colored one, both located near Johannesburg] many times, and I've been able to see what other people are actually going through. It's good for me to see that I'm not the only person on earth and not everybody lives like me. I've been able to grow up with everything I need. If I didn't see those places, I would think that everybody had normal houses and enough money to do what they wanted like I do. Then I think I'd be quite small-minded.

### **What Defines You?**

What distinguishes Lavendhri Pillay from other people? One way to look at her identity is by creating a web that contains the words individuals call themselves as well as the labels that society attaches to them. What words or phrases does Pillay use to define herself? What words might others use to describe her? Include both in her **identity chart**.

Create an identity chart for yourself. Compare and contrast your chart not only to the one you made for Pillay, but also to those of your classmates. What categories are on almost every chart? Which appear on only a few?

**Think: What do the charts suggest about the way society's labels influence our sense of who we are and what we may become?**

### **Grade 7 Persuasive Essay Student Sample A**

*The past hundred years have brought with them a great deal of change. We call it progress. Some of the changes have been wonderful. Imagine how it would have been to travel across the country on a slow, hot, smoky train instead of on a short, comfortable flight on a jumbo jet. Yes, progress is a great thing. However, some of the items invented in the name of progress*

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have been actually harmful. One such invention is television.

Would our lives really be better without television? Definitely. Consider the following points. For one thing, we would be in better physical shape. It seems strange that in a time when there's an exercise gym in every town, the population is actually becoming more obese and less healthy. Heart disease, diabetes, high blood pressure, and other health problems continue on the rise. Why is this happening?

The answer is television. Instead of taking walks or playing sports for entertainment, we now plant ourselves in front of the magic box, and we tell ourselves that we'll go to the gym tomorrow. This is especially true for children. Before television, kids had to find creative ways to have fun. They played, climbed trees, built forts, and did physical things for fun. Now, they sit in the family room watching television and eating junk food. No wonder we're getting fatter and sicker.

Television is also responsible for our society's greed. We sit in front of the screen and allow beautiful actors and actresses to convince us that we can't live without the newest, fastest, most expensive thing that they are advertising. And it's not only advertising that's making us greedy. Very few programs on television show the way people really live. The characters live in beautiful houses and have everything they could ever need or want. Some shows are even designed to make us believe that we can become very rich in just a few minutes. All we have to

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do is answer a few easy questions, and we can all be millionaires. Real people are working longer hours to make more money, just so they can buy the things television tells them to buy.

That brings us to the next problem television has created. Television shows have poured an incredible amount of garbage into our minds. Prime time shows are filled with the kinds of scenes that used to be considered too graphic for R-rated movies. There's a lot of debate about whether violence on television causes violent behavior. The answer isn't clear, but even the network TV executives have admitted that their shows have been too violent. Seeing violent actions every day for hours at a time can't be good for anyone.

Television may have its good points. It does allow the average person to keep up with news around the world. There are a few programs that actually present interesting new information or fine movies or performances by great artists. But these kinds of programs are few compared to all the worthless programming that also exists.

We are becoming a nation of fat, unhealthy, greedy, mindless people. Television is to blame. I urge everyone to turn off the television once in a while and go for a walk, play a game, read a book, or even just talk to your family or friends. Our society will be better off if you do!

[http://www.glencoe.com/sites/north\\_carolina/teacher/languageart/assets/binders/wp\\_sr\\_sr\\_g7\\_nc.pdf](http://www.glencoe.com/sites/north_carolina/teacher/languageart/assets/binders/wp_sr_sr_g7_nc.pdf)

**Grade 7 Persuasive Essay Student Sample B**

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The worst invention ever was the television. If the television had not been invented, then everybody would be less fat. Without tv, people would be less greedy too.

I saw on TV that kids are more fatter in general than they used to be. On summer vacations my older brother likes to get up and watch all the game shows on tv. He stays up late watching stupid movies, then after he sleeps just keeps watching tv. Some of those game shows are pretty challenging but others are not. All you have to do is be there to win. Who cares about watching people win refrigerators for doing nothing? Anyway, my brother complains that he is getting out of shape but if he just turned off the tv and played tennis or something he wouldn't be getting fatter.

Also tv makes people greedier. Commercials and regular shows have beautiful characters who own big, nice houses, fancy cars, beautiful clothes, personal trainers, and take trips to exotic places. If people see all that on tv they think that's the way everybody lives. Not me, for sure! People get unsatisfied with their own way of living and think there is something wrong with them. I say it's tv that's wrong.

People should stop using tv except for news. And sometimes a sports event. Then we would be less fat and greedy.

## Persuasive Essay

**DIRECTIONS:** *After you have read the student essays, choose one to evaluate. Fill in this sheet with your observations. Provide thoughtful, thorough responses, and be sure to provide specific references to the essay. Write a response to every question.*

1. Sometimes a writer will begin a persuasive essay with a shocking story or strong statement to draw in the reader. Does the introduction of this essay draw the reader in? Suggest one way in which the opening statement of this essay could more effectively “hook” the reader.

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2. Do you feel the writer argues his or her stance effectively? Identify any areas in which you think the writer’s argument is weak or unclear, and explain why these areas are ineffective.

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3. Does the writer deal effectively with arguments that can be made against his or her point of view? Identify specific places in the essay where the opposing point of view is addressed. Also, mention any additional arguments that could be made against the writer’s point of view that he or she did not deal with.

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4. Some writers try to sway readers by using strong language. Are there any words in this essay that emphasize the writer’s point of view? What words could you substitute to make the writer’s point of view come across more strongly?

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## Unit 6, Grade 7: Drama

Time Frame: 3 weeks

**Key Learning:** Though similar to fiction, the genre of drama is specifically written for performance.

**Unit Essential Question:** How does drama differ from other forms of literary text?

| Reading (RL/RI 1-10)   | Writing (W 1-10)   | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
|--|--|---|---|
| <p><b>Standards</b><br/>7.R.L.1, 7.R.L.2, 7.R.L.3, 7.R.L.4, 7.R.L.5, 7.R.L.6, 7.R.L.7, 7.R.L.10</p> <p><b>Lesson Essential Questions</b><br/>How do the literary elements in a drama compare to those of other forms of literary text?</p> <p>How does the text structure of a drama differ from poetry or prose?</p> <p>How does a dramatic performance enhance meaning? ? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written work.)</p> <p>How does the setting shape the characters? The plot?</p> <p>How does the author develop and contrast the points of views of different characters?</p> <p>How can comparing literary elements between texts help me better understand a common theme or idea?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 6</p> | <p><b>Standards</b><br/>7.W.1, 7.W.2, 7.W.4, 7.W.5, 7.W.9, 7.W.10</p> <p><b><u>Routine Writing</u></b><br/>How do I effectively use text support in short essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p>How do I write an expository essay?</p> <p><b><u>Narrative Writing</u></b></p> <p><b><u>Analysis</u></b><br/>What effect does the historical context have on the text?</p> <p>How does interpretation affect performance?</p> <p><b><u>Research (short)</u></b></p> <p><b><u>Research (extended)</u></b></p> | <p><b>Standards</b><br/>7.SL.1, 7.SL.3, 7.SL.4</p> <p><b><u>Conduct Discussions</u></b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How does active listening help me evaluate a speaker’s reasoning?</p> <p><b><u>Report Findings</u></b></p> | <p><b>Standards</b><br/>7.L.1, 7.L.2, 7.L.3, 7.L.4, 7.L.5, 7.L.6</p> <p><b><u>Study and apply vocabulary</u></b><br/>How can I use context clues to determine the meaning of an unknown word?</p> <p>How does understanding the origin of a word expand my vocabulary?</p> <p><b><u>Study and Apply Grammar</u></b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How will my word choice / usage affect my reader or audience?</p> |

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|   |   |  |   |
|---|---|--|---|
| <b>Extended Text(s)</b>   |   |  |   |
| <p><b>Content Area Connections (H/SS and S/T)</b></p> <p>Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. CC6-8RH/SS4</p> <p>Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). CC6-8RH/SS6</p> |   |  |   |
| <p><b>Vocabulary:</b><br/> Diction<br/> Problem / Solution<br/> Theme<br/> Setting<br/> Conflict<br/> Suspense<br/> Flashback<br/> Stage Directions<br/> Teleplay</p>   | <p><b>Vocabulary:</b><br/> Expository Essay<br/> Interpretation<br/> Historical Context</p> | <p><b>Vocabulary:</b><br/> Collaborative</p> | <p><b>Vocabulary:</b><br/> Word Origins</p> |

|   |   |
|---|---|
| <b>Assessment</b>                         |   |
| <p>Formative<br/>(Assessment Prompts)</p> | <p>Summative<br/>(Performance Task to include gathering of evidence from websites, audio clips, etc.)</p> |

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**In this unit, students will...**

| <b>KNOW:</b>  | <b>UNDERSTAND:</b>  | <b>DO:</b>  |
|---|---|---|
| <p>Story Elements as applied to drama</p> <p>Conflicts (e.g., man vs. man, man vs. nature, etc.)</p> <p>Characters types (e.g., flat/round, static/dynamic) and character roles (e.g., major/minor, protagonist/ antagonist, hero/villain)</p> <p>Mood</p> <p>Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</p> <p>Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, idiom)</p> <p>Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue)</p> <p>Various forms/structures of a drama (e.g., sentence, chapter, scene, act, soliloquy, stanza)</p> <p>Various aspects of dramatic work (e.g., stage directions, dialogue)</p> | <p>Drama is written for and enhanced by performance.</p> <p>Authors make choices about how the elements of a story or drama interact. Good readers look for how characters, settings, and events are related and help form the theme.</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p> | <ul style="list-style-type: none"> <li>• Use context clues and word origins to help unlock the meaning of unknown words/phrases</li> <li>• Identify and describe elements of drama in a literary work</li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Identify various types of conflict (man vs. man, man vs. nature, man vs. self, man vs. society)</li> <li>• Analyze the impact of rhymes and other repetitions of sounds on a specific verse or stanza or a poem or section of a story or drama</li> <li>• Analyze how a drama’s or a poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning</li> <li>• Explain (tell, write, or graphically represent) how characters, events, setting, and plot elements interact and create mood</li> <li>• Analyze the relationships between and among characters, their conflicts, events, setting, and plot</li> </ul> |



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|--|--|---|
|  |  | elements<br><ul style="list-style-type: none"><li>• Write an expository essay</li></ul> |
|--|--|---|



|      |      |      | Writing Standards |       |    |    |    |    |    |    |    |    | Speaking/Listening |     |     |     |     |     |     |     |    |   |
|------|------|------|-------------------|-------|----|----|----|----|----|----|----|----|--------------------|-----|-----|-----|-----|-----|-----|-----|----|---|
| RI 8 | RL 9 | RI 9 | RL 10             | RI 10 | W1 | W2 | W3 | W4 | W5 | W6 | W7 | W8 | W9                 | W10 | SL1 | SL2 | SL3 | SL4 | SL5 | SL6 | L1 |   |
|      | X    |      | X                 | X     | X  | X  | X  | X  |    |    | X  |    | X                  | X   | X   |     |     | X   | X   |     |    | X |
| X    |      |      | X                 | X     | X  | X  |    | X  | X  | X  | X  | X  | X                  | X   | X   | X   | X   | X   | X   | X   | X  | X |
|      |      |      | X                 |       | X  | X  |    | X  | X  |    | X  | X  | X                  | X   | X   |     |     | X   | X   | X   | X  | X |
|      |      |      | X                 |       | X  | X  |    | X  | X  |    | X  | X  | X                  | X   | X   |     |     | X   |     |     |    | X |

## Language

| L2 | L3 | L4 | L5 | L6 |
|----|----|----|----|----|
| X  |    | X  | X  | X  |
| X  | X  | X  | X  | X  |
| X  | X  | X  | X  | X  |
| X  | X  | X  | X  | X  |

# 1. Know-Understand-Do Organizer

Date: Winter 2013

Course/Subject: ELA

Team: Grade 8

Topic: **How Fiction Relates to Real Life / Glencoe Unit 1**

School/District: Positive Outcomes

Which standards are students learning in this unit?

## Common Core State Standards Addressed

### Reading

**CC.8.R.L.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.8.R.I.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.8.R.L.2:** Determine a theme or central idea of a text and analyze its development over the course of a text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

**CC.8.R.L.3:** Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

**CC.8.R.L.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

**CC.8.L.6:** Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

**CC.8.R.I.6:** Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

**CC.8.R.I.9:** Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

**\*CC.8.R.L.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range

**\*CC.8.R.I.10:** By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### Writing

**CC.8.W.1:** Write arguments to support claims with clear reasons and relevant evidence.

**CC.8.W.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**CC.8.W.3:** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**CC.8.W.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**CC.8.W.7:** Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

**CC.8.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply *grade 7 Reading standards* to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).

b. Apply *grade 7 Reading standards* to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).

**\*CC.8.W.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 discipline-specific tasks, purposes, and audiences.

## **Speaking and Listening**

**CC.8.SL.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 8 topics, texts, and issues*, building on others' ideas and expressing their own clearly.

- a. Come to discussions prepared having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
- c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
- d. Acknowledge new information expressed by others and, when warranted, modify their own views.

**CC.8.SL.4:** Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

**CC.8.SL.5:** Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

## **Language**

**CC.8.L.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

**CC.8.L.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**CC.8.L.4:** Vocabulary Acquisition and Use – Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.

**CC.8.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g. verbal irony, puns) in context.
- b. Use the relationship between particular words to better understand each of the words.
- c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).

**CC.8.L.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

*\*in all units*

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**At the end of this unit, students will...**

| <b>KNOW:</b>  | <b>UNDERSTAND:</b>  | <b>DO:</b>  |
|---|---|---|
| <p>Paraphrase<br/> Dialect<br/> Historical context<br/> Social context<br/> Summarize<br/> Historical accounts<br/> Drawing conclusions<br/> Theme<br/> Author's purpose<br/> Character's point of view<br/> Inform Persuade Entertain<br/> Viewpoint<br/> Theme / Central message<br/> Conflict<br/> Irony<br/> Exaggeration</p> | <p>Authors of literary works are influenced by the historical and social contexts of the time.</p> <p>Good readers understand how authors use the relationship between characters, settings and events to develop the themes over the course of a text.</p> <p>Good readers recognize that an author controls what the reader knows through the choices he/she makes about characters or narrators.</p> <p>Good authors use model/example texts to guide them as they compose their own narrative pieces.</p> | <p>Paraphrase to unlock the meaning of difficult text<br/> Interpret dialect<br/> Explain the effect of the author's use of dialect<br/> Investigate the historical and social contexts of a text<br/> Explain the effects of historical and social contexts on the author's point of view<br/> Determine how authors use or alter history in their works<br/> Research a specific question related to historical context<br/> Compare a fictional account to a nonfiction account<br/> Summarize an historical event depicted in a poem<br/> Draw conclusions<br/> Identify the author's purpose<br/> Explain how a character's point of view changes over the course of a text<br/> Analyze how an author uses characterization to support theme<br/> Identify examples of irony and exaggeration in a text<br/> Write a personal narrative<br/> Effectively use text support in routine writing<br/> Present a personal narrative, using visual aids that support content<br/> Effectively participate in a collaborative discussion<br/> Evaluate the credibility of internet sources</p> |

# Unit 1, Grade 8: How Do You Stay True to Yourself?

Time Frame:

**Key Learning:** An author’s experiences are generally reflected in his works. Understanding how an author uses his experiences and his craft to tell a story can help us relate our own.

**Unit Essential Question:** How does literature connect to real life?

| Reading (RL/RI 1-10)   | Writing (W 1-10)   | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
|--|--|---|---|
| <p><b>Standards</b><br/>8R.L.1, 8R.I.1, 8.R.L.2, 8.R.L.3, 8.R.L.4, 8.R.L.6, 8.R.I.6, 8.R.I.9, 8.R.L.10, 8.R.I.10</p> <p><b>Primary Lesson Essential Questions</b><br/>How do authors develop a central message or theme?<br/><br/>How do authors use or alter history when writing a fictional account of a time, place or character?<br/><br/>How do authors use characterization to support their intended theme?<br/><br/>How do I determine the author’s purpose?<br/><br/>How do authors use text structure to organize text and develop ideas?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>8.W.1, 8.W.2, 8.W.3, 8.W.4,8.W.7, 8.W.9, 8.W.10</p> <p><b>Secondary Lesson Essential Questions</b><br/><br/><b>Routine Writing</b><br/>How can I effectively use text support in short essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><br/><b>Narrative Writing</b><br/>How can my knowledge of narrative text structure help me tell <i>my</i> story?<br/><br/>How do writers make fiction seem real?<br/><br/><b>Analysis</b><br/>How does a writer’s use of stylistic devices affect the reader’s understanding or reaction to the story?<br/><br/>How does comparing a fictional portrayal to the historical account help me understand how authors make fiction seem real?<br/><br/><b>Research (short)</b><br/>How can researching the life and times of an author help me understand his point of view or message?<br/><br/>How do I assess the credibility of sources?</p> | <p><b>Standards</b><br/>8.SL.1, 8.SL.4, 8.SL.5</p> <p><b>Secondary Lesson Essential Questions</b><br/><br/><b>Conduct Discussions</b><br/>How do I effectively participate in a collaborative discussion?<br/><br/><b>Report Findings</b><br/>How do I effectively address an audience?<br/><br/>How do I incorporate visual media to enhance a narrative presentation?</p> | <p><b>Standards</b><br/>8.L.1 , 8,L.2, 8.L.4, 8.L.5, 8.L.6</p> <p><b>Secondary Lesson Essential Questions</b><br/><br/><b>Study and Apply Vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word or phrase?<br/><br/><b>Study and Apply Grammar</b><br/>How will my word choice / usage affect my reader?</p> |



|   |
|---|
| <b>Research (extended)</b>  |
| <p><b>Content Area Connections (H/SS and S/T)</b></p> <p>Distinguish among fact, opinion, and reasoned judgment in a text. CC6-8RH/SS8</p> <p>Students conduct short research on the life and times of an author and he/she is influenced by experiences.</p> <p>Students examine how authors use or alter history as they write their accounts.</p> <p>Compare a fictional account of an historical event to a nonfiction account.</p> |

| Vocabulary   | Vocabulary | Vocabulary   | Vocabulary   |
|--|------------|--|--|
| Summarize                      Paraphrase<br>Dialect<br>Historical context<br>Social context<br>Author's Point of View<br>Central Message    Main Idea    Theme<br>Author's Purpose<br>Inform    Persuade    Entertain<br>Viewpoint<br>Characterization<br>Conflict<br>Irony                      Exaggeration |            | Salient points<br>Eye contact<br>Volume<br>Pronunciation | Context Clues<br>Word Usage ( <i>action/linking verbs, main / helping verbs, verb tenses</i> ) |

| <b>Assessment</b>  |  |
|--|--|
| <p><b>Formative</b></p> <p><u>Unlocking the Meaning of Difficult Text</u></p> <p>AP #1 topic: Interpret dialect to unlock meaning of text</p> <p>AP #2 topic: Explain the effects of knowing historical and social contexts of a text</p> <p>AP #3 topic: Describe the effect of dialect on interpretation</p> <p><u>Historical and Social Contexts</u></p> <p>AP #1 topic: Summarize an historical event depicted in a poem</p> <p>AP #2 topic: Investigating truth in historical accounts</p> <p>AP #3 topic: Drawing conclusions</p> <p><u>Purpose, and Theme</u></p> <p>AP #1 topic: Identify Author's Purpose.</p> <p>AP #2 topic: Explain how a character's viewpoint changes over the course of a text.</p> <p>AP #3 topic: Identify theme.</p> <p>AP #4 topic: Summarize influences of author's life on his writing</p> <p><u>Narrative Story Elements / Stylistic Devices</u></p> <p>AP #1 topic: Write a summary.</p> <p>AP #2 topic: Compare the usefulness of two graphic organizers</p> | <p><b>Summative</b></p> <p>Culminating Activity (attached)</p> |

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## Culminating Activity


(Activity that students will do with the unit’s concepts and skills to demonstrate mastery.)

### Unit Topic: The Short Story

|   |   |
|---|---|
| Title/Concept                                 | PowerPoint Presentation, Short Film, or Oral Presentation with Visual Aids  |
| Culminating Activity Essential Question       | How does literature connect to real life?<br><br>*How can my knowledge of narrative text structure help me tell my story?   |
| Paragraph Description                         | Students will use their knowledge of narrative text structure to write a personal narrative.<br><br>The personal narrative will be presented to peers in the form of a PowerPoint Presentation, a short video, or an oral presentation with visual aids.<br><br>The attached rubric will be used for both peer and teacher evaluation of the presentation.<br><br>*After completing the project, students will also complete a reflection on how they used or altered the “truth” to write their personal narrative.  |
| Mini-Lesson (Quick lesson prior to activity.) | Students will evaluate a sample project utilizing the established rubric.   |
| Time (In Days)                                | 4 – 5 Days  |
| Steps or Task Analysis (Details of activity.) | Students will...<br><ol style="list-style-type: none"> <li>1) Write a personal narrative about a single event in your life. The final copy will be turned in to the teacher for evaluation using an established narrative writing rubric.</li> <li>2) Complete a Story Map so that you know that you have included the basic narrative text structures.</li> <li>3) Create a PowerPoint, a short video, or an oral presentation with visual aids.</li> <li>4) Practice your presentation so that you are prepared, paying attention to audience you’re your speaking voice.</li> <li>5) After completing the project, complete a reflection on how you used or altered the “truth” to write your personal narrative. You have 3 days to complete this portion of the assignment – after your presentation.</li> </ol> |
| Summarize/Share                               | Present your project to the class. Complete a self-evaluation and turn it in along with your reflection.  |
| Differentiation                               | This project includes 3 choices. Other formats may be approved by the teacher.  |
| Revise/Review                                 | The presentation will be evaluated by peers and the teacher using the attached rubric. If you wish to revise the content after your presentation, you may choose to do so in written form.  |

|                       |  |
|-----------------------|--|
| Resources & Materials | Flip cameras, Microsoft PowerPoint, Microsoft Publisher, props, etc. |
|-----------------------|--|

## Rubric for Culminating Activity

| Scale <br>Criteria  | 4   | 3   | 2   | 1  |
|---|---|---|---|--|
| <b>Narrative Elements</b>   | The narrative addresses one event. It hooks the audience and has a distinctive beginning, middle, and end.                | The narrative addresses one event. It has a distinctive beginning, middle, and end.                                     | The narrative is not adequately focused and/or is missing a beginning, middle, or end.                        | The writing does not match the assignment  |
| <b>Speaking</b>   | Speaker demonstrates an excellent awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates a moderate awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates little awareness of the audience, making little eye contact.                             | Speaker demonstrates no awareness of the audience.   |
| <b>Use of Descriptive Language</b>  | Product makes excellent use of descriptive language, drawing the audience into the presentation.                          | Product makes good use of descriptive language, drawing the audience into the presentation at times.                    | Product makes some use of descriptive language, adding to the presentation in a minimal way.                  | Product does not use descriptive language.   |
| <b>Organization</b>   | Presentation is well organized using narrative text structure.  | Presentation is logically organized, but some elements are not well developed.  | Presentation is logically organized for the most part, and more than one element is not well developed.       | There was no clear or logical organizational structure, just lots of facts about an event.         |
| <b>Technology</b>   | Makes excellent use of font, color, graphics, effect, etc., to enhance the presentation.                                  | Makes good use of font, color, graphics, effect, etc., to enhance the presentation.                                     | Makes use of font, color, graphics, effects, etc. - occasionally these detract from the presentation content. | Use of font, color, graphics, effects etc. but these often distract from the presentation content. |
| <b>Mechanics</b>  | Spelling and grammar shows command of written and spoken  | Very few misspellings or grammatical errors.  | Five or less misspellings or grammatical errors.  | More than six misspellings or grammatical errors.  |

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|  |           |  |  |  |
|--|-----------|--|--|--|
|  | language. |  |  |  |
|--|-----------|--|--|--|

**Acquisition Lesson Plan: Unlocking the Meaning of Difficult Text**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s):** Positive Outcomes Educators

**Days:** 5

**Acquisition Lesson Plan Concept: Unlocking the Meaning of Difficult Text**

|   |  |
|---|--|
| <b>Unit Essential Question:</b> How does literature connect to real life?   |  |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Interpret dialect to unlock meaning of text<br><b>AP #2 topic:</b> Explain the effects of knowing historical and social contexts of a text<br><b>AP #3 topic:</b> Describe the effect of dialect on interpretation  |  |
| <b>Lesson Essential Question:</b> How do I unlock the meaning of difficult text?  |  |
| <b>Close Reading Text:</b> Sojourner Truth – <i>Ain't I a Woman</i>   | <b>Tier 2 Words Addressed:</b>   |
| <b>Activating Strategy:</b> Post the following quote on the Smart Board. What do you know about the speaker from this quote? Talk to your Thought Partner. Share.<br><br><i>"I am glad to see that men are getting their rights, but I want women to get theirs, and while the water is stirring I will step into the pool."</i><br><br>Sojourner Truth quote | <i>Summarize</i> <i>Paraphrase</i><br><br><i>Dialect</i><br><br><i>Historical context</i><br><br><i>Social context</i> |
| <b>Teaching Strategies:</b> Thought Partners, One Sentence Summary, Read and Say Something, Ticket Out the Door   |  |
| <b>Graphic Organizer Used:</b> Paraphrasing of Ain't I a Woman.   |  |
| <b>Materials Needed:</b> Sojourner Truth's <i>On Woman's Dress</i>  |  |

**Instructional Plan:**

**Instructional Chunk #1:** Note: Warn students that the poem includes the “N” word – because it was written in the 1800’s.

Define “dialect” and explain that the text they are about to read is written as it was spoken in 1851 at a rally in Ohio.

Have students complete the paraphrasing graphic organizer with a partner.

Watch <http://www.history.com/shows/the-people-speak/videos/aint-i-a-woman#aint-i-a-woman> for a video performance of *Ain’t I a Woman* with commentary.

**Assessment Prompt #1:** One Sentence Summary: What was the main point that Sojourner Truth was trying to make in her speech?

**Instructional Chunk #2:** Define historical and social contexts. Read the nonfiction account of *Sojourner Truth: Ain’t I a Woman*. Discuss how knowing the “backstory” helps us understand her message in the poem / speech.

**Assessment Prompt #2:** Write an answer to the following question: How does knowing the historical and social contexts help us unlock the meaning of the poem? Use text support from both the article and the poem to support your response.

**Instructional Chunk #3:** Have students read *The People Could Fly* by Virginia Hamilton with a partner, using Read and Say Something. Student A reads a section and stops. Student B paraphrases. Reverse roles and repeat the process until the story is complete.

**Assessment Prompt #3:** Thought Partners: Why do you think the author, Virginia Hamilton, wrote the story in dialect? What is the effect of the dialect on your interpretation of the story?

**Summarizing Strategy:** Ticket Out the Door: Describe one way that readers can unlock the meaning of difficult text. Use text support to support your idea.

**Assignment:** Read Sojourner Truth’s *On Women’s Dress* (attached). Use your skills to write an effective summary of the piece.

Sojourner Truth – Ain't I a Woman?

| Stanza  | What does it mean? | Paraphrase |
|---|--------------------|------------|
| <p>Wall, chilern,<br/>                     whar dar is so much racket<br/>                     dar must be somethin' out o' kilter.<br/>                     I tink dat 'twixt de nigger of de Souf<br/>                     and de womin at de Norf,<br/>                     all talkin' 'bout rights,<br/>                     de white men will be in a fix pretty<br/>                     soon.<br/>                     But what's all dis here talkin' 'bout?</p> |                    |            |
| <p>Dat man ober dar say<br/>                     dat womin needs to be helped into<br/>                     carriages,<br/>                     and lifted ober ditches,<br/>                     and to hab de best place everywhar.<br/>                     Nobody eber halps me into carriages,<br/>                     or ober mudpuddles,<br/>                     or gibs me any best place!<br/>                     And ar'n't I a woman?</p>                   |                    |            |
| <p>Look at me!<br/>                     Look at my arm!<br/>                     I have ploughed,<br/>                     and planted,<br/>                     and gathered into barns,<br/>                     and no man could head me!<br/>                     And ar'n't I a woman?</p>   |                    |            |
| <p>I could work as much<br/>                     and eat as much as a man --<br/>                     when I could get it --<br/>                     and bear de lash as well!<br/>                     And ar'n't I a woman?</p>  |                    |            |

|  |  |  |
|--|--|--|
| <p>I have borne thirteen children,<br/>and seen 'em mos' all sold off to<br/>slavery,<br/>and when I cried out with my<br/>mother's grief,<br/>none but Jesus heard me!<br/>And ar'n't I a woman?</p>  |  |  |
| <p>Den dey talks 'bout dis ting in de<br/>head;<br/>what dis dey call it?<br/>"Intellect,"<br/>(whispered someone near).<br/>Dat's it, honey.<br/>What's dat got to do wid womin's<br/>rights<br/>or nigger's rights?<br/>If my cup won't hold but a pint,<br/>and yourn holds a quart,<br/>wouldn't ye be mean<br/>not to let me have my little half-<br/>measure full?</p> |  |  |
| <p>Den dat little man in black dar,<br/>he say women can't have as much<br/>rights as men,<br/>'cause Christ wan't a woman!<br/>Whar did your Christ come from?<br/>Whar did your Christ come from?<br/>From God and a woman!<br/>Man had nothin' to do wid Him.</p>   |  |  |
| <p>If de fust woman God ever made<br/>was strong enough to turn de world<br/>upside down<br/>all alone,<br/>dese women togedder ought to be<br/>able to turn it back, and get it right<br/>side up again!<br/>And now dey is asking to do it,<br/>de men better let 'em.</p>   |  |  |
| <p>Bleeged to ye for hearin' on me,<br/>and now ole Sojourner<br/>han't got nothin' more to say."</p>  |  |  |



**Assignment- Unlocking the Meaning of Difficult Text**

| <b>On Woman's Dress by Sojourner Truth</b>   | <b>My Notes</b> |
|--|-----------------|
| <p>I'm awful hard on dress, you know.<br/>Women, you forget<br/>that you are the mothers of creation;<br/>you forget that your sons<br/>were cut off like grass by the war,<br/>and that the land was covered by their blood;<br/>you rig yourselves up in panniers<br/>and Grecian bend-backs<br/>and flummeries;</p> <p>yes and mothers<br/>and gray-haired grandmothers<br/>wear highheeled shoes<br/>and humps on their heads,<br/>and put them on their babies,<br/>and stuff them out<br/>so that they keel over when the wind blows.</p> <p>O mothers,<br/>I am ashamed of ye!<br/>What will such lives<br/>as you live do for humanity?<br/>When I saw them women on the stage<br/>at the Woman's Suffrage Convention,<br/>the other day,<br/>I thought,<br/>What kind of reformers be you,<br/>with goose-wings on your heads,<br/>as if you were going to fly,<br/>and dressed in such ridiculous fashion,<br/>talking about reform and women's rights?<br/>'Pears to me,<br/>you had better reform yourselves first.</p> <p>But Sojourner is an old body, and will soon get out of this world<br/>into another,<br/>and wants to say<br/>when she gets there,<br/>Lord, I have done my duty,<br/>and I have told the whole truth<br/>and kept nothing back.</p> |                 |

**Acquisition Lesson Plan: Historical and Social Context**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Historical and Social Context**

|  |   |
|--|---|
| <b>Unit Essential Question:</b> How does literature connect to real life?  |   |
| <b>Lesson Essential Question:</b><br>Why do authors use or alter history when writing a fictional account of a time, place or character?   |   |
| <b>Assessment Prompts:</b><br>AP #1 topic: Summarize an historical event depicted in a poem<br>AP #2 topic: Investigating truth in historical accounts<br>AP #3 topic: Drawing conclusions |   |
| <b>Close Reading Text:</b> <i>Barbara Frietchie</i> by John Greenleaf Whittier   | <b>Tier 2 Words Addressed:</b><br>Historical Context<br>Social Context<br>Author’s Point of View<br>Central Message    Main Idea    Theme |
| <b>Activating Strategy:</b><br>Think-Pair-Share: Why might a writer alter his version of an historical account?  |   |
| <b>Teaching Strategies:</b> Thought Partners, Think-Write-Share, Ticket Out the Door   |   |
| <b>Graphic Organizer Used:</b> Comparison Chart  |   |
| <b>Materials Needed:</b> Barbara Frietchie poem, Washington Post article, Frederick News Post article, Comparison Chart  |   |

**Instructional Plan:**

**Instructional Chunk #1:** Read *Barbara Frietchie*. Complete the Characters, Setting, and Event sections of the graphic organizer.

**Assessment Prompt #1:** Write a brief summary of the event depicted in the poem.

**Instructional Chunk #2:** Read the two articles (attached). Complete the rest of the Comparison graphic organizer with a partner.

**Assessment Prompt #2:** Who was the *real* Barbara Frietchie? (This question allows for different interpretations of the question. Students could describe the actual person or the person who is thought to have created the incident.)

**Instructional Chunk #3:** Role play discussion: Divide students into groups of 3 and assign roles: Barbara Frietchie, Mary Quantrell, and a news reporter trying to find the truth.

- a. All students should reread all 3 texts to prepare.
- b. Have the “Barbara’s,” the “Mary’s,” and the reporters meet together for 15 minutes to prepare their cases.
- c. Return students to original groups for the discussion.

**Assessment Prompt #3:** Thought Partners: What do you think really happened? Why did Barbara Frietchie get the credit for something she did not do? Share.

**Summarizing Strategy:** Ticket Out the Door

“The truth is rarely pure and never simple.”

Oscar Wilde

How does this quote relate to the Essential Question: Why do authors use or alter history when writing a fictional account of a time, place or character?

**Assignment:** Short Research: What influenced John Greenleaf Whittier to write?

Note: Consider having students do this research with the media specialist as an introduction to credible resources.

# Barbara Fritchie didn't wave that flag

By Robert McCartney September 2012

'Shoot, if you must, this old gray head,  
But spare your country's flag,' she said.  
— "The Ballad of Barbara Fritchie,"

by John Greenleaf Whittier

Alas, one of my childhood heroines turns out to be a sham. Although gray-headed Barbara Fritchie did in fact live in Frederick when Confederate troops marched through town en route to their historic defeat at Antietam 150 years ago, she was not the one who defiantly displayed the Union flag as legend recalls.

The brave flag-waver was instead a neighbor named Mary Quantrell, according to witnesses' accounts and news reports from the era. But virtually no one remembers Quantrell because Fritchie was the one immortalized a year after the event in a propagandistic Civil War poem by John Greenleaf Whittier.

Despite its illegitimacy, the Fritchie story offers intriguing insights into how historical myths arise and are exploited for status and profit. A reconstruction of Fritchie's house is still one of Frederick's top tourist draws, even though city officials are careful to describe her celebrated act on Sept. 10, 1862, as "alleged."

The ballad of Frederick's best-known citizen delighted me when I encountered it in school, and I am not alone. Winston Churchill surprised his host, Franklin Roosevelt, by reciting its 60 lines from memory on a visit to Frederick in 1943.

I took pride that a fellow Marylander had been stoutly pro-Union and stood up to famed rebel general Stonewall Jackson. The poem says Fritchie, 95, shamed Jackson into leaving her and the flag alone.

Now I learn that Fritchie's fame sprang from poetic license run amok. This emerged when I researched the tale in advance of Monday's anniversary of Antietam, the crucial battle that prompted Lincoln to issue the Emancipation Proclamation.

Quantrell, in her late 30s, held up the Stars and Stripes on her porch while Confederate soldiers tramped down Patrick Street, according to seven witnesses cited in a book by a Frederick resident who respected Fritchie but wanted to get the story right.

Quantrell had a verbal altercation with a Confederate officer, who was probably Gen. A.P. Hill rather than the better-known Jackson.

No firsthand account speaks of Fritchie displaying the flag or even being seen in public that day. Professional historians have long dismissed the story.

Whittier was apparently misled by third hand information he received from a fellow writer in Washington. When Quantrell died in 1879, both major Frederick newspapers identified her as the genuine inspiration for the ballad.

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“Both women were real-life residents of Frederick, but when it comes to Whittier’s poem, Mary Quantrell was the real-life heroine,” said Christopher Haugh, a Frederick County tourism official who has been researching the matter for six years.

Whittier’s papers at Swarthmore College include an 1876 letter from Quantrell pleading with him to correct the record. Directly beneath her signature, she identified herself, in quotes, as “Barbara.”

Disputes about the poem’s veracity arose almost immediately after it was published.

Neither Fritchie nor Gen. Jackson was available to comment, as both had died before the ballad appeared.

Fritchie’s stardom was preserved partly because her nieces and other descendants labored for decades to promote her reputation and protect the family name. They led a campaign that erected a memorial to her in 1914 over objections that it honored a woman for something she never did.

Fritchie was the subject of a song, a Broadway play and three silent films. A motorcycle race and horse race are named for her.

The Fritchie fable has long been one of Frederick’s most reliable moneymakers. Local merchants have used her name and image since the early 1900s to attract tourists and sell local products, including women’s stockings, hams and canned vegetables. I remember eating Barbara Fritchie chocolates as a child after touring the house.

“Her name was merchandising gold,” said Carrie Blough, curator of the Historical Society of Frederick County. She organized a current exhibition of Fritchie products and memorabilia.

Nobody has put Mary Quantrell’s name on a can of peas. Her grave, which tourism official Haugh intrepidly located in Glenwood Cemetery off North Capitol Street in Northeast, bears no mention of her feat.

“I hope at some point I can get some marker or plaque. I feel some bonding with this poor Mary Quantrell,” Haugh said.

I’d donate a few bucks to that cause. If we still thrill to an act of patriotic courage a century and half after the fact, we ought to honor the individual who actually did the deed.

The exhibition “The Fritchie Phenomenon: Barbara Fritchie in Popular Culture,” runs through Dec. 31 at the Museum of Frederick County History. For previous Robert McCartney columns, go to [washingtonpost.com/mccartney](http://washingtonpost.com/mccartney).

## The many stories of Barbara Fritchie

Originally published July 01, 2007

By [Jamie Bussey](#)

FREDERICK -- The Barbara Fritchie flag incident -- fact or myth, myth or fact? Depends on whom you know and what you read. But one fact is for sure -- Barbara Fritchie is a timeless Frederick historical icon.

Originally made famous through John Greenleaf Whittier's poem "The Ballad of Barbara Fritchie," which describes the story of a 96-year-old woman who said, "Shoot, if you must, this old gray head, But spare your country's flag," the story of Barbara Fritchie has been endlessly researched and retold.

The only problem is that each document written on Barbara Fritchie varies in details with the next.

### The tale as told by Whittier

In Whittier's poem, "Ballad of Barbara Fritchie," Fritchie is described as the "Bravest of all in Frederick town," who in September of 1862, hangs a Union flag in her window "To show that one heart was loyal yet." As the flag hangs, Gen. "Stonewall" Jackson and his troops are walking through Frederick and past Fritchie's house.

At the sight of the flag, Jackson, in the poem, orders his men to fire. Then as the flag falls, "Dame Barbara snatched the silken scarf," and shouted "Shoot, if you must, this old gray head, But spare your country's flag."

Fritchie's words make Jackson "blush of shame," at which point he orders that no one should touch Barbara Fritchie.

Whittier's poem, according to research done by Dorothy MacKay and William Rogers Quynn, was the result of a story told to Whittier from an unidentified Confederate soldier. Another source, "A Playground of the Civil War," by Paul and Rita Gordon of Frederick, states that Whittier heard the story from a novelist friend.

Harriet Arthur, who has worked at the Barbara Fritchie house for 15 years, said there is an actual letter written to Whittier from Emma Southward that describes a number of flag incidents occurring in Frederick.

Whittier, even later in his life, continued to state that his poem was true, according to the "Life of Whittier's Heroine, Barbara Fritchie," by Henry M. Nixdorff.

### Adaptations

Of course, Whittier's poem is not the only version of the Barbara Fritchie story, as others have been brought to light.

During a Sept. 3, 1945 broadcast by the Frederick radio station WFMD, Barbara Fritchie was depicted as a "crotchety old fuss-budget" woman. In the

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broadcast, the story is told of Confederate soldiers shooting at Fritchie's flag and being chased off by Fritchie with a broom.

Harriet Yoner, a family member, and Caroline Ebert, a friend of Fritchie, according to the Gordons' research, said the day of the flag incident, Fritchie was distressed. Ebert said Fritchie told her that she thought she heard Union soldiers approaching and so "she went to the family Bible and removed a silk flag." Fritchie then stood on her front porch with it, at which point the troops, being Confederate, tried to take the flag away.

Another friend of Fritchie, Dr. Lewis Steiner, according to "Barbara Frietschie," by the Quynns, wrote that a clergyman did see "an aged crone come out of her house as certain rebels passed by ... and screamed ... "My curses upon you and your officers for degrading your country's flag."

While some friends claimed Fritchie shook the flag, others including Jacob Engelbrecht, who lived across the street from Fritchie, claimed she would have been too ill at the time of the incident to have done such a thing.

Also, research on the route the troops took through Frederick reveals that Jackson did not even go past Fritchie's house.

"Barbara Fritchie probably didn't shake a U.S. flag at Stonewall, but it makes for a rousing good poem" said Sean L. Adam in "American Civil War."

But if Barbara Fritchie didn't wave the flag, who did?

Well, according to Nixdorff, there were a "great many incidents involving flags," during the Confederate soldiers' stay in Frederick.

The poem even acknowledges more than one incident, Arthur said.

In the poem it states, "Forty flags with their silver stars, Forty flags with their crimson bars," which is a biblical reference to 40, which means an infinite number, she said. That meant there were an infinite number of flags that were hung, which would have resulted in trouble with the Confederate soldiers for several people, including a Middletown girl.

### **The real Barbara Fritchie**

"The real Barbara Fritchie story happened in Middletown," said Frederick historian and co-author of "A Playground of the Civil War," Paul Gordon.

Gordon was referring to the young 17-year-old Nancy Crouse.

Rebecca Rush lived at 204 W. Main St. in Middletown, the site of Crouse's home, and since moving to Frederick a year ago, Rush has been researching Crouse's story.

According to Rush, each day it was Crouse's responsibility to hang the American flag from her family's second-story window.

Next door to the Crouses was a tavern owned by a Confederate sympathizer by the name of Riddlemoser.

One day, a cavalry of Confederate soldiers were drinking at Riddlemoser's tavern and decided to hassle Crouse.

According to Gordon's book, the rebels ordered her to take the flag down, to which she responded that they remove themselves.

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Now the two versions from Gordon and Rush vary at this point.

One account is that Crouse rushed up the stairs, removed the flag, wrapped the flag around her body, and returned to the porch, Gordon said.

Rush states that Crouse ran into the house and took the flag down, and that the Confederate soldiers followed her into the house. (A year later Effier Titlow, a friend of Crouse's, wrapped a flag around her body but no confrontation arose out of this, Rush said.)

Either way, one of the Confederate soldiers then "pulled his revolver and placed the barrel squarely against the young woman's head," and swore he would kill her, according to the book.

Crouse's response?

"You may shoot me, but never will I willingly give up my country's flag into the hands of a traitor."

The story ends with the soldier physically taking the flag away, tearing it and tying it to his horse, according to Rush and Gordon.

But even Crouse's story isn't entirely unique, because there was also the ardent Unionist and fellow flag-waver, Mary Quantrell.

Quantrell lived four doors west of Bentz Street, Gordon said. Her story is much like Crouse's in that she had a Union flag hung, and when a Confederate soldier requested that she remove it, she replied that it was "worthy of a better cause than for which General Lee and himself were fighting."

The Confederate soldiers took the flag from her, which caused Quantrell's neighbor, Mary Hopwood, to hand her another flag, which was then also torn and trampled.

Hope of the Union

While Gordon states that Quantrell's and Crouse's stories hold more water, they lack the appeal found in the Whittier poem -- the triumph of an individual over the Confederate soldiers.

"We admire this kind of woman. We admire someone who stands up for principles and of course the poem is dramatic as heck," Arthur said.

During that time there was a divided nation. Then there is this old lady who got out of bed to show her patriotism, and "regardless of whether the story was true or not true, it was a symbol of the Union cause and keeping the nation united," which is why it has lasted for so long, Gordon said.

In fact, while visiting Frederick on May 17, 1943, Winston Churchill requested to be taken to the Barbara Fritchie house. Churchill then got out of the car and recited every line of the Barbara Fritchie Whittier poem from memory, Gordon said.

"It's one of those things that will last forever," he said.

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**Comparison Graphic Organizer: Barbara Frietchie**

| <b>Washington Post Article</b><br>What really happened? | <b>Frederick News Post Article</b><br>What really happened? | <b>Poem</b><br>How is the event used or altered? |
|---|---|--|
| Event:  |   |  |
| Characters:   |   |  |
| Setting:  |   |  |
| Central Message (main idea)                             | Central Message (main idea)                                 | Central Message (theme)                          |

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

**Acquisition Lesson Plan: Author's Purpose and Theme**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: The Development of Theme**

|   |  |
|---|--|
| <b>Unit Essential Question:</b> How does literature connect to real life?   |  |
| <b>Lesson Essential Question:</b> How do authors use characterization to support their intended theme?<br>How do I determine the author's purpose?  |  |
| <b>Assessment Prompts:</b><br><b>AP #1 topic:</b> Identify Author's Purpose.<br><b>AP #2 topic:</b> Explain how a character's viewpoint changes over the course of a text.<br><b>AP #3 topic:</b> Identify theme.<br><b>AP #4 topic:</b> Summarize influences of author's life on his writing                         |  |
| <b>Close Reading Text:</b> <i>Born Worker</i> by Gary Soto  | <b>Tier 2 Words Addressed:</b>   |
| <b>Activating Strategy:</b><br><br>Write a classified ad for the local paper offering your services doing odd jobs. What kind of jobs can you do? How much would you charge? Who would benefit most from your services?<br><br>Ask: What is your purpose for writing this classified ad? (Lead into Author's Purpose) | Author's Purpose<br><br>Inform    Persuade    Entertain<br><br>Viewpoint<br><br>Characterization<br><br>Conflict |
| <b>Teaching Strategies:</b> Thought Partners, foldable, Ticket Out the Door   |  |
| <b>Graphic Organizer Used:</b> Story Map, Character Viewpoint graphic organizer, T-Chart  |  |

**Materials Needed:** Gary Soto article

**Instructional Plan:**

**Instructional Chunk #1:** Review the basic author's purposes. Read through the story. Complete a Story Map as you read.

\*An audio version of the text is available at <http://hopkins-english8.wikispaces.com/Born+Worker> for differentiation purposes.

**Assessment Prompt #1:** Thought Partners: What is the author's primary purpose for writing this story?

**Instructional Chunk #2:** Reread *Born Worker*. This time, work with a partner. Partner A concentrates on reading from the perspective of Jose. Partner B reads from the perspective of Arnie. Partners work together to complete the Character Viewpoint graphic organizer.

Introduce conflict using the PowerPoint at <http://www.slideshare.net/bmiller7210/conflict-11734972> . Model the identification of the types of conflict found in this story.

**Assessment Prompt #2:** Choose one of the following to answer in writing. How did Jose's view of Arnie change over the course of the story? How did Arnie's view of Jose change over the course of the story?

**Instructional Chunk #3:** Using a Frayer model, review the definition of theme. Use the 3 questions from our Frayer model on theme to identify a theme in *Born Worker*.

1. What is causing the conflict in the story?
2. How does the main character change? What causes this change?
3. What happens at the end of the story? What causes that to happen?

**Assessment Prompt #3:** Thought Partners: Identify a theme of *Born Worker*.

**Instructional Chunk #4:** At this point, we have identified the author's purpose for writing and at least one theme for the story. Read the Gary Soto article to find out what *influenced* him to write this story and others.

Work with a partner to list the details of Gary Soto's life that influenced his writing of *Born Worker*. Complete the T-Chart together.

**Assessment Prompt #4:** Summarize (in writing) the influences of Gary Soto's life on his writing.

**Summarizing Strategy:**

Ticket Out the Door: How did Gary Soto use the characters in *Born Worker* to support his theme?

**Assignment:** Is it better to be "born to work" or to have a "mind for business," as Arnie says? Choose a position and write a paragraph, citing specific examples from the text.

**Born Worker – Character Viewpoint**

Use words, phrases, or sketches to fill in the boxes below.

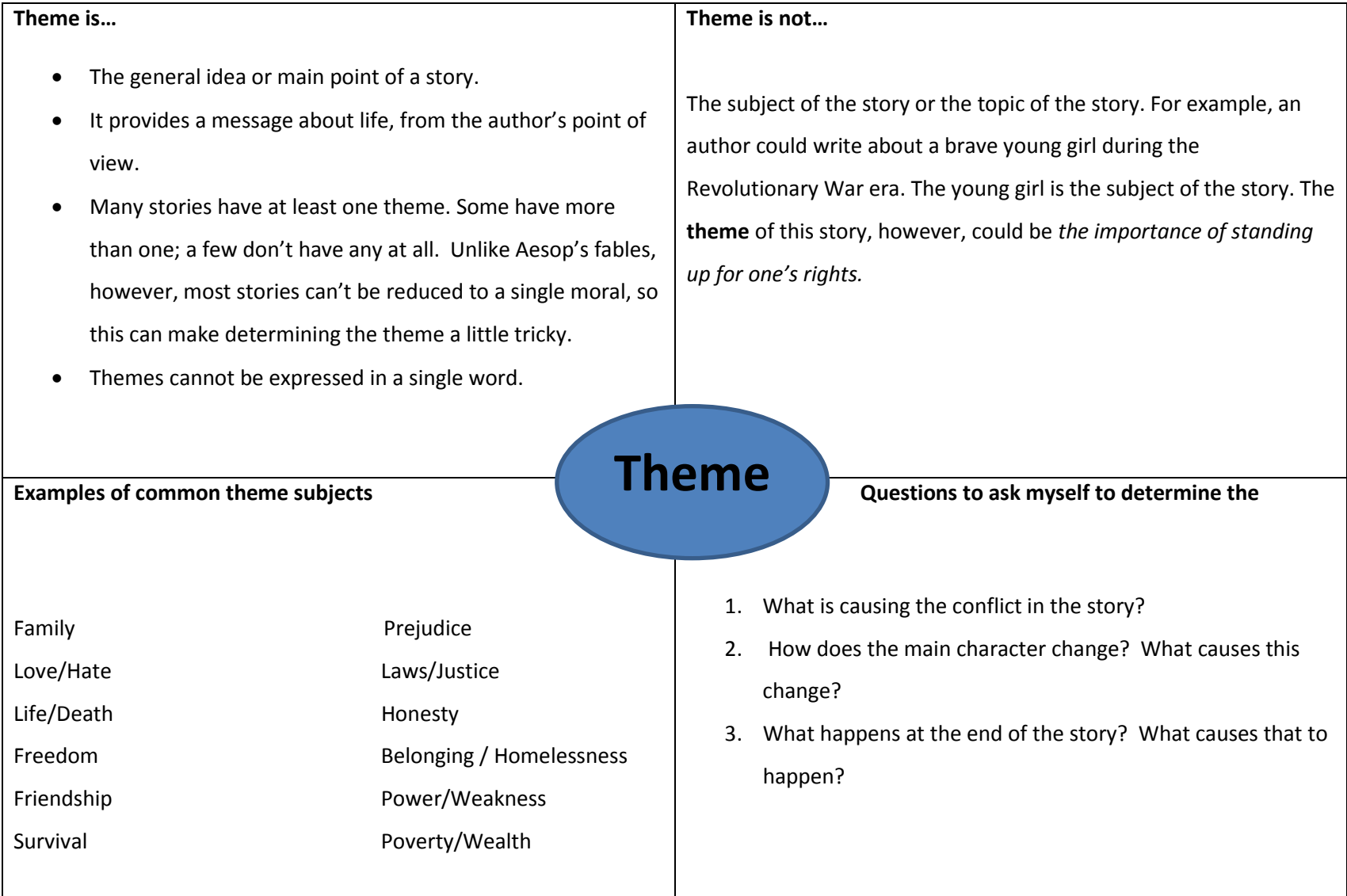
**Jose’s View of Arnie**

|                                  |                            |
|----------------------------------|----------------------------|
| At the beginning of the story... | At the end of the story... |
|----------------------------------|----------------------------|

**Arnie’s View of Jose**

|                                  |                            |
|----------------------------------|----------------------------|
| At the beginning of the story... | At the end of the story... |
|----------------------------------|----------------------------|

|  |  |
|--|--|
|  |  |
|--|--|



# Gary Soto

from [http://www.umich.edu/~ac213/student\\_projects08/latlit/soto.html](http://www.umich.edu/~ac213/student_projects08/latlit/soto.html)

"Our shelves were not lined with books, they were lined with menudo (spicy Mexican soup)."

In order to understand the influence of an urban setting on Gary Soto's writing, we must first examine the impact that an urban environment had on Gary Soto's life.

Gary Soto was born in Fresno, California on April 12th, 1952, to Manuel and Angie Soto. His parents, like many other Mexican Americans, worked in San Joaquin Valley, the agricultural region surrounding Fresno. These jobs included picking crops such as oranges and cotton, or working in local businesses. Many of these jobs were very dangerous, and when Gary Soto was just five years old, his father Manuel was killed in an accident while working for the Sunmaid Raisin Company. In later interviews, Soto claimed that this was one of the most devastating moments of his life. With his mother Angie as the sole caretaker of Gary and his two siblings, his family was forced to move to a rough neighborhood, or Barrio, in the industrial sector of Fresno. Growing up in this area, Soto formed many of the experiences that would later be reflected in his work.

While living in Fresno, Angie Soto and her parents picked up odd jobs to sustain the family. Even this was not enough, and eventually Gary and his siblings began working in industrial and agricultural jobs. Gary's job distracted from his studies, and soon Gary was pulling a D average in school. Although he may have spent more time chasing girls than studying, this period of Soto's life was when he discovered the works of Hemmingway, Steinbeck, Vernes, and other prominent literary figures. Soto went on to attend California State University, where he applied his passion in literature to receive a bachelor's in English and a master's in creative writing. Clearly, the educational disparity and poverty Soto felt while growing up in the Fresno barrio was not enough to stop him from engrossing himself in literature, setting himself up to be one of the greatest contemporary writers of our time.

"Of poetry or prose, I prefer poetry as part of my soul. I think like a poet, and behave like a poet."

In his early years, Gary Soto focused primarily on writing poetry. After transferring to California State University, Soto began publishing his first poems. His first collection of poetry, *The Elements of San Joaquin*, described the hardships faced by Mexican Americans in central California. The book received many accolades, and began Soto's career as a professional writer. His second collection, *The Tale of the Sunlight*, was nominated for the Pulitzer Prize. These books and poems would be a preview of his later work, which would again draw upon his childhood experiences to paint a harsh but realistic picture of Mexican American life.

**"These are the pictures I take with me when I write. They stir up the past, the memories that are so vivid."**

**Baseball in April marked the first time that Soto wrote a children's book. According to his BookList biography, he began writing for children to "start Chicanos reading." Published in 1990, a time when very little literature featured Latino youth, Baseball in April was one of the few children's books that was written especially for the young Latino/Chicano demographic. Each of the eleven short stories in the book takes place in the barrios of central California, namely Fresno where Soto himself grew up. Through his narratives, he addresses many of the issues and concerns faced by impoverished young Latinos, such as education, money, and social status. In the following pages, Baseball in April will serve as a case study to view how Soto's urban experiences in Fresno reflect into his writing style.**

**Some of the most obvious imprints of Soto's life on Baseball are the constant references to his hometown of Fresno, California. Throughout the book, Soto references Fresno directly, rather than simply placing his characters in a general urban setting. For example, on page 23, Soto states:**

**"But now he lived in Fresno, on a shady street with quiet homes."**

**In contrast, he describes Mexico as having "dusty twilights, crickets, and the night sky studded with stars." This contrasting depiction of Mexico and Soto's hometown of Fresno reflects some of the negative experiences he had growing up there.**

**Secondly, Soto really places emphasis on the impact of a father figure on the characters. Although the concept of family has always traditionally been an important aspect of Latino culture, Soto especially places importance to the presence, or lack of presence, of a father:**

**"The kids knew he was good to them because many of them didn't have fathers, or had fathers who were so beaten from hard work that they came home and fell asleep in front of the TV set."**

**"Do you know my father worked in the mines? That he nearly lost his life?"**

**Clearly, the death of Soto's father impacted him heavily, and this recurring theme carries on throughout the stories.**

**Additionally, even though Soto may not directly reference a father figure, he indirectly makes reference to his father and his profession. As mentioned before, his parents and grandparents worked at difficult agricultural jobs in San Joaquin Valley, where his father eventually was killed in an accident picking raisins. In his stories, many of the characters and their families also work in such positions:**

**"They talked about...the horrors of picking grapes in order to buy their fall clothes."**

**“Mrs. Moreno remembers her teenage years and her hardworking parents, who picked grapes and oranges...”**

**Soto’s vivid memories of his parents and family’s backbreaking jobs stayed with him, and he translates these experiences and memories through the characters of his short stories.**

**One of the most prominent themes of Soto highlights in Baseball is his characters’ poverty. In just the third page of the book, he writes:**

**“She glared up at him. ‘Do you think money grows on trees?’ His mother clipped coupons from magazines and newspapers, kept a vegetable garden, and shopped at Penny’s and K-Mart.”**

**By describing his characters’ poverty in such detail in the beginning, he sets a disparaging tone for the entire book. Even after this initial introduction, he refers to their poverty throughout:**

**“He cursed himself for being stupid, yelled at his bike for being cheap...”**

**“He couldn’t just ask his parents because they would say ‘Money doesn’t grow on trees...’”**

**Rather than just mentioning the characters’ poverty, many of the stories in the book actually revolve around the Latino families not having any money. In the story “No-Guitar Blues,” the little boy cannot buy a guitar due to his family’s financial situation. In “Mother and Daughter,” Yollie’s mother must dye her homecoming dress black so she has something to wear. Thus, Soto sets up “poverty” as the primary struggle against which his characters must face. These struggles seem to reflect his own childhood struggles, as him and his family had very little to live on as he was growing up in central California.**

**Although Soto sets up poverty as the main source of problems for his characters, he also writes about the apathy society shows his impoverished Latino characters. Many of these children tried to participate in “regular” activities, only to find themselves unable to do so because of the adults’ lack of interest:**

**“One day Manuel didn’t show up with his duffel bag. From that day, it was clear to the four boys who remained that the baseball season was over.”**

**“Mr. Lopez had a faraway look in his eyes and seemed more interested in the people outside than his students.”**

**Thus, Soto cites not only the children’s economic situation, but also the adults’ apathy for the reason why the children were unable to achieve their dreams. Again, Soto seems to draw upon his childhood experiences when making this commentary. In the interview mentioned above, he mentioned that he was never encouraged to study or participate in extracurriculars from the adults**



in his life. Similarly, many characters in his stories don't receive any help from the adults, and are therefore unable to accomplish what they want.

Because of this societal apathy and low economic status faced by the characters in Soto's stories, many of them dream of earning more money and moving up the social ladder. Some of Soto's characters contemplate how to escape their situation:

"He wondered how they got so rich."

Other characters fantasize about living the high life:

"Not one day would pass without the butcher or barber...or ambitious children with dollar signs in their eyes waving to El Millonario."

"You wait son, you'll be a rich man one of these days."

By emphasizing the importance his characters place on escaping the barrio, Soto indirectly cues the reader into his own history. Growing up, he and his parents had always dreamed that he would have a better future and that he would someday leave the barrios of Fresno to lead a better life. In this way, Soto's own childhood dreams and aspirations are relayed through his characters, as they struggle and fantasize about leaving their impoverished situation.

Although most of the urban influences discussed above came with some overarching message, Soto also included many depictions of urban life simply as they were. That is, Soto drew from his everyday experiences growing up to paint colorful descriptions of day to day life in the barrio:

"Yollie's mother, Mrs. Moreno, was a large woman who wore a muumuu and butterfly-shaped glasses. She liked to water her lawn in the evening and wave at low-riders, who would stare at her behind their smoky sunglasses and laugh."

Even in the casual depictions of the stories' settings, Soto brings in his experiences to paint a vibrant scene of urban California.

"I do these things so kids can get excited over reading."

Through the short stories presented in *Baseball in April*, and through his many other works of literature, Gary Soto reflects on his urban experiences growing up in Fresno. With some characters, he translates his struggles of living in the barrio, and with other characters, describes the hardships he faced when he lost his father. Although the characters may be very different from a young Gary Soto himself, he still manages to incorporate aspects of urban life into his stories. He includes these urban references not only in *Baseball*, but in almost all of his other works such as *Accidental Love*, *Too Many Tamales*, and *Neighborhood Odes*. Through these writings, Soto uses his urban surroundings to help directly shape and influence his literature.

**Fall 2008**

**Comparison of Author's Life to Story**

| <b>Gary Soto's Life</b> | <b>Born Worker</b>      |
|-------------------------|-------------------------|
| <b>Detail in life:</b>  | <b>Detail in story:</b> |

**Acquisition Lesson Plan: Text Structure**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 7 days+**

**Acquisition Lesson Plan Concept: Narrative Text Structure**

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|  |  |
|--|--|
| <b>Unit Essential Question:</b> How does literature connect to real life?  |  |
| <b>Lesson Essential Question:</b> How do authors use text structure to organize text and develop ideas?<br>How does a writer's use of stylistic devices affect the reader's understanding or reaction to the story?  |  |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Write a summary.<br><b>AP #2 topic:</b> Compare the usefulness of two graphic organizers<br><b>AP #3 topic:</b> Analyze the effect of stylistic devices on the reader<br><b>AP #4 topic:</b> Plot a personal narrative writing onto a Plot Diagram   |  |
| <b>Close Reading Text:</b> <i>The Ransom of Red Chief</i>  | <b>Tier 2 Words Addressed:</b>   |
| <b>Activating Strategy:</b><br><br>Show a PowerPoint to introduce / review narrative story elements.<br><a href="http://www.slideshare.net/bnspataro/elements-of-fiction-6839309">http://www.slideshare.net/bnspataro/elements-of-fiction-6839309</a><br><br>Use the Plot Diagram provided or a similar one. Model the completion of the Plot Diagram using <i>Born Worker</i> . | Plot<br><br>Character<br><br>Setting<br><br>Problem          Solution<br><br>Point of View<br><br>Irony          Exaggeration          Humor |
| <b>Teaching Strategies:</b> Thought Partners   |  |
| <b>Graphic Organizer Used:</b> Story Map, Plot Diagram   |  |
| <b>Materials Needed:</b> Stylistic Devices handout   |  |

**Instructional Plan:**

**Instructional Chunk #1:** Review the vocabulary of basic narrative text structure. Have students read *The Ransom of Red Chief*, completing a story map as they read. If needed, an audio version can be found at <http://learningenglish.voanews.com/audio/audio/4785.html> .

**Assessment Prompt #1:** Using the completed graphic organizer, write a summary of *The Ransom of Red Chief*.

**Instructional Chunk #2:** Reread the story. Work with a partner to complete a Plot Diagram for *The Ransom of Red Chief*. Use your (more familiar) story map to help you.

**Assessment Prompt #2:** Thought Partners: Which graphic organizer helps you better understand the structure of the short story? The Story Map or the Plot Diagram? Why?

**Instructional Chunk #3:** O. Henry uses humor, exaggeration, and irony in *The Ransom of Red Chief*. With a partner, decide whether the examples given are irony or exaggeration. Discuss the effects of these stylistic devices.

**Assessment Prompt #3:** Thought Partners: How does a writer's use of stylistic devices affect the reader?

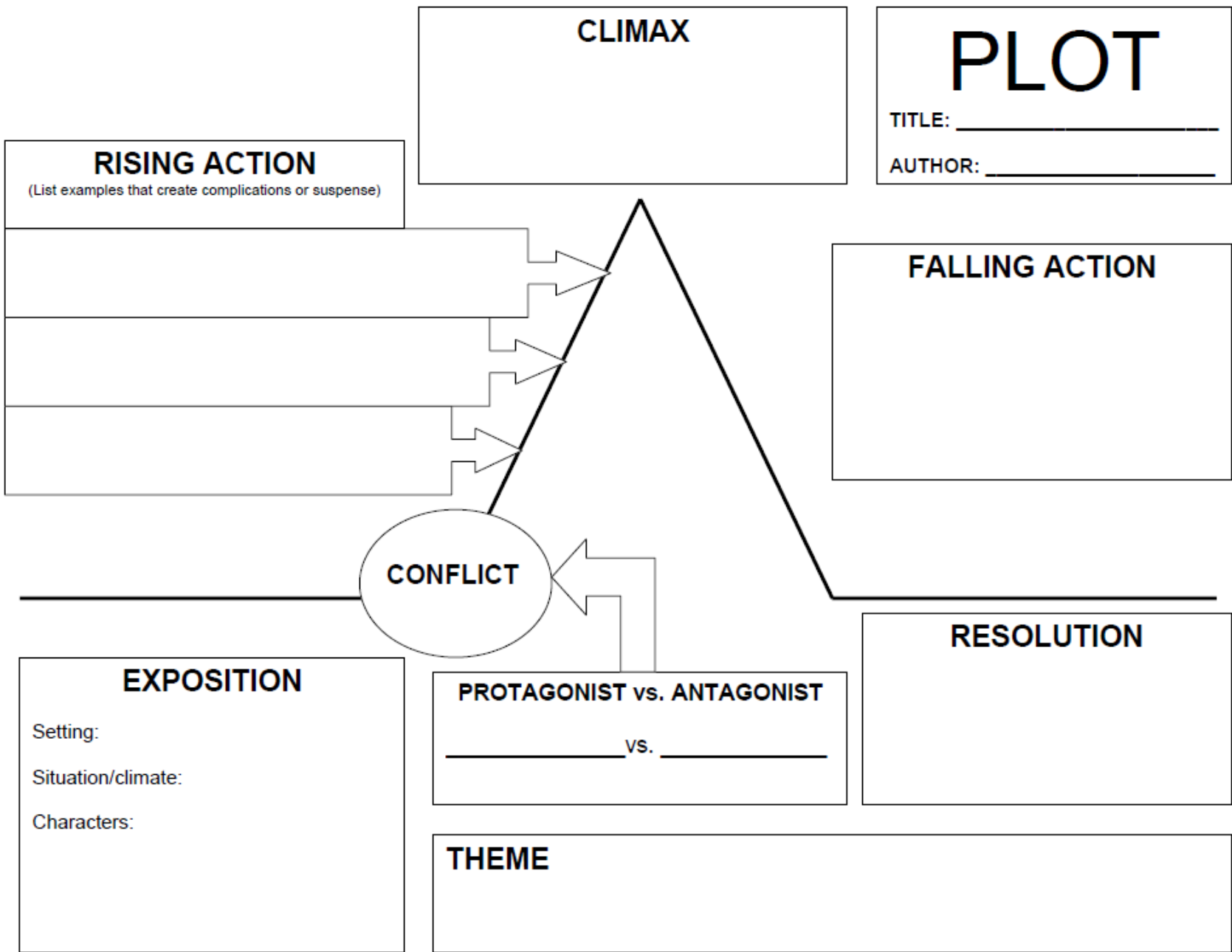
**Instructional Chunk #3:**

Give students 2 minutes to jot down the important people in their lives. Next, give them 5 minutes to jot down memories of these people. For example, you might have Grandfather written as an important person. You might remember clamming or fishing with your grandfather. Finally, have students choose one memory to elaborate upon for 15 minutes. They should just concentrate on getting their thoughts on paper – not on creating a finished product.

**Assessment Prompt #3:** Take your writing and complete as much on a blank Story Map or Plot Diagram as possible.

**Summarizing Strategy:** Thought Partners: How do authors use narrative text structure to organize text and develop ideas?

**Assignment:** Using your knowledge of narrative story structure, write your own personal narrative.  
(Note: This is the basis for the culminating project.)



## Stylistic Devices: Ransom of Red Chief

1. **Exaggeration [hyperbole]** is stretching the truth or overstating something, often to show strong emotion or to emphasize a feeling or the quality of an event (very serious, very funny, very dangerous).

**Example:** *I thought that cat was going to **scratch my eyes out!***

2. **A] Irony** is using a word or phrase to mean the **exact opposite of its normal meaning**. We know the speaker or narrator is using irony when they say something, but really mean something else. You can tell what these speakers really mean, although they say the opposite.

**Example:** *What'cha make on your math test? Oh, 50? Hey, we're both **Einsteins!***

**B] Another type of irony** is when there is a difference between what we expect to happen and what actually happens.

**Example:** In a story where the character is laughing and running around in **the rain, singing, "It's a marvelous day, a lovely day, a downright fabulous day"** while the storm grows worst by the minute is ironic.

# Exaggeration or Irony?

1. The kidnapers figured Ebenezer would "melt down" for a ransom.

**Stylistic Device:** *Exaggeration*

People don't really "melt down" to nothing, except in the witch in Wizard of Oz. It might mean he could be convinced to pay the \$2,000.

2. The name of the town where the kidnapers decide to find their victim is Summit.

**Stylistic Device:** *Irony*

It is ironic for a town that is flat as a pancake to be called Summit because summit means the top of something like a mountain. Summit is the opposite of "flat as a pancake."

3. "Red Chief," says I to the kid, "would you like to go home?"

"Aw, what for?" says he. "I don't have any fun at home. I hate to go to school. I like to camp out. You won't take me back home again, Snake-eye, Will you?"

**Stylistic Device:** \_\_\_\_\_

**Reason:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



4. After one day with Red Chief, "Snake-Eye" Sam falls into a troubled sleep. He says, "At last, I fell into a troubled sleep, and dreamed that I had been kidnapped and chained to a tree by a ferocious pirate with red hair."

Stylistic Device: \_\_\_\_\_

Reason: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. In complete irritation after another Red Chief shenanigan, Sam loses his temper and threatens the young rascal with a fate worse than kidnapping!

*"If you don't behave," says I, "I'll take you straight home. Now, are you going to be good, or not?"*  
*"I was only funning," says he, sullenly. "I didn't mean to hurt Old Hank. But what did he hit me for? I'll behave, Snake-eye, if you won't send me home, and if you'll let me play the Black Scout today."*  
*"I don't know the game," says I. "That's for you and Mr. Bill to decide. . . Now you come in and make friends with him and say you are sorry for hurting him, **or home you go, at once.**"*

Stylistic Device: \_\_\_\_\_

Reason: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Unit 2, Grade 8: What's In It for You?

Time Frame: 4 weeks

| <p><b>Key Learning:</b> Authors of informational text use text structures and text features to chunk and organize the information so that readers can deconstruct the text.</p>  |   |  |   |
|--|---|--|---|
| <p><b>Unit Essential Question:</b> How does the study of informative text help us make sense of our world?</p>   |   |  |   |
| Reading (RL/RI 1-10)   | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
| <p><b>Standards</b><br/>8.R.L.1, 8.R.I.1, 8.R.L.2, 8.R.I.2, 8.R.L.3, 8.R.L.3, 8.R.L.4, 8.R.I.4, 8.R.I.5, 8.R.L.6, 8.R.I.6, 8.R.I.7, 8.R.I.8, 8.R.L.10, 8.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How does the reading of non-fiction compare to the reading of fiction?</p> <p>How do texts features help when previewing informational text? In locating information?</p> <p>How do authors organize (structure) text for different purposes?</p> <p>How do text features differ from text structures?</p> <p>How do authors use words to create an effect on the reader? (e.g. build suspense, attempt to persuade)</p> <p>How does the author reveal his purpose for writing?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>8.W.1, 8.W.2, 8.W.4, 8.W.5, 8.W.6, 8.W.7, 8.W.8, 8.W.9, 8.W.10</p> <p><b>Lesson Essential Questions</b><br/><u><b>Routine Writing</b></u><br/>How do I write an objective summary?</p> <p>How can I use informative text features and text structure to write a functional document?</p> <p>How do I use technology to produce and publish writing?</p> <p><u><b>Narrative Writing</b></u><br/><u><b>Analysis</b></u><br/>How does the cultural context shape the text?</p> <p>How does a writer use text features to make his ideas clear?</p> <p>How does analyzing text structure help me understand the information I am reading?</p> <p>How does analyzing text structure help me understand how the plot develops over the course of the text?</p> <p><u><b>Research (short)</b></u><br/>How do I assess the credibility of sources?</p> <p>How is a text influenced by the historical or cultural context of the times?<br/>(*Example: Casey at the Bat, I Know Why the Caged Bird Sings.)</p> | <p><b>Standards</b><br/>8.SL.1, 8.SL.2, 8.SL.3, 8.SL.4, 8.SL.5, 8.SL.6</p> <p><b>Lesson Essential Questions</b><br/><u><b>Conduct Discussions</b></u><br/>How do I effectively participate in a collaborative discussion?</p> <p>How do I evaluate a speaker's claims or argument?</p> <p><u><b>Report Findings</b></u><br/>How do I prepare and effectively address an informative presentation?</p> <p>How do I evaluate the credibility of the media?</p> | <p><b>Standards</b><br/>8.L.1, 8.L.2, 8.L.3, 8.L.4, 8.L.5, 8.L.6</p> <p><b>Lesson Essential Questions</b><br/><u><b>Study and Apply Vocabulary</b></u><br/>How can I use context clues to determine the meaning of an unknown word or phrase?</p> <p>How can I use my knowledge of word parts to determine the meaning of an unknown word or phrase?</p> <p><u><b>Study and Apply Grammar</b></u><br/>How will my word choice / usage affect my reader?</p> <p>How can using a variety of well-developed sentences improve my speaking and writing?</p> |

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|  |  |  |
|--|--|--|
| <b>Research (extended)</b>   |  |  |
| <b>Content Area Connections (H/SS and S/T)</b>   |  |  |
| Describe how a text presents information (e.g., sequentially, comparatively, causally). CC6-8RH/SS5  |  |  |
| Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions. CC6-8 RH/SS 2 |  |  |

| <b>Vocabulary</b>  | <b>Vocabulary</b>                      | <b>Vocabulary</b>  | <b>Vocabulary</b>                |
|--|--|--|----------------------------------|
| Summarizing<br>Author's Purpose<br>-to entertain, to inform, to<br>Persuade, to explain how<br>Text Features<br>Text Structures<br>Cause and effect<br>Central idea / Theme / Main idea<br>Functional document<br>Suspense | Cultural context<br>Historical context | Media ethics<br>Media elements<br>Informative presentation | Word Usage<br>Sentence fragments |

| <b>Assessment</b>                 |   |
|-----------------------------------|---|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

**By the end of this unit, students will be able to...**

| KNOW: | UNDERSTAND: | DO: |
|-------|-------------|-----|
|-------|-------------|-----|

|   |  |   |
|---|--|---|
| <ul style="list-style-type: none"> <li>• Textual evidence/text support</li> <li>• Inference</li> <li>• Author’s decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used)</li> <li>• Informational text (both literary nonfiction and expository/technical texts)</li> <li>• Types of text structures (e.g. sequence/chronological order, classification, definition, process, description, comparison, problem/solution, cause/effect)</li> <li>• Difference between central and supporting ideas in an informational text.</li> <li>• Characteristics of an effective summary for informational texts (e.g., objective vs.subjective)</li> <li>• Cultural context</li> <li>• Historical context</li> <li>• Various text features (e.g., title, author, cover, pictures, captions, maps, chapter headings, information from charts and graphs, illustrations, glossaries, indices)</li> <li>• Author’s roles/purposes (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Author’s strategies for developing viewpoint and purpose (e.g., author’s choices about when and how to develop information; what information to include or exclude)</li> </ul> | <p>Authors of informational texts develop texts that have a central idea is developed over the course of a text through its relationship to supporting elements/ideas/details.</p> <p>Good readers write to make meaning of what they read. They learn to develop effective summaries that are objective and capture the central idea of informational text(s).</p> <p>Good readers analyze the relationships (e.g., connections and distinctions) among events, individuals, ideas/concepts and use that information to comprehend the what, why and how of the information.</p> <p>Authors use text structures and features to chunk and organize the information so readers can deconstruct the text.</p> <p>Good authors use model/example texts to guide them as they compose informative/expository texts.</p> | <ul style="list-style-type: none"> <li>• Identify/cite appropriate text support for inferences about content, concrete ideas and author’s decisions in a text</li> <li>• Identify the text structure in an informational text</li> <li>• Analyze the development of the central idea over the course of an informational text, including its relationship to supporting ideas</li> <li>• Summarize the main ideas objectively in an informational text, capturing the most important parts of the piece</li> <li>• Analyze connections between text features and the text’s purpose/central idea</li> <li>• Analyze connections between author’s choice of text structure and the text’s purpose/central idea</li> <li>• Explain the author’s overall purpose for writing a text</li> <li>• Conduct short research to determine the historical and social context of a text</li> <li>• Write informative/ explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content</li> </ul> |
|---|--|---|

## Unit 3, Grade 8: Poetry

Time Frame:

| <p><b>Key Learning:</b> Poetry allows the musicality of words to contribute to the expression of a writer’s emotions and insights and to evoke a personal response in the reader.</p>  |  |  |   |
|--|--|--|---|
| <p><b>Unit Essential Question:</b> How does poetry compare to prose?</p>   |  |  |   |
| Reading (RL/RI 1-10)   | Writing (W 1-10)   | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
| <p><b>Standards</b><br/>8.R.L.1, 8.R.L.2, 8.R.L.3, 8.R.L.4, 8.R.L.5, 8.R.L.6, 8.R.L.7, 8.R.L.10</p> <p><b>Lesson Essential Questions</b></p> <p>How can paraphrasing help me unlock the meaning of verse?</p> <p>How does the writer develop the theme within the poem?</p> <p>How can an oral performance of poetry enhance interpretation? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written poem.)</p> <p>How does the poem’s form or structure contribute to its meaning? The poet’s choice of words?</p> <p>How do I draw conclusions about the motivation of characters?</p> <p><b>Short Texts</b><br/>Selected texts from Glencoe Unit3</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>8.W.1, 8.W.2, 8.W.4, 8.W.5, 8.W.7,8.W.8, 8.W.9, 8.W.10</p> <p><b>Routine Writing</b><br/>How do I write a response to literature?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does a writer’s style impact the reading of poetry?</p> <p>Why is our interpretation of figurative language important to the understanding of poetry?</p> <p>How do I prepare a character analysis?</p> <p><b>Research (short)</b><br/>How can researching the historical context of a text impact my interpretation?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>8.SL.1, 8.SL.3, 8.SL.4, 8.SL.5, 8.SL.6</p> <p><b>Conduct Discussions</b></p> <p>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How do I evaluate the soundness of the reasoning behind a speaker’s claims?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver an oral response to literature?</p> <p>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>8.L.1, 8.L.2, 8.L.3, 8.L.4, 8.L.5, 8.L.6</p> <p><b>Study and apply vocabulary</b></p> <p>How can I use context clues to determine the meaning of an unknown word?</p> <p>How can I determine the correct definition of a multiple meaning word?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How can I use my word choice / usage to affect my reader or audience?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b></p> <p>Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).</p>  |  |  |   |

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| CC6-8RH/SS6   |   |   |  |
|---|---|---|--|
| <b>Vocabulary:</b><br>Text-to-Self Connections<br>Paraphrasing<br>Drawing Conclusions<br>Sonnet<br>Meter<br>Rhythm                      Rhyme<br>Imagery<br>Alliteration<br>Onomatopoeia<br>Metaphor<br>Motivation<br>Theme | <b>Vocabulary:</b><br>Style<br>Response to Literature<br>Historical Context | <b>Vocabulary:</b><br>Collaborative Discussion<br>Visual Display<br>Oral Response to Literature<br>Debate | <b>Vocabulary:</b><br>Multiple Meaning Words |

| Assessment                        |  |
|-----------------------------------|--|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites,<br>audio clips, etc.) |

**By the end of this unit, students will be able to...**

| KNOW:   | UNDERSTAND:  | DO:  |
|---|--|--|
| <ul style="list-style-type: none"> <li>• Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</li> <li>• Context clues / Multiple meaning words</li> <li>• Connotative / Denotative meanings</li> <li>• Figurative language (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Mood</li> <li>• Tone</li> <li>• Theme(s)</li> <li>• Classical texts (e.g., traditional stories, religious works, myths)</li> <li>• Story patterns (e.g., good vs. evil, quests, repetition)</li> <li>• Archetypes/prototypes</li> <li>• Historical context</li> </ul> | <p>Authors make purposeful choices to achieve an intended effect within text(s).</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p> <p>Good readers can better understand modern literary works when they recognize or make connections to themes, patterns of events, and character types found in classical texts.</p> <p>Good readers and writers write to make meaning of what they read.</p> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Determine the appropriate definition of words that have more than one meaning</li> <li>• Differentiate between literal and non-literal meaning</li> <li>• Identify and use genre-specific terms to explain author’s language choices</li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Explain the impact of specific language choices by the author</li> <li>• Explain how authors use language choices to create an effect (e.g., mood and tone)</li> <li>• Analyze the impact of specific word choice on meaning and tone, including analogies or allusions to other texts</li> <li>• Recognize classical themes, patterns of events, and character types in modern works of fiction</li> <li>• Compare classical and modern use of patterns of events and character types</li> <li>• Compare classical and modern treatments of themes</li> <li>• Write a response to literature</li> </ul> |



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## Unit 6, Grade 8: Drama

Time Frame:

| <b>Key Learning:</b> Though similar to fiction, the genre of drama is specifically written to be enhanced by performance  |   |   |   |
|---|---|---|---|
| <b>Unit Essential Question:</b> How does drama differ from other forms of literary text?  |   |   |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
| <p><b>Standards</b><br/>8.R.L.1, 8.R.L.2, 8.R.L.3, 8.R.L.4, 8.R.L.5, 8.R.L.6, 8.R.L.7, 8.R.L.10</p> <p><b>Lesson Essential Questions</b></p> <p>How does the text structure of a drama compare to poetry or prose, and what is the effect on meaning and style?</p> <p>How are the text features used in a drama different from those used in other genres?</p> <p>How does a dramatic performance compare to the written version? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written work.)</p> <p>How do incidents or lines of dialogue help develop the characters?</p> <p>How does the historical context influence the story?</p> <p>How is the theme developed over the course of the text?</p> <p>How does the author develop and contrast the points of views of different characters? What is the effect of the contrast?</p> <p>Why is our interpretation of figurative language important to our understanding of literature?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 6</p> | <p><b>Standards</b><br/>8.W.1, 8.W.2, 8.W.4, 8.W.5, 8.W.7,8.W.8, 8.W.9, 8.W.10</p> <p><b>Routine Writing</b><br/>How do I effectively use text support in short essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p>How do I write an expository essay?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does analyzing the plot help me understand the actions of the characters?</p> <p>How does interpretation impact performance?</p> <p><b>Research (short)</b><br/>How can researching the historical context of a text impact my interpretation?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>8.SL.1, 8.SL.3</p> <p><b>Conduct Discussions</b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How does active listening help me evaluate a speaker’s reasoning?</p> <p><b>Report Findings</b></p> | <p><b>Standards</b><br/>8.L.1, 8.L.2, 8.L.3, 8.L.4, 8.L.5, 8.L.6</p> <p><b>Study and apply vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word?</p> <p>How does understanding the origin of a word expand my vocabulary?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How can I use my word choice / usage to affect my reader or audience?</p> |

|   |  |                    |   |
|---|--|--------------------|---|
| <b>Extended Text(s)</b>   |  |                    |   |
| <b>Content Area Connections (H/SS and S/T)</b>  |  |                    |   |
| Students will research the historical context of a classical drama and determine themes that are present in more contemporary literature. |  |                    |   |
| <b>Vocabulary:</b><br>Voice<br>Conflict<br>Act<br>Scene<br>Stage Directions<br>Speaker  | <b>Vocabulary:</b><br>Expository<br>Historical Context | <b>Vocabulary:</b> | <b>Vocabulary:</b><br>Context Clues<br>Word Origins |

|                                   |   |
|-----------------------------------|---|
| <b>Assessment</b>                 |   |
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

**By the end of this unit, students will be able to...**

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|

|  |  |  |
|--|--|--|
| <p><u>Story Elements</u></p> <ul style="list-style-type: none"> <li>• Plot (e.g., rising action, falling action, flashback, foreshadowing, climax/ turning point, resolution)</li> <li>• Episodes</li> <li>• <u>Conflicts</u> (man vs. man, man vs. nature, etc.)</li> <li>• Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero/villain)</li> <li>• Setting (time, place, context)</li> <li>• Dialogue (e.g., direct, indirect)</li> <li>• Mood and tone</li> </ul> <p><u>Drama Elements</u></p> <ul style="list-style-type: none"> <li>• Acts</li> <li>• Scenes</li> <li>• Stage directions</li> </ul> <p>Connotative / Denotative meaning</p> <p>Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</p> <p>Figurative language (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</p> <p>Text structures (e.g., sentence, chapter, scene, stanza)</p> <p>Patterns of organization (e.g., sequence/chronological order, comparison, problem/ solution, simple cause/effect, conflict/resolution)</p> | <p>Authors choose dialogue and incidents for stories and dramas to develop rich literary texts that work together to develop a theme.</p> <p>Good readers understand how characters, settings and events in literary texts are interrelated.</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Identify and use genre-specific terms to explain author’s language choices</li> <li>• Differentiate between literal and non-literal meaning</li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Explain how historical context influences a story</li> <li>• Analyze the impact of specific word choice on meaning and tone, including analogies or allusions to other texts</li> <li>• Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision</li> <li>• Analyze the impact of specific word choice on meaning and tone, including analogies or allusions to other texts</li> <li>• Compare the relationship between form/structure and meaning in two or more texts</li> <li>• Compare classical and modern treatments of themes</li> <li>• Write an expository essay</li> </ul> |
|--|--|--|

# Grade 9

## Reading Standards

| Unit              | RL 1 | RI 1 | RL 2 | RI 2 | RL 3 | RI 3 | RL 4 | RI 4 | RL 5 | RI 5 | RL 6 | RI 6 | RL 7 | RI 7 | RL 8 | RI 8 | RL 9 | RI 9 |
|-------------------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 1-The Short Story | X    | X    | X    | X    | X    |      | X    |      | X    |      |      |      |      |      | N/A  |      |      |      |
| 2-Nonfiction      | X    | X    | X    | X    | X    | X    |      | X    | X    | X    |      | X    |      | X    | N/A  | X    |      | X    |
| 3-Poetry          | X    |      | X    |      |      |      | X    |      | X    |      |      |      | X    |      | N/A  |      |      |      |
| 4-Drama           | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | N/A  |      | X    |      |

|       |       | Writing Standards |    |    |    |    |    |    |    |    |     | Speaking/Listening |     |     |     |     |     | Language |    |    |    |
|-------|-------|-------------------|----|----|----|----|----|----|----|----|-----|--------------------|-----|-----|-----|-----|-----|----------|----|----|----|
| RL 10 | RI 10 | W1                | W2 | W3 | W4 | W5 | W6 | W7 | W8 | W9 | W10 | SL1                | SL2 | SL3 | SL4 | SL5 | SL6 | L1       | L2 | L3 | L4 |
| X     | X     | X                 | X  | X  |    |    |    | X  | X  | X  | X   | X                  | X   |     | X   |     |     | X        | X  |    | X  |
| X     | X     | X                 | X  | X  | X  | X  |    | X  | X  | X  | X   | X                  | X   | X   | X   | X   | X   | X        | X  | X  | X  |
| X     |       | X                 | X  |    | X  | X  |    | X  | X  | X  | X   | X                  |     | X   | X   | X   | X   | X        | X  | X  | X  |
| X     |       | X                 | X  |    | X  | X  | X  | X  | X  | X  | X   | X                  |     | X   | X   | X   | X   | X        | X  | X  | X  |

**L5 L6**

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X X  
X X  
X X  
X X



# *Author's Style*



# What is *STYLE* ?

- Every author has his or her own **style** – that is, each author uses literary devices, tone, and mood in a particular way that makes his or her writing recognizable.
- When you read several books by the same author, you become accustomed to the author's style of writing and sometimes you look for authors with a similar style.



# Author's Style

- Author's style is the way he or she uses words to make ideas come alive on the page.
- Author's Style Techniques:

Word Choice

Dialogue

Tone

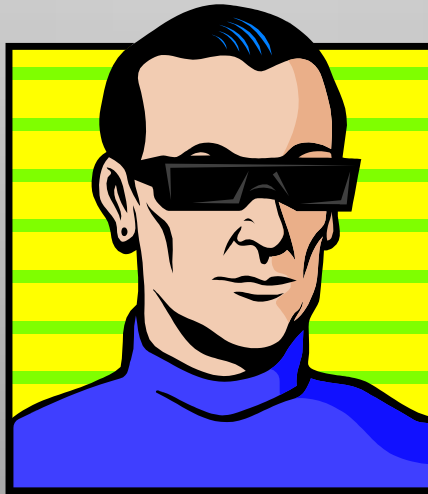
Mood

Sensory Language



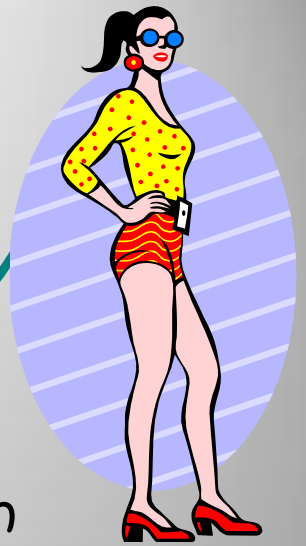
# Author's Style - Word Choice

- Author can use formal or informal words
- Informal: Jason's friends dissed him.
- Formal: Jason's friends ignored him.



# Author's Style

## Formal vs. Informal



### Formal:

Dear Sir,

After examining your job description, I feel I am an excellent candidate. I have many years of experience performing these specific duties. My résumé is attached. Please read it over at your convenience and contact me if you have questions.

Sincerely,  
Andrew Meyer

### Informal:

Hey, Sara! What's going on tonight? Call me before you guys leave, okay?  
--Beth

# Author's Style - Sentence Length

- Sentence lengths can vary.
- Janice went to the store. She bought a scarf.
- Janice went to the department store, where she bought a woolen scarf.



# Author's Style - Dialogue

- Shows the reader how characters speak and can show the character's background.
- "I flipped right outta the wagon after he jammed his foot on the brakes."
- "I am confident the hours he spent sailing the yacht enabled him to pass the exam."



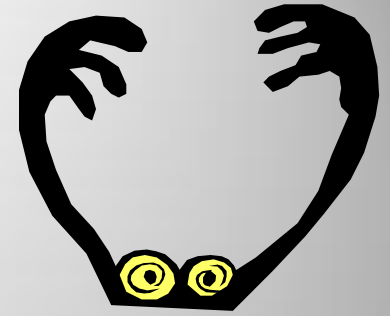
# Author's Style - Tone

- Tone tells what the author's attitude toward the subject is.
- Formal language creates a serious tone.
- Informal language creates a light-hearted tone.
- Tarantulas lurk in hidden places in the desert.
- Beware of creepy crawlers in the desert.
- Setting can help create tone.





# Tone Example



*The girls were playing in the pond, splashing each other and trying to catch fish with their hands. They were having fun, but kept looking over their shoulders at the looming forest. The long grass of the field kept moving and they sort of felt like they were being watched... About a half hour passed and still the girls kept checking the field for movements. It seemed like a pair of dark eyes was on them. They even considered going back inside, but that would mean homework time. So they continued splashing, but with caution now. Their eyes hardly left the field.*

The **tone** of this passage is ominous, suggesting a little bit of fear or foreboding. Words like "caution, dark, and looming" lead readers to the tone.

# tone example



Finally, one of the girls pointed to the grass and giggled. "Meow!" A cat sat on the edge of the field and licked its paw. They did indeed have company. The girls ran over to the cat and pet his belly. They laughed and the cat sauntered contently back to the field.

The tone of this passage is happy/contentment as there was a successful, happy resolution to the problem. Also, words like giggled and laughed give us clues about the tone.

# Author's Style - Mood

- Mood is the atmosphere or feeling that the author creates in the story.
- Maria wore a black veil to cover her tears.
- The child giggled as she danced around.



# MOOD EXAMPLE

During the holidays, my mother's house glittered with decorations and hummed with preparations. We ate cookies and drank cider while we helped her wrap bright packages and trim the tree. We felt warm and excited, listening to Christmas carols and even singing along sometimes. We would tease each other about our terrible voices and then sing even louder.

**Mood:** Content, happy. How do we know? Words like "warm, excited, glittered" are used by the author.



# MOOD EXAMPLE

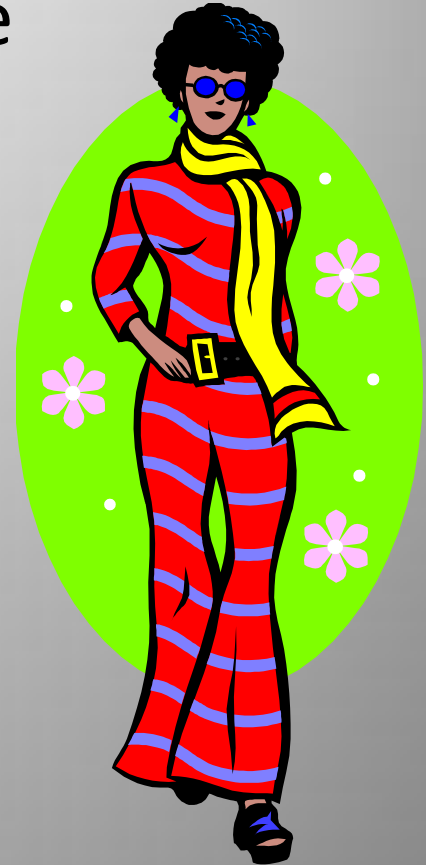
After New Year's the time came to put all the decorations away and settle in for the long, cold winter. The house seemed to sigh as we boxed up its finery. The tree was dry and brittle, and now waited forlornly by the side of the road to be picked up.

**Mood:** Dreary, depressed. How do we know? "cold, sigh, brittle, forlornly"



# Author's Style - Sensory Language

- Sensory Language appeals to the five senses and creates a certain style.
- The breeze tossed her golden curls around her head, while the fragrant blossoms entwined in her hair quivered and bounced.



# Author's Style - Sensory Language



- Sight words – words that make the reader see what the author sees. i.e. colors, movements, shapes, appearance
- Sound words – words that make the reader hear what the author hears. i.e. piercing, rowdy, racket, whisper, mutter, laugh, scream, cry
- Taste words – words that make the reader taste what the author tastes. i.e. bitter, tangy, hot, sweet
- Smell words – words that make the reader smell what the author smells. i.e. fresh, moldy, putrid, sweet
- Touch words – words that make the reader feel what the author feels. i.e. damp, cold, fuzzy, sharp, smooth, sticky

# Style



- There may be as many styles as there are writers. Think about your favorite authors? Why do you like their books? Is it because of their style of writing? . . . And if so, how would you describe their style of writing?



# 1. Know-Understand-Do Organizer

Date: Fall 2012

Course/Subject: ELA

Team: Grade 9

Topic: Short Fiction / Glencoe Unit 1

School/District: Positive Outcomes

Which standards are students learning in this unit?

## Common Core State Standards Addressed

### Reading

**CC.9.R.L.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.9.R.I.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.9.R.L.2:** Determine a theme or central idea of a text and analyze in details 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.

**CC.9.R.I.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.

**CC.9.R.L.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.

**CC.9.R.L.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).

**CC.9.R.L.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.

**\*CC.9.R.L.10:** By the end of the year, 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.

**\*CC.9.R.I.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. 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.

### Writing

**CC.9.W.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CC.9.W.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.

**CC.9.W.3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**CC.9.W.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.

**CC.9.W.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

**CC.9.W.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”).

**\*CC.9.W.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 discipline-specific tasks, purposes, and audiences.

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## **Speaking and Listening**

**CC.9.SL.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.

**CC.9.SL.2:** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**CC.9.SL.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**CC.9.SL.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**

**CC.9.L.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

**CC.9.L.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly.

**CC.9.L.4:** 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. 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).

**CC.9.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations

**CC.9.L.6:** Acquire and use accurately grade-appropriate 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.

*\*in all units*

.....

.....

| KNOW:   | UNDERSTAND:   | DO:   |
|---|---|---|
| <ul style="list-style-type: none"> <li>• Literary analysis</li> <li>• Textual evidence/text support</li> <li>• Author's decisions (e.g., word choice, point of view (persona /narrator), literary elements, tone, style, symbol)</li> <li>• Central/main idea</li> <li>• <u>Story Elements</u> <ul style="list-style-type: none"> <li>-Plot (e.g., suspense, rising action, falling action, flashback, foreshadowing, climax/turning point, resolution, denouement)</li> <li>-Conflict (e.g., man vs. man, man vs. nature, etc.)</li> <li>-Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero /villain, foil, archetype)</li> <li>-Setting (time, place, context)</li> <li>-Dialogue (e.g. direct, indirect)</li> <li>-Theme</li> </ul> </li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions, irony)</li> <li>• Author's Choices <ul style="list-style-type: none"> <li>• Patterns of organization (e.g., sequence, chronological order, description, comparison, problem/solution, simple cause/effect, conflict/resolution)</li> <li>• Ordering events (e.g., parallel plots)</li> <li>• Manipulating time (e.g., pacing, flashbacks)</li> </ul> </li> <li>• Elements of style (e.g., tone, word choice, (diction), sentence structure)</li> <li>• Mood and tone (e.g., mystery/suspense, tension, surprise)</li> <li>• Informative/explanatory writing</li> <li>• Topic/Thesis</li> <li>• Objective tone</li> <li>• Essay (as a form of writing)</li> <li>• Effective conclusion that moves beyond summary (e.g., reinforcing the importance of the information, raising related issues and/or generating a hypothesis)</li> </ul> | <p>Good readers use strong textual evidence, connections to their own lives, and their background knowledge to make inferences about what they read and to draw conclusions.</p> <p>Authors of literary texts include details that help the reader analyze how the theme or central ideas develop, emerge, and are shaped and refined.</p> <p>Authors make purposeful choices to achieve an intended effect within a text (e.g., how to structure a text, order events within it, and manipulate time).</p> <p>Good authors of informative/ explanatory writing develop texts that examine a topic and convey ideas and information clearly and effectively.</p> <p>Good readers and writers write to make meaning of what they read.</p> | <ul style="list-style-type: none"> <li>• Make, test and revise predictions as they read</li> <li>• Analyze what text says explicitly as well as inferentially and cite textual evidence to support that analysis</li> <li>• Analyze connections between self and literary themes and characters</li> <li>• 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</li> <li>• Compare two or more texts, analyzing theme</li> <li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</li> <li>• Analyze how specific language choices have a cumulative effect on meaning and tone in literary text</li> <li>• 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.</li> <li>• 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 by <ul style="list-style-type: none"> <li>-engaging the reader with an introduction/hook that presents the topic</li> <li>-introducing the topic and /or generating a thesis when appropriate</li> <li>-organizing complex ideas, concepts, and information making important connections and distinctions</li> <li>-addressing the needs of the audience</li> <li>-developing topic with well-chosen, relevant and sufficient facts, definitions, concrete details, quotations or other information and examples appropriate to the audience's knowledge of the topic</li> <li>-using appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts</li> <li>-using precise language and domain-specific vocabulary to manage the complexity of the topic</li> <li>-establishing and maintaining a formal style and objective tone while attending to the norms and conventions of the discipline</li> </ul> </li> </ul> |

# Unit 1, Grade 9: The Short Story

Time Frame: 4 weeks

**Key Learning:** To successfully analyze literature, one must recognize that an author controls what the reader knows through the choices s/he makes about characters or narrators, what the reader knows, and when and how the reader gets information.

**Unit Essential Question:** How does an author use his/her craft to influence my interpretation of a text?

| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)   |
|---|---|--|--|
| <p><b>Standards</b><br/>9R.L.1, 9R.I.1, 9.R.L.2,9.R.I.2,9.R.L.3,9.R.L.4,9.R.L.5, 9.R.L.10, 9.R.I.10</p> <p><b>Primary Lesson Essential Questions</b></p> <p>How do I unlock the meaning of a difficult text?</p> <p>How does the author’s style affect how I read or interpret a text?</p> <p>How do authors use characters to develop the themes or central ideas of a story?</p> <p>How can researching the life and times of an author help me understand his point of view?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>9.W.1, 9.W.2, 9.W.3, 9.W.7, 9.W.8, 9.W.9, 9.W.10</p> <p><b>Secondary Lesson Essential Questions</b></p> <p><b>Routine Writing</b><br/>How can I effectively use text support in short essays or constructed responses?</p> <p><b>Narrative Writing</b><br/>How do I structure a text (e.g. pacing, flashbacks) to create a desired effect on the reader (e.g. sense of mystery, suspense, etc.)?</p> <p><b>Analysis</b><br/>How does writing a literary analysis contribute to my interpretation of a text?</p> <p>How does a writer use details to develop and refine the theme or central idea?</p> <p><b>Research (short)</b><br/>How can researching the life and times of an author help me understand his message?</p> <p>How do I assess the credibility of sources?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>9.SL.1, 9.SL.2, 9.SL.4</p> <p><b>Secondary Lesson Essential Questions</b></p> <p><b>Conduct Discussions</b><br/>How can setting rules contribute to an effective collaborative discussion?</p> <p><b>Report Findings</b><br/>How do I effectively address an audience?</p> <p>How do I evaluate a speaker’s point of view?</p> | <p><b>Standards</b><br/>9.L.1, 9.L.4, 9.L.5, 9.L.6</p> <p><b>Secondary Lesson Essential Questions</b></p> <p><b>Study and Apply Vocabulary</b><br/>How can I use context to determine the meaning of a multiple meaning word?</p> <p>How does academic vocabulary differ from everyday vocabulary?</p> <p><b>Study and Apply Grammar</b><br/>How do I use conventions of Standard English to add variety and interest to my writing or speaking?</p> |

**Content Area Connections (H/SS and S/T)**

In this unit, students research the life and times of an author, making connections between the influences of his/her life and the resulting works. They also have a lesson on reliable internet sources.

| Vocabulary   | Vocabulary                          | Vocabulary   | Vocabulary  |
|--|-------------------------------------|--|---|
| Paraphrasing<br>Summarizing<br>Theme / Main Idea / Central Idea<br>Protagonist / antagonist ( <i>character roles</i> )<br>Conflict ( <i>e.g., man vs. man, man vs. nature, etc.</i> )<br>Style<br>Suspense      Flashback<br>Symbol        Irony<br>Mood            Tone<br>Dialogue | Voice<br>Literary analysis<br>Essay | Salient points<br>Eye contact<br>Volume<br>Point of view | Context<br>Multiple meanings<br>Academic vocabulary<br>Run-on sentences<br>Sentence combining<br>homonyms / homophones<br>misplaced modifiers |

**Assessment**

| Formative  | Summative                       |
|--|---------------------------------|
| Assessment Prompts<br><u>Unlocking the Meaning of Difficult Text</u><br>AP #1 topic: How does paraphrasing differ from summarizing? From making a direct quote?<br>AP #2 topic: Write a summary of a difficult text.<br>AP #3 topic: Pair Share: How does paraphrasing help us unlock the meaning of a difficult text?<br><u>Author's Style</u><br>AP #1 topic: Define author's style.<br>AP #2 topic: Describe an author's writing style. (Teacher's choice)<br>AP #3 topic: Describe an author's writing style. (Student's choice)<br><u>Theme</u><br>AP #1 topic: Define theme.<br>AP #2 topic: How did the characters in the story help develop the theme?<br>AP #3 topic: How did the author develop the theme throughout this story?<br><u>Short Research</u><br>AP #1 topic: Sort: Credible or Not? Students discuss and sort the credibility of sources under the headings of Credible / Not Credible.<br>AP #2 topic: From the graphic organizer, write a brief biography of your chosen author, listing at least 2 reliable sources.<br>AP #3 topic: Write about the cause and effect correlation between the life and times of an author and the writing s/he produces. | Culminating Activity (attached) |

|  |  |
|--|--|
|  |  |
|--|--|

## Culminating Activity

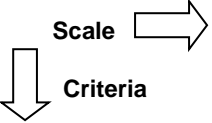
(Activity that students will do with the unit's concepts and skills to demonstrate mastery.)

### Unit Topic: The Short Story

|  |   |
|--|---|
| Title/Concept                                    | PowerPoint Presentation, Short Film, or Oral Presentation with Visual Aids  |
| Culminating Activity Essential Question          | How does an author use his/her craft to influence my interpretation of a text?  |
| Paragraph Description                            | Students will research and report on the impact of the life and times of an author on his writing style and theme or central message. The report can be in the form of a PowerPoint presentation, a short video, or an oral report with visual aids. The presentation is to express the connection between the author's life and the stories, essays or songs he/she produced. Excerpts from the biography and the author's works should be included as evidence of major points being presented. Essential academic vocabulary from the unit should also be utilized within the presentation. This project can be completed individually or with a partner. The attached rubric will be used for both peer and teacher evaluation of the presentation. |
| Mini-Lesson<br>(Quick lesson prior to activity.) | Students will evaluate a sample project utilizing the established rubric.   |
| Time (In Days)                                   | 4 – 5 Days  |
| Steps or Task Analysis<br>(Details of activity.) | Students will... <ol style="list-style-type: none"> <li>1) Read a <u>minimum</u> of three sources (a biography of the author and two short stories, essays, poems or songs written by the author).</li> <li>2) Choose at least three connections between the author's life and the author's works.</li> <li>3) Cite several examples for each of the three connections.</li> <li>4) Write the presentation in one of the approved formats. Then, proof-read and revise.</li> <li>5) Rehearse the presentation, paying attention to audience and speaker's voice.</li> <li>6) If applicable, film the presentation. View and decide if you need to retake.</li> </ol>  |
| Summarize/Share                                  | Present your project to the class/school. Complete a self-evaluation.   |
| Differentiation                                  | This project includes 3 choices. Other formats may be approved by the teacher as long as the  |

|                       |  |
|-----------------------|--|
|                       | essential question is addressed.   |
| Revise/Review         | The presentation will be evaluated by peers and the teacher using the attached rubric. If you wish to revise the content after your presentation, you may choose to do so in written form. |
| Resources & Materials | Flip cameras, Microsoft PowerPoint, Microsoft Publisher, short stories, biographies, props, etc.   |

## Rubric for Culminating Activity

|  | 4   | 3  | 2   | 1  |
|---|---|--|---|--|
| <b>Requirements</b>   | All requirements are met and exceeded.  | All requirements are met.  | One requirement was not completely met.   | More than one requirement was not completely met.  |
| <b>Content</b>  | Covers topic in-depth with details and examples. Subject knowledge is excellent. Uses essential vocabulary appropriately. | Includes essential knowledge about the topic. Subject knowledge appears to be good. Uses essential vocabulary. | Includes essential information about the topic but there are 1-2 factual errors. Uses essential vocabulary ineffectively. | Content is minimal OR there are several factual errors. Does not use essential vocabulary. |
| <b>Textual Evidence</b>   | Product provides specific textual evidence from resources to support opinion.   | Product provides some textual evidence from resources to support opinion                                       | Product provides very little textual evidence from resources to support opinion   | Product provides no textual evidence from resources to support opinion                     |
| <b>Organization</b>   | Content is well organized using headings or bulleted lists to group related material.                                     | Uses headings or bulleted lists to organize, but the overall organization of topics appears flawed.            | Content is logically organized for the most part.   | There was no clear or logical organizational structure, just lots of facts.                |

|                   |  |   |   |  |
|-------------------|--|---|---|--|
| <b>Technology</b> | Makes excellent use of font, color, graphics, effect, etc., to enhance the presentation. | Makes good use of font, color, graphics, effect, etc., to enhance the presentation. | Makes use of font, color, graphics, effects, etc. - occasionally these detract from the presentation content. | Use of font, color, graphics, effects etc. but these often distract from the presentation content. |
| <b>Mechanics</b>  | Very few misspellings or grammatical errors.   | Five or less misspellings or grammatical errors.                                    | Six misspellings or grammatical errors.   | More than six misspellings or grammatical errors.  |



**Acquisition Lesson Plan: Unlocking the Meaning of Difficult Text**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Unlocking the Meaning of Difficult Text**

|   |   |
|---|---|
| <b>Unit Essential Question:</b> How does an author use his/her craft to influence my interpretation of a text?  |   |
| <b>Lesson Essential Question:</b> How do I unlock the meaning of a difficult passage?   |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> How does paraphrasing differ from summarizing? From making a direct quote?<br><br><b>AP #2 topic:</b> Write a summary of a difficult text.<br><br><b>AP #3 topic:</b> Pair Share: How does paraphrasing help us unlock the meaning of a difficult text? |   |
| <b>Close Reading Text:</b> Edgar Allan Poe's <i>The Cask of Amontillado</i>   | <b>Tier 2 Words Addressed:</b>                                |
| <b>Activating Strategy:</b> <i>What Does That Mean?</i> Students work with a partner to paraphrase a famous quote. Give each pair a card that contains a famous quote. Allow a few minutes to paraphrase the quote. Share with another group. Repeat as time allows. (Quotes attached.)                       | <i>Paraphrase</i><br><br><i>Summarize</i><br><br><i>Quote</i> |
| <b>Teaching Strategies:</b> Read and Say Something, Pair Share  |   |
| <b>Graphic Organizer Used:</b> Story Map  |   |
| <b>Materials Needed:</b> Computers with internet access , <i>The Cask of Amontillado</i> by Edgar Allan Poe,  |   |

**Instructional Plan:**

**Instructional Chunk #1**

Note that computers and internet access are necessary for this lesson. Pairs of students complete the Paraphrase Craze lesson found at <http://www.beaconlearningcenter.com/WebLessons/ParaphraseCraze/default.htm>

The web lesson is aimed at improving expository writing and compares paraphrasing to summarizing and quoting. This lesson serves as an introduction to using text support in routine writing, to unlock the meaning of difficult text, and to include sources in research.

**Assessment Prompt #1:** Routine Writing: How is paraphrasing different from summarizing? How is paraphrasing different from a direct quote?

**Instructional Chunk #2**

Have students partner read *The Cask of Amontillado* by Edgar Allan Poe using the Read and Say Something strategy. Students should read a chunk of text, stop, and paraphrase the section with the partner. After reading, they should complete a basic story map.

**Assessment Prompt #2:** Using your completed story map, write a summary of *The Cask of Amontillado* by Edgar Allan Poe.

**Instructional Chunk #3:** In Other Words (attached) Paraphrase selected quotes from *The Cask of Amontillado*. Give each student (or pair of students) a quote from the short story to (mentally) paraphrase. When ready, have students stand and Give One / Get One. One student reads his quote to another student. Together, they must agree on what it means. Then, the second student reads *his* quote. Again, they must agree on what it means. The two then switch quotes and, on signal, find a new partner.

**Assessment Prompt #3:** Pair Share: How does paraphrasing help us unlock the meaning of a difficult text?

**Summarizing Strategy:** In writing, reflect on the Essential Question for this lesson: How do I unlock the meaning of a difficult passage? Think about what we did in class to help us understand the Edgar Allan Poe text that we read.

**Assignment:** Read *The Interlopers* by Saki. Complete a story map. Then, write an effective summary of the story. Be ready to discuss the processes you used to unlock the meaning of this text.

**Activating Strategy Cards: EATS Lesson #1 – Paraphrasing Famous Quotes**

|   |   |   |  |
|---|---|---|--|
| <p><i>Don't go around saying the world owes you a living; the world owes you nothing; it was here first.</i><br/>- Mark Twain</p>   | <p><i>Nothing so needs reforming as other people's habits.</i><br/>- Mark Twain</p>   | <p><i>Always forgive your enemies - nothing annoys them so much.</i><br/>- Oscar Wilde</p>  | <p><i>The only thing necessary for evil to triumph is for enough good men to do nothing.</i><br/>- Edmund Burke</p>  |
| <p><i>I have tried to know absolutely nothing about a great many things, and I have succeeded fairly well.</i><br/>- Robert Benchley</p>  | <p><i>Drawing on my fine command of the English language, I said nothing.</i><br/>- Robert Benchley</p>                             | <p><i>A rich man is nothing but a poor man with money.</i><br/>- W. C. Fields</p>   | <p><i>There is nothing more depressing, than having everything, and still feeling sad.</i><br/>- Janet Jackson</p>   |
| <p><i>Nothing is as good for the soul as a marshmallow roast.</i><br/>- Jonathan Lockwood Huie</p>  | <p><i>A fashion is nothing but an induced epidemic.</i><br/>- George Bernard Shaw</p>   | <p><i>To avoid criticism, do nothing, say nothing, and be nothing.</i><br/>- Elbert Hubbard</p>   | <p><i>There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle.</i><br/>- Albert Einstein</p>                      |
| <p><i>Don't underestimate the value of Doing Nothing, of just going along, listening to all the things you can't hear, and not bothering.</i><br/>- A. A. Milne (Winnie-The-Pooh)</p> | <p><i>Blessed is the man who, having nothing to say, abstains from giving us wordy evidence of the fact.</i><br/>- George Eliot</p> | <p><i>Nothing strengthens authority so much as silence.</i><br/>- Leonardo da Vinci</p>   | <p><i>Happiness is nothing more than good health and a bad memory.</i><br/>- Albert Schweitzer</p>   |
| <p><i>It is sad but unfortunately true that man learns nothing from history.</i><br/>- Carl Jung</p>  | <p><i>Nothing in life is to be feared. It is only to be understood.</i><br/>- Marie Curie</p>                                       | <p><i>Being unwanted, unloved, uncared for, forgotten by everybody, I think that is a much greater hunger, a much greater poverty than the person who has nothing to eat.</i><br/>- Mother Teresa</p> | <p><i>Believe nothing, no matter where you read it, or who said it, no matter if I have said it, unless it agrees with your own reason and your own common sense.</i><br/>- The Buddha</p> |

In Other Words: The Cask of Amontillado

Quote:

*It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend.*

In Other Words:

Quote:

*His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a gesticulation I did not understand.*

In Other Words:

Quote:

*It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.*

In Other Words:

Quote:

*[...] but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vintages myself [...].*

In Other Words:

Quote:

*He turned towards me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.*

In Other Words:

Quote:

*In painting and gemmary, Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere.*

In Other Words:

Quote:

*The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells.*

In Other Words:

Quote:

*A moment more and I had fettered him to the granite.*

In Other Words:

Quote:

*For the half of a century no mortal has disturbed them.*

In Other Words:

**Acquisition Lesson Plan: Author's Style**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Author's Style**

|   |  |
|---|--|
| <b>Unit Essential Question:</b> How does an author use his/her craft to influence my interpretation of a text?  |  |
| <b>Lesson Essential Question:</b><br><br>How does the author's style affect how I read or interpret a text?   |  |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Define author's style.<br><br><b>AP #2 topic:</b> Describe an author's writing style. (Teacher's choice)<br><br><b>AP #3 topic:</b> Describe an author's writing style. (Student's choice)  |  |
| <b>Close Reading Text:</b> <i>The Most Dangerous Game</i>   | <b>Tier 2 Words Addressed:</b>   |
| <p><b>Activating Strategy:</b> Describe your style in 3 words or less.</p> <p>After students have been given a chance to describe their <i>personal</i> style, introduce <b>author's style</b> .....</p> <p>Style in literature is the literary element that describes the ways that the author uses words — the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the text. Style describes how the author describes events, objects, and ideas.</p> <p>One easy way to understand literary style is to think about fashion styles. Clothes can be formal and dressy, informal and casual, preppy, athletic, and so forth. Literary style is like the clothes that a text puts on. By analogy, the information underneath is like the person's body, and the specific words, structures, and arrangements that are used are like the clothes. Just as we can dress one person in several different fashions, we can dress a single message in several different literary styles:</p> | <p>Author's style</p> <p>Word choice</p> <p>Suspense</p> <p>Mood</p> <p>Tone</p> <p>Dialogue</p> <p>Flashback</p> <p>Symbolism</p> <p>Sensory language</p> |



**Original**

"No sich uh thing!" Tea Cake retorted. (Zora Neale Hurston. Their Eyes Were Watching God. Urbana: U of Illinois P, 1978, p. 205.)

**Informal**

"Nothing like that ever happened," Tea Cake replied.

**Formal**

"With great fortune, that happenstance did not become a reality," Tea Cake stated.

**Journalistic, after Ernest Hemingway**

"It did not happen," Tea Cake said.

**Archaic, after Nathaniel Hawthorne**

"Verily, it was a circumstance, to be noted, that appeared not to so much have been a reality as to have evolved as a thing that had not yet come to be," Tea Cake impelled.

The style that an author uses influences how we interpret the facts that are presented. Wording and phrasing can tell us about emotions in the scene, the setting, and characters. If you're still not convinced, consider the differences between the following sentences:

He's passed away.

He's sleeping with the fishes.

He died.

He's gone to meet his Maker.

He kicked the bucket.

The version of that sentence that a writer chooses tells us a lot about the situation, the speaker, and the person being spoken to (the audience). ~ReadWriteThink.org

**Teaching Strategies:**

**Graphic Organizer Used:** Foldable, Author's Style Graphic Organizer

**Materials Needed:** Glencoe Grade 9 Unit 1, Author's Style PowerPoint

**Instructional Plan:**

**Instructional Chunk #1:** Students view the What is Author's Style? PowerPoint and take notes on a foldable labeled with the terms tone, mood, dialogue, word choice, and sensory language.

**Assessment Prompt #1:** Illustrate a definition of author's style.

**Instructional Chunk #2:** Model completing the Author's Style graphic organizer using *The Cask of Amontillado*. Model describing the author's style.

Have students read *The Most Dangerous Game* and complete the same graphic organizer with a partner.

**Assessment Prompt #2:** Using your completed graphic organizer, describe the writing style of Richard Connell.

**Instructional Chunk #3:** Read *The Lady, or the Tiger* or *Blues Ain't No Mockin Bird*. Complete the graphic organizer.

**Assessment Prompt #3:** Using your completed graphic organizer, describe the writing style of the author of your chosen short story.

**Summarizing Strategy:** Answer the essential question: How does the author's style affect how I read or interpret a text? Use examples from some of the short stories that we have read in your response.

**Assignment:** Think about one of your favorite authors. What is it about his/her style that appeals to you? Write an essay that explains your point of view.

*foldable*

**Author's Style**

Mood

Tone

Dialogue

Word Choice

Sensory Language

Title:

Author:

*Examples*

|                  |  |
|------------------|--|
| Mood             |  |
| Tone             |  |
| Dialogue         |  |
| Word Choice      |  |
| Sensory Language |  |

**Acquisition Lesson Plan: Theme**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Theme**

|   |   |
|---|---|
| <b>Unit Essential Question:</b> How does an author use his/her craft to influence my interpretation of a text?  |   |
| <b>Lesson Essential Question:</b> How do authors use characters to develop the themes or central ideas of a story?  |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Define theme.<br><br><b>AP #2 topic:</b> How did the characters in the story help develop the theme?<br><br><b>AP #3 topic:</b> How did the author develop the theme throughout this story? |   |
| <b>Close Reading Text:</b> <i>Rules of the Game</i> by Amy Tan  | <b>Tier 2 Words Addressed:</b><br><br><i>Theme</i><br><br><i>Central Idea</i><br><br><i>Conflict</i><br><br><i>Antagonist / Protagonist</i> |
| <b>Activating Strategy:</b> Students work in small groups to match the theme to the summary of a story (copy attached). This leads into creating a working definition of theme.   |   |
| <b>Teaching Strategies:</b> Think-Pair-Write (Think-Discuss w/a partner-Write a response)   |   |

**Graphic Organizer Used:** Frayer Model, Theme Chart

**Materials Needed:** Theme / Summary Match (Activating Strategy)

**Instructional Plan:**

**Instructional Chunk #1:** Use a Frayer Model to create a working definition of theme and to generate a list of common theme subjects.  
(Completed Frayer model attached)

**Assessment Prompt #1:** Using the generated list of common theme subjects, write a complete sentence that would express a point of view about the subject. *Example: Underestimating the power of nature can ruin your chances of survival.*

**Instructional Chunk #2:** Read *Rules of the Game* by Amy Tan as a class and complete the Theme Chart graphic organizer together.

**Assessment Prompt #2:** Think-Pair-Write: How did the characters in the story help develop the theme?

**Instructional Chunk #3:** With a partner, read *The Gift of the Magi* by O Henry. Complete the Theme Chart graphic organizer.

**Assessment Prompt #3:** How did the author develop the theme throughout this story?

**Summarizing Strategy:** Pair Share: How do authors use characters to develop the themes or central ideas of a story?

**Assignment:** Choose a common theme and write a short narrative that expresses this theme. Consider writing about a simple event that you have experienced in your own life (a memoir) that could illustrate a theme such as the importance of friendship or of not giving up. Use what you have learned about style to create your own voice as you write.

**Theme/Summary Match-p1**

**Directions:** Cut apart these themes and match them to the appropriate summary.

*Theme: You can never bury your past.*

*Theme: Friends can be the key to survival.*

*Theme: Newcomers in strange environments can face great risks.*

*Theme: People can change a lot over time.*

*Theme: An ordinary life can change completely in just a moment.*

*Theme: Differences in abilities don't have to limit people.*

*Theme: Things are not always as they appear.*

**Theme/Summary Match-p2**

*\*Match the appropriate theme to each summary.*

**A. Black Rabbit Summer, Kevin Brooks**

Thoughtful Pete, tough Pauly, twins Eric and Nicole, strange Raymond: As kids they were tight; now they've grown up--and apart. They agree to get together one last time, but past hurts and personal histories soon surface, and the party's over. The group splinters off into the night. Days later, a girl goes missing. Who is the prime suspect in her disappearance? It's one of the old gang. Pete doesn't know what to believe. Could one of his childhood friends really be a cold-blooded killer?

**B. Cirque Du Freak: A Living Nightmare, Darren Shan**

Darren Shan is just an ordinary schoolboy who loves to ride bikes and hang out with his three best friends. Then one day Darren and his friends stumble across an invitation to visit the Cirque Du Freak, a strange and mysterious freak show. The boys can only buy two tickets, so they draw straws to see who will go. Almost as if by destiny, Darren wins one of the tickets, and what follows is his horrifying descent into the dark and bloody world of vampires.

**C. Ghostgirl, Tonya Hurley**

Charlotte Usher feels practically invisible at school, and then one day she really "is" invisible. Even worse: she's dead. But being dead doesn't stop Charlotte from wanting to be popular; it just makes her more creative about achieving her goal.

**D. The London Eye Mystery, Siobhan Dowd**

Kat and her autistic brother Ted watch their cousin Salim board the London Eye ride. But after half an hour it lands and everyone troops off — except Salim. Where could he have gone? How on earth could he have disappeared into thin air? Ted and Kat become sleuthing partners, since the police are having no luck. Despite Kat's doubts about her brother's ability, Ted proves essential in unraveling the mystery to find their cousin.



**E: The Ruins, Scott Smith**

Two American couples, newly graduated from college, are enjoying the final week of a Cancun vacation when they are persuaded by a new friend to accompany him into the jungle to find his brother who has gone off with an archaeological team in search of ruins, and they do not realize until it is too late that they are trapped by an unspeakable horror.

**F. Unwind, Neal Shusterman**

In a society where unwanted teens are salvaged for their body parts, three runaways fight the system that would "unwind" them.

**G. The Haunting of Hill House, Shirley Jackson**

The four visitors at Hill House-- some there for knowledge, others for adventure-- are unaware that the old mansion will soon choose one of them to make its own.

**H. The Historian, Elizabeth Kostova**

A young woman is plunged into a labyrinth where the secrets of her family's past connect to an inconceivable evil: the dark fifteenth-century reign of Vlad the Impaler and a time-defying pact that may have kept his awful work alive through the ages.

# Theme Chart

A theme chart can show you how the theme develops during the story.

| <b>TITLE</b>                |  |
|-----------------------------|--|
| <b>Main Character Goals</b> |  |
| <b>Main Conflict</b>        |  |
| <b>Main Theme</b>           |  |
| <b>Beginning of Theme</b>   |  |
| <b>Development of Theme</b> |  |
| <b>Climax of Theme</b>      |  |

## Resolution of Theme

|  |   |           |           |              |            |         |         |                          |            |                |          |                |  |
|--|---|-----------|-----------|--------------|------------|---------|---------|--------------------------|------------|----------------|----------|----------------|--|
| <p><b>Theme is...</b></p> <ul style="list-style-type: none"> <li>• the general idea or main point of a story.</li> <li>• It provides a message about life, from the author's point of view.</li> <li>• Many stories have at least one theme. Some have more than one; a few don't have any at all. Unlike Aesop's fables, however, most stories can't be reduced to a single moral, so this can make determining the theme a little tricky.</li> <li>• Themes cannot be expressed in a single word.</li> </ul> | <p><b>Theme is not...</b></p> <p>the subject of the story or the topic of the story. For example, an author could write about a brave young girl during the Revolutionary War era. The young girl is the subject of the story. The <b>theme</b> of this story, however, could be <i>the importance of standing up for one's rights</i>.</p> |           |           |              |            |         |         |                          |            |                |          |                |  |
| <p><b>Examples of common theme subjects</b></p> <table border="0"> <tr> <td>Family</td> <td>Prejudice</td> </tr> <tr> <td>Love/Hate</td> <td>Laws/Justice</td> </tr> <tr> <td>Life/Death</td> <td>Honesty</td> </tr> <tr> <td>Freedom</td> <td>Belonging / Homelessness</td> </tr> <tr> <td>Friendship</td> <td>Power/Weakness</td> </tr> <tr> <td>Survival</td> <td>Poverty/Wealth</td> </tr> </table>  | Family  | Prejudice | Love/Hate | Laws/Justice | Life/Death | Honesty | Freedom | Belonging / Homelessness | Friendship | Power/Weakness | Survival | Poverty/Wealth | <p><b>Questions to ask myself to determine the theme...</b></p> <ol style="list-style-type: none"> <li>1. What is causing the conflict in the story?</li> <li>2. How does the main character change? What causes this change?</li> <li>3. What happens at the end of the story? What causes that to happen?</li> </ol> |
| Family   | Prejudice   |           |           |              |            |         |         |                          |            |                |          |                |  |
| Love/Hate  | Laws/Justice  |           |           |              |            |         |         |                          |            |                |          |                |  |
| Life/Death   | Honesty   |           |           |              |            |         |         |                          |            |                |          |                |  |
| Freedom  | Belonging / Homelessness  |           |           |              |            |         |         |                          |            |                |          |                |  |
| Friendship   | Power/Weakness  |           |           |              |            |         |         |                          |            |                |          |                |  |
| Survival   | Poverty/Wealth  |           |           |              |            |         |         |                          |            |                |          |                |  |

# Theme

Fayer Model

**Acquisition Lesson Plan: Short Research**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5+**

**Acquisition Lesson Plan Concept: Short Research**

**Unit Essential Question:** How does an author use his/her craft to influence my interpretation of a text?

**Lesson Essential Question:**

How can researching the life and times of an author help me understand his point of view?

- How do I assess the credibility of sources?

**Assessment Prompts:**

**AP #1 topic:** Sort: Credible or Not? Students discuss and sort the credibility of sources under the headings of Credible / Not Credible.

**AP #2 topic:** From the graphic organizer, write a brief biography of your chosen author, listing at least 2 reliable sources.

**AP #3 topic:** Write about the cause and effect correlation between the life and times of an author and the writing s/he produces.

**Close Reading Text:** Student's choice of short stories from Glencoe, Unit 1

**Tier 2 Words Addressed:**

**Activating Strategy:** Think-Pair-Share

credibility

What makes an internet site a **credible** source?

**Teaching Strategies:**

**Graphic Organizer Used:** Cause and Effect (attached)

**Materials Needed:** Media Center, Media Specialist, Reliable or Not sorting cards, Biocube planning sheet

**Instructional Plan:**

**Instructional Chunk #1:** Involve the media specialist by asking him/her to do a lesson on reliable sources.

**Assessment Prompt #1:** Sort: **Reliable or Not?** Students will discuss and sort the credibility of sources under the headings of Reliable / Not Reliable / It Depends.... The purpose is to generate discussion. Many will fall into the "It Depends" category.

**Instructional Chunk #2:** Have students look up either Edgar Allan Poe or Amy Tan, completing the Biocube graphic organizer. The digital version is available at [http://www.readwritethink.org/files/resources/interactives/cube\\_creator/](http://www.readwritethink.org/files/resources/interactives/cube_creator/) or the Biocube planning sheet can be used.

**Assessment Prompt #2:** From the graphic organizer, write a brief biography of your chosen author, listing at least 2 reliable sources.

**Instructional Chunk #3:** Students will draw connections between the historical, social, and cultural contexts of the author's life and texts written by the author. Using the biography prepared in Instructional Chunk #2, complete the Cause and Effect graphic organizer provided.

**Assessment Prompt #3:** From the graphic organizer, write about the cause and effect correlation between the life and times of the author and at least one writing that s/he has produced.

**Summarizing Strategy:** Reflect on the processes used in this lesson: How can researching the life and times of an author help me understand his message?

**Assignment: Leads up to Culminating Activity-** Students will complete a short research of an author of his or her own choosing. The student will examine the life of the author; paying special attention to what might have influenced his/her writing. Then, the student will analyze a story by the author and draw connections between the writing and the life and times of the author.

Note: The culminating activity is an oral presentation of this research.

**Note: Consider having students choose one of the remaining authors / stories from Unit 1 to analyze.**

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|                 |                     |                      |
|-----------------|---------------------|----------------------|
| <b>Reliable</b> | <b>Not Reliable</b> | <b>It Depends...</b> |
|-----------------|---------------------|----------------------|

**Equipment needed:** media specialist, media center

Reliable or Not? AP#1

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|                   |                                  |   |  |
|-------------------|----------------------------------|---|--|
| Blogs             | Self-published sources           | Government websites (ending in .gov)              | Wikipedia                              |
| Tweets            | Websites of biased organizations | Non-profit websites (ending in .org)              | Published books                        |
| Forums            | Newspapers                       | Educational institution websites (ending in .edu) | Peer reviewed articles                 |
| Personal Websites | Professional Journals            | Facebook  | Academic research / Scientific studies |

## Bio Cube Planning Sheet

Use this planning sheet to prepare for the online Bio Cube interactive by filling in the information for each side of the cube. Because space on the cube is limited, you will need to briefly summarize your information.

| Side | Prompt | Information |
|------|--------|-------------|
|------|--------|-------------|

|          |  |  |
|----------|--|--|
| <b>1</b> | <b>Person's Name,<br/>Time Period,<br/>and Place</b> |  |
| <b>2</b> | <b>Personal Background</b>                           |  |
| <b>3</b> | <b>Personality Traits</b>                            |  |
| <b>4</b> | <b>Significance</b>                                  |  |
| <b>5</b> | <b>Obstacles</b>                                     |  |
| <b>6</b> | <b>Important Quote</b>                               |  |

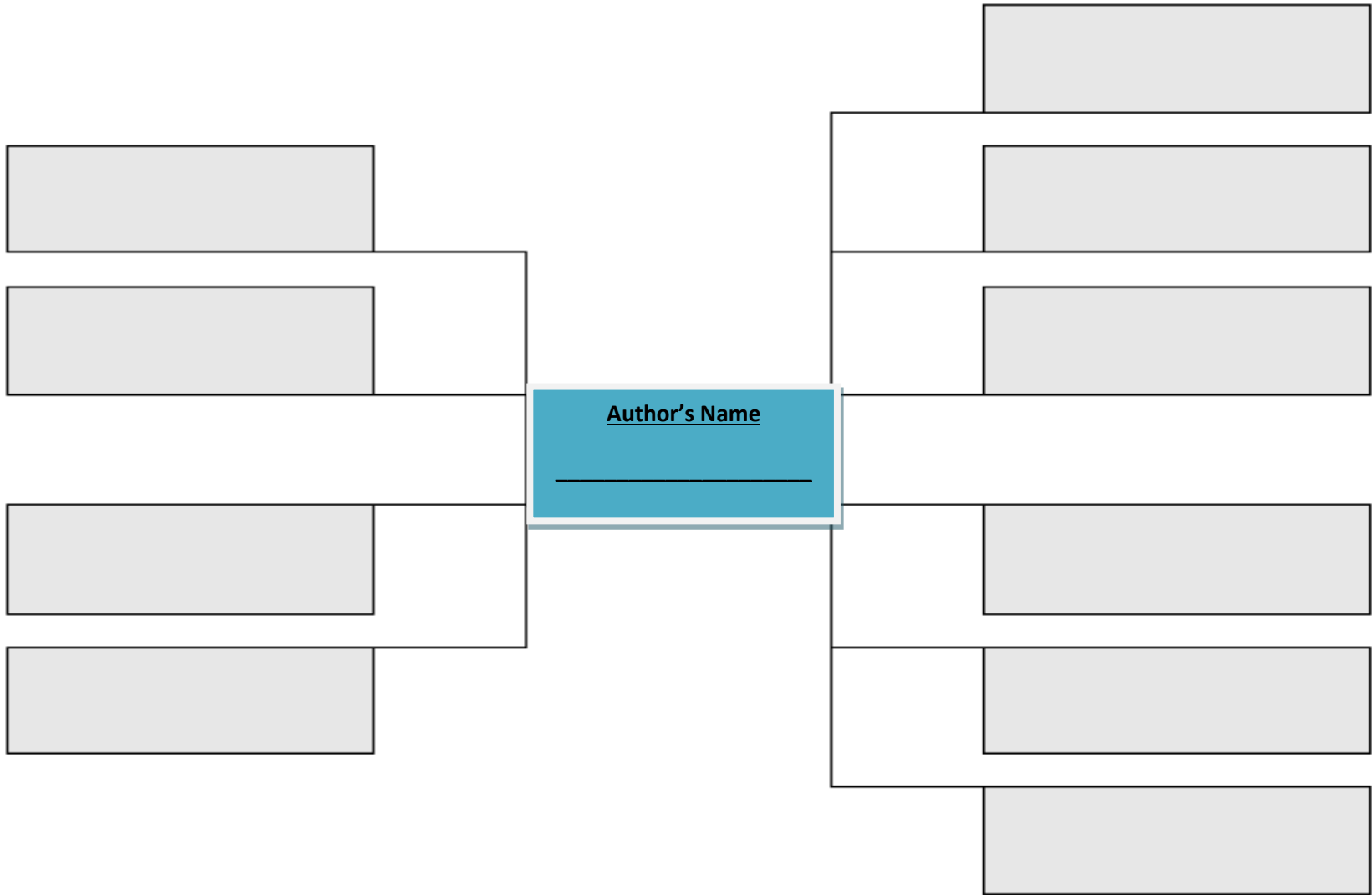
Adapted from McLaughlin, M., & Allen, M.B. (2002). Guided comprehension in action: Lessons for grades 3–8. Newark, DE: International Reading Association.

\*What happened in the context of the author's life to cause him/her to write a certain way or about a particular subject, time, or place?



**Causes**

**Effects**



# 1. Know-Understand-Do Organizer

Date: Winter 2013

Course/Subject: ELA

Team: Grade 9

Topic: Informative Text / Glencoe Unit 2

School/District: Positive Outcomes

Which standards are students learning in this unit?

## Common Core State Standards Addressed

### Reading

- CC.9.R.L.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CC.9.R.I.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CC.9.R.L.2:** Determine a theme or central idea of a text and analyze in details 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.
- CC.9.R.I.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.
- CC.9.R.L.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.
- CC.9.R.I.3:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
- CC.9.R.I.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).
- CC.9.R.L.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.
- CC.9.R.I.5:** Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
- CC.9.R.I.6:** Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
- CC.9.R.I.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.
- CC.9.R.I.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.
- CC.9.R.I.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.
- \*CC.9.R.L.10:** By the end of the year, 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.
- \*CC.9.R.I.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. 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.

### Writing

- CC.9.W.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- CC.9.W.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.
- CC.9.W.3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- CC.9.W.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.
- CC.9.W.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
- CC.9.W.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 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]").
  - Apply grades 9-10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").
- \*CC.9.W.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 discipline-specific tasks, purposes, and audiences.

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## **Speaking and Listening**

**CC.9.SL.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.

**CC.9.SL.2:** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**CC.9.SL.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**CC.9.SL.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**

**CC.9.L.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

**CC.9.L.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly.

**CC.9.L.4:** 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. 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).

**CC.9.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

b. Analyze nuances in the meaning of words with similar denotations

**CC.9.L.6:** Acquire and use accurately grade-appropriate 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.

*\*in all units*

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| KNOW:   | UNDERSTAND:   | DO:   |
|---|---|---|
| <ul style="list-style-type: none"> <li>• Literary analysis</li> <li>• Textual evidence/text support</li> <li>• Author's decisions (e.g., word choice, point of view (persona /narrator), literary elements, tone, style, symbol)</li> <li>• Central/main idea</li> <li>• <u>Story Elements</u> <ul style="list-style-type: none"> <li>-Plot (e.g., suspense, rising action, falling action, flashback, foreshadowing, climax/turning point, resolution, denouement)</li> <li>-Conflict (e.g., man vs. man, man vs. nature, etc.)</li> <li>-Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero /villain, foil, archetype)</li> <li>-Setting (time, place, context)</li> <li>-Dialogue (e.g. direct, indirect)</li> <li>-Theme</li> </ul> </li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions, irony)</li> <li>• Author's Choices <ul style="list-style-type: none"> <li>• Patterns of organization (e.g., sequence, chronological order, description, comparison, problem/solution, simple cause/effect, conflict/resolution)</li> <li>• Ordering events (e.g., parallel plots)</li> <li>• Manipulating time (e.g., pacing, flashbacks)</li> </ul> </li> <li>• Elements of style (e.g., tone, word choice, (diction), sentence structure)</li> <li>• Mood and tone (e.g., mystery/suspense, tension, surprise)</li> <li>• Informative/explanatory writing</li> <li>• Topic/Thesis</li> <li>• Objective tone</li> <li>• Essay (as a form of writing)</li> <li>• Effective conclusion that moves beyond summary (e.g., reinforcing the importance of the information, raising related issues and/or generating a hypothesis)</li> </ul> | <p>Good readers use strong textual evidence, connections to their own lives, and their background knowledge to make inferences about what they read and to draw conclusions.</p> <p>Authors of literary texts include details that help the reader analyze how the theme or central ideas develop, emerge, and are shaped and refined.</p> <p>Authors make purposeful choices to achieve an intended effect within a text (e.g., how to structure a text, order events within it, and manipulate time).</p> <p>Good authors of informative/ explanatory writing develop texts that examine a topic and convey ideas and information clearly and effectively.</p> <p>Good readers and writers write to make meaning of what they read.</p> | <ul style="list-style-type: none"> <li>• Make, test and revise predictions as they read</li> <li>• Analyze what text says explicitly as well as inferentially and cite textual evidence to support that analysis</li> <li>• Analyze connections between self and literary themes and characters</li> <li>• 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</li> <li>• Compare two or more texts, analyzing theme</li> <li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</li> <li>• Analyze how specific language choices have a cumulative effect on meaning and tone in literary text</li> <li>• 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.</li> <li>• 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 by <ul style="list-style-type: none"> <li>-engaging the reader with an introduction/hook that presents the topic</li> <li>-introducing the topic and /or generating a thesis when appropriate</li> <li>-organizing complex ideas, concepts, and information making important connections and distinctions</li> <li>-addressing the needs of the audience</li> <li>-developing topic with well-chosen, relevant and sufficient facts, definitions, concrete details, quotations or other information and examples appropriate to the audience's knowledge of the topic</li> <li>-using appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts</li> <li>-using precise language and domain-specific vocabulary to manage the complexity of the topic</li> <li>-establishing and maintaining a formal style and objective tone while attending to the norms and conventions of the discipline</li> </ul> </li> </ul> |

## Unit 2, Grade 9: Informative Text

Time Frame: 4 weeks

**Key Learning:** Authors of informative text / literary nonfiction make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.

**Unit Essential Question:** What shapes our view of the world?

| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
|---|---|--|---|
| <p><b>Standards</b><br/>9.R.L.1, 9.R.I.1, 9.R.L.2, 9.R.I.2, 9.R.L.3, 9.R.L.3, 9.R.I.4, 9.R.L.5, 9.R.I.5, 9.R.I.6, 9.R.I.7, 9.R.I.8, 9.R.I.9, 9.R.L.10, 9.R.I.10</p> <p><b>Primary Lesson Essential Questions</b><br/>Does it matter who tells the story?</p> <p>What influences us?<br/>How does the author disclose his purpose for writing?</p> <p>How do authors use their craft to influence our point of view?</p> <p>How does rhetoric enhance a message?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>9.W.1, 9.W.2, 9.W.3, 9.W.4, 9.W.5, 9.W.7, 9.W.8, 9.W.9, 9.W.10</p> <p><b>Secondary Lesson Essential Questions</b><br/><b>Routine Writing</b><br/>How does a personal essay differ from an expository essay?</p> <p>How do I write an objective summary?</p> <p><b>Narrative Writing</b><br/>How can I use my knowledge of narrative nonfiction to help me tell my story?</p> <p>How do I use technology to produce and publish writing?</p> <p><b>Analysis</b><br/>How is a writer influenced by the historical or cultural context of the times?</p> <p>What information from the text helps me draw conclusions about the writer's beliefs?</p> <p>How do I determine the credibility of the writer?</p> <p>How does analyzing text structure help me understand how the writer shapes his ideas over the course of the text?</p> <p><b>Research (short)</b><br/>How do I assess the credibility of media resources?</p> <p>How can comparing the viewpoints of different authors help me better understand an event?</p> | <p><b>Standards</b><br/>9.SL.1, 9.SL.2, 9.SL.3, 9.SL.4, 9.SL.5, 9.SL.6</p> <p><b>Secondary Lesson Essential Questions</b><br/><b>Conduct Discussions</b><br/>How do I effectively participate and clearly express my own ideas in a collaborative discussion?</p> <p>How do I integrate credible information from media sources into a discussion?</p> <p>How do I evaluate a speaker's claims or argument?</p> <p><b>Report Findings</b><br/>How do I prepare and effectively deliver a speech?</p> | <p><b>Standards</b><br/>9.L.1, 9.L.2, 9.L.3, 9.L.4, 9.L.5, 9.L.6</p> <p><b>Secondary Lesson Essential Questions</b><br/><b>Study and Apply Vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word or phrase?</p> <p>How can I use my knowledge of word origins to determine the meaning of an unknown word?</p> <p><b>Study and Apply Grammar</b><br/>How can thoughtful word choice / usage improve my speaking and writing?</p> <p>How can using a variety of well-developed sentences improve my speaking and writing?</p> |

|   |  |  |
|---|--|--|
| <b>Research (extended)</b>  |  |  |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>         (Two Brothers / Assassination of Lincoln Lesson) Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them. <b>CC9-10RH/SS3</b><br/>         Analyze how a text uses structure to emphasize key points or advance an explanation or analysis. <b>CC9-10RH/SS5</b><br/>         Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts. <b>CC9-10RH/SS6</b><br/>         Assess the extent to which the reasoning and evidence in a text support the author's claims. <b>CC9-10RH/SS8</b><br/>         Definitions of primary and secondary sources are included in the unit.</p> |  |  |

| <b>Vocabulary</b>  | <b>Vocabulary</b>  | <b>Vocabulary</b>                                       | <b>Vocabulary</b>   |
|--|--|---|---|
| Summarizing<br>Author's Purpose<br>-to entertain, to inform, to<br>Persuade, to explain how<br>Text Structures (cause and effect,<br>problem/ solution)<br>Biography Autobiography<br>Memoir<br>Point of View<br>Generalization<br>Central message<br>Tone | Personal / expository essay<br>Personal narrative<br>Cultural context<br>Historical context<br>Drawing conclusions<br>Credibility<br>Primary source<br>Secondary source<br>Bias<br>Humor<br>Rhetorical devices | Media ethics<br>Media credibility<br>Speech<br>Rhetoric | Word Usage<br>Word Origins<br>Sentence fragments<br>Dialogue<br>Speaker Tags<br>Clauses and phrases<br>Jargon |

| <b>Assessment</b>  |  |
|--|--|
| <p><b>Formative</b><br/>           Assessment Prompts<br/> <u>Analyzing Perspectives</u><br/>           AP #1 topic: Examine perspective by writing dialogue between 2 historical characters.<br/>           AP #2 topic: Author's use of history<br/>           AP #3 topic: Compare two versions of an historical account<br/> <u>Author's Purpose</u><br/>           AP #1 topic: Identify details from a first person account that influence our perspective<br/>           AP #2 topic: Identify details from an opinion piece that influence our perspective<br/>           AP #3 topic: Explain how an author can influence our opinion<br/> <u>Author's Craft</u><br/>           AP #1 topic: Identify the details in an argument<br/>           AP #2 topic: Identify the author's use of humor<br/>           AP #3 topic: Explain how a writer influenced history<br/> <u>Rhetoric</u><br/>           AP #1 topic: Central message<br/>           AP #2 topic: Effectiveness of oral presentation<br/>           AP #3 topic: Evaluating effectiveness of oral presentation</p> | <p><b>Summative</b><br/>           Culminating Activity (attached)</p> |

## Culminating Activity



(Activity that students will do with the unit's concepts and skills to demonstrate mastery.)

### Unit Topic: The Short Story

|  |  |
|--|--|
| Title/Concept                                    | Inspirational Speech with Visual Aids  |
| Culminating Activity Essential Question          | What shapes our view of the world?   |
| Paragraph Description                            | <p>Think about something you do well and how you could inspire others to do the same. Gather facts and evidence to support <i>why</i> someone should follow your path. Complete the speech graphic organizer to help you organize your thoughts. Write your speech.</p> <p>Think about how you can support your ideas with visual aids. You will have access to the Smart Board, so you may have pictures, a slideshow, music, etc. downloaded onto a removable device.</p> <p>This project can be completed individually or with a partner – as long as each person does their fair share. The attached rubric will be used for both peer and teacher evaluation of the presentation.</p> |
| Mini-Lesson<br>(Quick lesson prior to activity.) | Students will evaluate a sample project utilizing the established rubric.  |
| Time (In Days)                                   | 4 – 5 Days   |
| Steps or Task Analysis<br>(Details of activity.) | <p>Students will...</p> <ol style="list-style-type: none"> <li>1) Choose a topic for an inspirational speech.</li> <li>2) Gather support / evidence from reliable sources.</li> <li>3) Complete the speech graphic organizer.</li> <li>4) Write the speech.</li> <li>5) Add visual aids that augment the message in the speech.</li> <li>6) Rehearse the presentation, paying attention to audience and speaker's voice</li> </ol>   |
| Summarize/Share                                  | Present your project to the class. Complete a self-evaluation.   |
| Differentiation                                  | This project includes a choice of topic. Other formats may be approved by the teacher as long as the essential question is addressed.  |
| Revise/Review                                    | The presentation will be evaluated by peers and the teacher using the attached rubric. If you wish to revise the content after your presentation, you may choose to do so in written form.   |
| Resources & Materials                            | Flip cameras, Microsoft PowerPoint, Microsoft Publisher, Internet resources, etc.  |

### Rubric for Culminating Activity

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| <p style="text-align: center;">Scale </p> <p style="text-align: center;"></p> <p>Criteria</p> | 4  | 3   | 2   | 1  |
|---|--|---|---|--|
| <b>Content of the Speech</b>  | The speech clearly addresses one topic and supports that topic with meaningful reasoning. Clearly researched facts are included as evidence. | The speech clearly addresses one topic and supports that topic with minimal reasoning. Facts are included as evidence.  | The speech's topic is not clearly focused but includes factual support.                                 | The topic is stated but the factual support is missing or does not apply to the statements made in the speech. |
| <b>Speaking (Use of Rhetoric)</b>   | Speaker demonstrates an excellent awareness of the audience, making eye contact and adjusting the presentation as needed.                    | Speaker demonstrates a moderate awareness of the audience, making eye contact and adjusting the presentation as needed. | Speaker demonstrates little awareness of the audience, making little eye contact.                       | Speaker demonstrates no awareness of the audience.   |
| <b>Use of Visual Aids</b>   | Product makes excellent use of visual aids, drawing the audience into the presentation.  | Product makes good use of visual aids, drawing the audience into the presentation at times.                             | Product makes some use of visual aids, adding to the presentation in a minimal way.                     | Product does not use visual aids.  |
| <b>Organization</b>   | Presentation is well organized using speech structure.   | Presentation is logically organized, but some elements are not well developed.  | Presentation is logically organized for the most part, and more than one element is not well developed. | There was no clear or logical organizational structure.  |

*Note: The written speech will be scored by the teacher using the DDOE Argumentation / Opinion Text-based rubric.*



**Acquisition Lesson Plan: Analyzing Perspectives**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 6**

**Acquisition Lesson Plan Concept: Analyzing Perspectives**

|  |                                |
|--|--------------------------------|
| <b>Unit Essential Question:</b> What shapes our view of the world?   |                                |
| <b>Lesson Essential Question:</b> Does it matter who tells the story?  |                                |
| <b>Assessment Prompts:</b>   |                                |
| <b>AP #1 topic:</b> Examine perspective by writing dialogue between 2 historical characters.   |                                |
| <b>AP #2 topic:</b> How author's use history   |                                |
| <b>AP #3 topic:</b> Compare two versions of an historical account  |                                |
| <b>Close Reading Text:</b> <i>A Brothers Crime</i> by Giblin   | <b>Tier 2 Words Addressed:</b> |
| <b>Activating Strategy:</b> Put the following quote on the Smart Board .   | Primary source                 |
| <b>"But for every person who knows that there was once a great actor named Edwin Booth, there are thousands who know that his brother, John Wilkes Booth, assassinated Abraham Lincoln. This is yet another example of the long-held truism that villains in fiction and in life are more interesting and colorful than heroes." ~James Goblin</b> | Secondary source               |
| Is this true? Talk to your Thought Partner and see if you can come up with a present day example of how this could be true. Share your thoughts and examples with the class.   | Point of View                  |
| Say that we all know who John Wilkes Booth was and have read accounts of the assassination of Lincoln, but most of us have never even heard of his brother, Edwin. Does it matter who tells the story?   | Memoir                         |
| <b>Teaching Strategies:</b> Read and Say Something, Pair Share   |                                |

**Graphic Organizer Used:** Comparison Chart, Timeline

**Materials Needed:** Eyewitness to History account (attached)

**Instructional Plan:**

**Instructional Chunk #1:** Read a review of the book, Good Brother / Bad Brother. Complete the comparison chart from the review. Next, read the excerpt from the book found in Unit 2. With a partner, discuss the sequence of events and plot them onto the timeline. Then, go back and add to your comparison chart.

**Assessment Prompt #1:** Imagine a conversation that takes place between Edwin and his brother John after Lincoln's Assassination. Use dialogue to write what they might have said to each other.

**Instructional Chunk #2:** Read the graphic novel, The Murder of Abraham Lincoln.

**Assessment Prompt #2:** What did the author need to know to write this text and create these images?

**Instructional Chunk #3:** Read the account from <http://www.eyewitnesstohistory.com/pflincoln.htm> that includes the words of Lincoln's Secretary of the Navy.

**Assessment Prompt #3:** Think-Write-Share: Compare the eyewitness account to the graphic novel version.

**Summarizing Strategy:** Think about the 3 texts we have read relating to the assassination of Lincoln. Does it matter who tells the story? Refer to any or all of the texts as you answer the EQ.

**Assignment:** In "A Brother's Crime," James Cross Giblin details how Edwin Booth was affected by his brother's assassination of Lincoln. Imagine that you are Edwin Booth and you have just boarded the train for New York. Write a letter to your mother in which you react to your brother's actions. Be sure to tell her what you have done since learning that Lincoln was shot.

Before you read the excerpt, read the following review of the book by James Cross Giblin. What can you learn about the brothers?

## Good Brother, Bad Brother: The Story of Edwin Booth and John Wilkes Booth

by James Cross Giblin

★★★★☆ 3.95 · [rating details](#) · [111 ratings](#) · [29 reviews](#)

Edwin Booth and his younger brother John Wilkes Booth were, in many ways, two of a kind. They were among America’s finest actors, having inherited their father’s commanding stage presence along with his penchant for alcohol and impulsive behavior. In other respects, the two brothers were very different. Edwin was more introspective, while John was known for his passionate intensity. They stood at opposite poles politically, as well: Edwin voted for Abraham Lincoln; John was an ardent advocate of the Confederacy.

Award-winning author James Cross Giblin draws on first-hand accounts of family members, friends, and colleagues to create vivid images of Edwin Booth and his brother John Wilkes, best known today as the man who shot Abraham Lincoln. He traces the events leading up to the assassination and describes the effects of John Wilkes’s infamous deed on himself, his family, and his country. Comprehensive and compelling, this dual portrait illuminates a dark and tragic moment in the nation’s history and explores the complex legacy of two leading men—one revered, the other abhorred. Notes, bibliography, index

[http://www.goodreads.com/book/show/998713.Good\\_Brother\\_Bad\\_Brother](http://www.goodreads.com/book/show/998713.Good_Brother_Bad_Brother)

Complete the comparison chart.

| Edwin Booth | Both Brothers | John Wilkes Booth |
|-------------|---------------|-------------------|
|             |               |                   |



## Historical Narrative

### A Brother's Crime JAMES CROSS GIBLIN

A historical narrative retells events that actually occurred. Like other narratives, a historical narrative usually uses chronological order, but it may deviate from that order to supply background information or for other reasons. One strategy for reading a historical narrative is keeping track of events in chronological order.

## ACTIVITY

**Directions** List the main events from "A Brother's Crime" on the timeline below. Include events related to the Civil War, to John Wilkes Booth, and to Lincoln, as well as related to Edwin Booth.

|                                   |    |       |
|-----------------------------------|----|-------|
| April 9, 1865                     | 1. | _____ |
|                                   |    |       |
| April 14, 1865<br>(Good Friday)   | 2. | _____ |
|                                   |    |       |
|                                   | 3. | _____ |
|                                   |    |       |
| April 15, 1865                    | 4. | _____ |
|                                   |    |       |
|                                   | 5. | _____ |
|                                   |    |       |
|                                   | 6. | _____ |
|                                   |    |       |
|                                   | 7. | _____ |
|                                   |    |       |
| April 16, 1865<br>(Easter Sunday) | 8. | _____ |

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From <http://www.eyewitnesstohistory.com/pflincoln.htm>

Lincoln awoke the morning of April 14 in a pleasant mood. Robert E. Lee had surrendered several days before to Ulysses Grant, and now Lincoln was awaiting word from North Carolina on the surrender of Joseph E. Johnston. The morning papers carried the announcement that the president and his wife would be attending the comedy, *Our American Cousin*, at Ford's Theater that evening with General Grant and his wife.

At 11 that morning, Lincoln held a meeting with Grant and the Cabinet. After the meeting broke up, Grant gave his regrets that he and his wife could no longer attend the play that evening. Secretary of War Edwin Stanton pleaded with the president not to go out at night, fearful that some rebel might try to shoot him in the street. At lunch he told his wife the news about the Grants, and that he was reluctant to go. Pressing him to maintain their announced plans, they asked Major Henry Rathbone and his fiancée, Clara Harris, to join them.

After an afternoon carriage ride and dinner, Mary complained of a headache and considered not going after all. Lincoln commented that he was feeling a bit tired himself, but he needed a laugh and was intent on going with or without her. She relented. He made a quick trip to the War Department with his body guard, William Crook, but there was no news from North Carolina. While returning to pick up Mary, Crook "almost begged" Lincoln not to go to the theater. He then asked if he could go along as an extra guard. Lincoln rejected both suggestions, shrugging off Crook's fears of assassination. Lincoln knew that a guard would be posted outside their "state box" at the theater.

Arriving after the play had started, the two couples swept up the stairs and into their seats. The box door was closed, but not locked. As the play progressed, police guard John Parker, a notorious drinker, left his post in the hallway leading to the box and went across the street for a drink. During the third act, the President and Mrs. Lincoln drew closer together, holding hands while enjoying the play. Behind them, the door opened and a man stepped into the box. Pointing a derringer at the back of Lincoln's head, he pulled the trigger. Mary reached out to her slumping husband and began shrieking. Now wielding a dagger, the man yelled, "Sic semper tyrannis!" ("Thus always to tyrants"), slashed Rathbone's arm open to the bone, and then leapt from the box. Catching his spur in a flag, he crashed to the stage, breaking his left shin in the fall. Rathbone and Harris both yelled for someone to stop him, but he escaped out the back stage door.

An unconscious Lincoln was carried across the street to the Petersen House and into the room of a War Department clerk. The bullet had entered behind the left ear and ripped a path through the left side of his brain, mortally wounding him. He died the

A few days before his death, Lincoln told his wife of a dream he had in which he saw a funeral in the White House. "Who is dead," he asked of a soldier. "The President, killed by an assassin!" was the soldier's reply.

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next morning.

## Death Scene

*Gideon Welles served Lincoln as Secretary of the Navy. On the night of April 14, he was awakened with the news that Lincoln had been shot. Together with Secretary of War Edwin Stanton, he rushed to Ford's Theater. They found the area packed with an excited crowd and learned that Lincoln had been taken to a house across the street. Clamoring up the stairs, Welles asked a doctor he recognized about Lincoln's condition. The physician replied that the President might live another three hours. We pick up his story as he enters the room where Lincoln lay:*

"The President had been carried across the street from the theater to the house of a Mr. Peterson. We entered by ascending a flight of steps above the basement and passing through a long hall to the rear, where the President lay extended on a bed, breathing heavily. Several surgeons were present, at least six, I should think more. Among them I was glad to observe Doctor Hall, who, however, soon left. I inquired of Doctor Hall, as I entered, the true condition of the President. He replied the President was dead to all intents, although he might live three hours or perhaps longer.

The giant sufferer lay extended diagonally across the bed, which was not long enough for him. He had been stripped of his clothes. His large arms, which were occasionally exposed, were of a size which one would scarce have expected from his spare appearance. His slow, full respiration lifted the clothes with each breath that he took. His features were calm and striking. I had never seen them appear to better advantage than for the first hour, perhaps, that I was there. After that his right eye began to swell and that part of his face became discolored.

Senator Sumner was there, I think, when I entered. If not he came in soon after, as did Speaker Colfax, Mr. Secretary McCulloch, and the other members of the cabinet, with the exception of Mr. Seward. A double guard was stationed at the door and on the sidewalk to repress the crowd, which was of course highly excited and anxious. The room was small and overcrowded. The surgeons and members of the cabinet were as many as should have been in the room, but there were many more, and the hall and other rooms in the front or main house were full. One of these rooms was occupied by Mrs. Lincoln and her attendants, with Miss Harris. Mrs. Dixon and Mrs. Kinney came to her about twelve o'clock. About once an hour Mrs. Lincoln would repair to the bedside of her dying husband and with lamentation and tears remain until overcome by emotion.

A door which opened upon a porch or gallery, and also the windows, were kept open for fresh air. The night was dark, cloudy, and damp, and about six it began to rain. I remained in the room until then without sitting or leaving it, when, there being a vacant chair which some one left at the foot of the bed, I occupied it for nearly two hours, listening to the heavy groans and witnessing the wasting life of the good and great man who was expiring before me.

About 6 A.M. I experienced a feeling of faintness, and for the first time after entering the room a little past eleven I left it and the house and took a short walk in the open air. It was a dark and gloomy morning, and rain set in before I returned to the house some fifteen minutes later. Large groups of people were gathered every few rods, all anxious and solicitous. Some one

Lincoln's assassins also planned to kill the members of the Cabinet. However, only one plan was carried out. Lewis Payne entered the home of Secretary of State Seward on the night of April 14 and attacked the invalid Seward in his bed with a knife. Seward survived.

or more from each group stepped forward as I passed to inquire into the condition of the President and to ask if there was no hope. Intense grief was on every countenance when I replied that the President could survive but a short time. The colored people especially-and there were at this time more of them, perhaps, than of whites - were overwhelmed with grief.

A little before seven I went into the room where the dying President was rapidly drawing near the closing moments. His wife soon after made her last visit to him. The death struggle had begun. Robert, his son, stood with several others at the head of the bed. He, bore himself well but on two occasions gave way to overpowering grief and sobbed aloud, turning his head and leaning on the shoulder of Senator Sumner. The respiration of the President became suspended at intervals and at last entirely ceased at twenty-two minutes past seven"

**References:**

Morse, John T. (editor), *The Diary of Gideon Welles* (1911); Panati, Charles. *Panati's Extraordinary Endings of Practically Everything and Everybody* (1988); Stephen B. *With Malice toward None: The Life of Abraham Lincoln* (1977).

**How To Cite This Article:**

"The Death of President Lincoln, 1865," EyeWitness to History, [www.eyewitnesstohistory.com](http://www.eyewitnesstohistory.com) (1999, revised, 2009).

Eight conspirators were tried for Lincoln's assassination. All were found guilty and four hanged, including Mary Surratt the first woman executed by the U.S. government



**Acquisition Lesson Plan: Author's Purpose**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s):** Positive Outcomes Educators

**Days:** 5

**Acquisition Lesson Plan Concept:** Author's Purpose

|   |   |
|---|---|
| <b>Unit Essential Question:</b> What shapes our view of the world?  |   |
| <b>Lesson Essential Question:</b> What influences us? How does the author disclose his purpose for writing?   |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Identify details from a first person account that influence our perspective<br><br><b>AP #2 topic:</b> Identify details from an opinion piece that influence our perspective<br><br><b>AP #3 topic:</b> Explain how an author can influence our opinion   |   |
| <b>Close Reading Text:</b> Excerpt from <i>Into Thin Air, Climbing Mount Everest</i> (attached)   | <b>Tier 2 Words Addressed:</b>  |
| <b>Activating Strategy:</b> Watch this advertisement for an REI sponsored trip to Mt. Everest. Would you go? Why or Why not?<br><br><a href="http://www.rei.com/adventures/trips/asia/nepal_everest.html">http://www.rei.com/adventures/trips/asia/nepal_everest.html</a><br><br>Discuss the author's purposes for this video. If you wish, you can also view additional photos of Mt. Everest on this website or at<br><a href="http://adventure.nationalgeographic.com/adventure/mount-everest-photo-gallery/">http://adventure.nationalgeographic.com/adventure/mount-everest-photo-gallery/</a> | Author's Purpose<br><br>-to entertain, to inform, to Persuade, to explain how |
| <b>Teaching Strategies:</b><br><br><b>Graphic Organizer Used:</b><br><br><b>Materials Needed:</b> Article w/ marginal notes, downloaded video <i>Dying for Everest</i>  |   |

**Instructional Plan:**

**Instructional Chunk #1:** Read the essay, *Into Thin Air*. Discuss the author’s purpose of this essay and how you know.

**Assessment Prompt #1:** Think-Write-Share: What information in this essay could influence your position on whether or not you would climb Mt. Everest?

**Instructional Chunk #2:** Read *Climbing Mount Everest*, an opinion piece from the New York Times. (Note: This piece is 1260L, in the “stretch band” for this grade level.) Use Marginal Notes to help students make sense of this text. Model the first two paragraphs and let students work with partners to complete the last two. Discuss the author’s purpose of this piece and how you know.

**Assessment Prompt #2:** Think-Write-Share: What information in this opinion piece could influence your position on whether or not you would climb Mt. Everest?

**Instructional Chunk #3:** Watch the video, Dying for Everest, at <http://sometimes-interesting.com/2011/06/29/over-200-dead-bodies-on-mount-everest/> . Discuss the purpose of this video clip. Can you tell how the author feels about climbing Mt. Everest? (Note: This clip will need to be downloaded ahead of time because it links to YouTube. The website, though a bit morbid, is very interesting.)

**Assessment Prompt #3:** Think-Pair-Share: What is the author’s primary purpose for creating this video? How do you know? How did it affect you?

**Summarizing Strategy:** In this lesson, we have examined several pieces of text on the same topic. Each of these pieces has a distinct author’s purpose. Summarize how you were influenced by the texts we read / viewed.

**Assignment:** Until recently, the statistics were nearly one in four climbers dies attempting to reach the summit. Advancements in technology and experience have led to a better survival rate of climbers. Currently about 1,000 climbers a year attempt to reach the summit, and on average 15-20 perish. Expeditions are the primary source of income for Nepal, and licenses to ascend start at around \$25,000. If you have lesser experience and want to ascend with an experienced group, several companies will lead you to the top with a team of sherpas for prices starting around \$40,000 per person.

Should people be allowed to climb Mount Everest? Use information from any of the texts we have explored to support your position.

# Climbing Mount Everest

Published: May 19, 1997 Retrieved from: <http://www.nytimes.com/1997/05/19/opinion/climbing-mount-everest.html>

| <b><i>Text</i></b>  | <b><i>Marginal Notes</i></b> |
|---|------------------------------|
| <p>Mount Everest is an entity that accumulates numbers, but which numbers can scarcely appraise. Its peak lies 29,028 feet above sea level on the border of Tibet and Nepal -- the highest spot on earth. The first ascent took place 44 years ago this month. Since then, according to Jon Krakauer's new book, "Into Thin Air," Everest has been climbed more than 630 times. Since 1921, when the first British expedition reached the base of the mountain, 150 climbers have died on its slopes, including the five who have died so far this season. The top of Everest is high enough to penetrate the jet stream, and the summit can be gained only when the jet stream has been diverted northward, during a rare interval of good weather before the summer monsoon blows in from the Bay of Bengal. What kills climbers is almost never the technical difficulty of the most familiar route, which is not extreme. It is the weather -- abruptly, unexpectedly fouling the mountain, as it did last year, when eight climbers died in the aftermath of a sudden storm.</p> |                              |
| <p>What climbers describe when they talk about surmounting Everest always sounds like a kind of high-altitude spelunking in a cave of dimming consciousness. After several days spent above 20,000 feet, climbers are dehydrated, sleeping badly and barely able to eat. They usually climb with the aid of supplemental oxygen -- the alternative for most climbers is hypoxia and imminent death -- and each step carries a price in fatigue that is almost unimaginable. Even with extra oxygen, the mind's ability to function is profoundly impaired. George Mallory, who died on Everest, had said that he wanted to climb it because it was there. But climbers who have reached the summit report that there is no there there -- only exhaustion and the numbness of one's attenuated presence.</p>  |                              |

So why go? The early British expeditions carried with them a sense of national honor of the kind that Robert Falcon Scott bore to Antarctica, where he died. But even on those expeditions, public and private motives mixed. Wilfrid Noyce belonged to the successful 1953 assault in which the New Zealander Sir Edmund Hillary and Tenzing Norgay, the Sherpa guide, reached the summit, an event heralded worldwide as a broadly human achievement. But the conquest of Everest, Mr. Noyce wrote in his account of the expedition, "suggests to me nothing but the conquest of rebellious bits of myself." Is it to chasten those rebellious bits that clients pay as much as \$65,000 to be guided to the South Col of Everest and, with luck, over the Hillary Step and onto the summit? Since last year's deaths, there has been an immense clamor over the presence of guides and paying clients on the mountain's slopes. There is an old and extremely honorable tradition of alpine guiding, but at an altitude where consciousness fails, a contractual bond is likely to fail too. Everest is no smaller than it ever was, but the motives for climbing seem to have steadily diminished.

Mount Everest, Mr. Krakauer recalls, has been called earth's third pole. But it is possible to fly to the North and South Poles and to breathe the air there without risk. Rescue, in case of disaster, is not completely impracticable. The upward reaches of Everest still resemble a piece of a different planet -- a place where helicopters do not fly, where ad hoc rescue parties become disoriented in the thin air and need rescue themselves. In fact, the peak still resembles earth's other poles as they were a century ago, when neither one had been reached. It is hard not to wonder where the honor lies in being the 640th or 650th person to climb Everest on a day in May when a long line of climbers is moving toward the top. But one of the reasons for trying to scale this peak is surely the same as ever: to climb beyond all help and see what remains of yourself when, despite the proximity of so many other climbers, there is only solitude.

**Acquisition Lesson Plan: Author's Craft**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Author's Craft**

|  |                                |
|--|--------------------------------|
| <b>Unit Essential Question:</b> What shapes our view of the world?   |                                |
| <b>Lesson Essential Question:</b> How do authors use their craft to influence our point of view?   |                                |
| <b>Assessment Prompts:</b>   |                                |
| <b>AP #1 topic:</b> Identify the details in an argument  |                                |
| <b>AP #2 topic:</b> Identify the author's use of humor   |                                |
| <b>AP #3 topic:</b> Explain how a writer influenced history  |                                |
| <b>Close Reading Text:</b> Daylight Saving by Ben Franklin   | <b>Tier 2 Words Addressed:</b> |
| <b>Activating Strategy:</b> Get One / Give One - Ben Franklin Quotes (attached)<br><br>Each student gets a card. They read it to another student, tell what it means, and decide if it is still relevant today. After the partner does the same, they switch cards and find another partner.<br><br>Discuss that Ben Franklin often used humor to help him make a point. | humor                          |
| <b>Teaching Strategies:</b> Marginal notes, Think-Pair-Share, Get One / Give One   |                                |
| <b>Graphic Organizer Used:</b>   |                                |
| <b>Materials Needed:</b> <i>Daylight Savings w/ Marginal Notes area, Why Do We Have Daylight Savings Time?</i>   |                                |

**Instructional Plan:**

**Instructional Chunk #1:** Use marginal notes as you read Ben Franklin's letter, *Daylight Saving*. Because it was written a long time ago, work with a partner to decipher the text. With your partner, determine what Franklin wants and the points he makes in favor of his argument.

**Assessment Prompt #1:** With your partner, list the points that Franklin makes in defense of his argument.

**Instructional Chunk #2:** Reread *Daylight Saving*. This time, identify how he used humor to advance his position. Why would he have done that?

**Assessment Prompt #2:** Underline the places where Franklin uses humor in his letter.

**Instructional Chunk #3:** Read *Why Do We Have Daylight Savings Time?*

**Assessment Prompt #3:** Think-Pair-Share: Did Benjamin Franklin influence history?

**Summarizing Strategy:** Ticket Out the Door: Answer the EQ. How do authors use their craft to influence our point of view?

**Assignment:** Should we observe daylight Savings time? Why or why not? Write your own letter to the editor, stating your position. Like Franklyn, clearly organize your points and use humor in your letter.

Give One / Get One

|  |  |   |   |
|--|--|---|---|
| <p>A slip of the foot you may soon recover, but a slip of the tongue you may never get over.<br/>Benjamin Franklin</p>               | <p>All would live long, but none would be old.<br/>Benjamin Franklin</p>   | <p>Anger is never without Reason, but seldom with a good One.<br/>Benjamin Franklin</p>                             | <p>An investment in knowledge always pays the best interest.<br/>Benjamin Franklin</p>          |
| <p>Early to bed and early to rise makes a man healthy, wealthy, and wise.<br/>Benjamin Franklin</p>                                  | <p>Beware of the young doctor and the old barber.<br/>Benjamin Franklin</p>  | <p>He that falls in love with himself will have no rivals.<br/>Benjamin Franklin</p>                                | <p>Content makes poor men rich; discontentment makes rich men poor.<br/>Benjamin Franklin</p>   |
| <p>Genius without education is like silver in the mine.<br/>Benjamin Franklin</p>  | <p>He that blows the coals in quarrels that he has nothing to do with, has no right to complain if the sparks fly in his face.<br/>Benjamin Franklin</p> | <p>Glass, china, and reputation are easily cracked, and never well mended.<br/>Benjamin Franklin</p>                | <p>By failing to prepare, you are preparing to fail.<br/>Benjamin Franklin</p>                  |
| <p>He that is of the opinion money will do everything may well be suspected of doing everything for money.<br/>Benjamin Franklin</p> | <p>He that is good for making excuses is seldom good for anything else.<br/>Benjamin Franklin</p>  | <p>He that can have patience can have what he will.<br/>Benjamin Franklin</p>                                       | <p>Three can keep a secret, if two of them are dead.<br/>Benjamin Franklin</p>                  |
| <p>Energy and persistence conquer all things.<br/>Benjamin Franklin</p>  | <p>Be slow in choosing a friend, slower in changing.<br/>Benjamin Franklin</p>   | <p>Do not anticipate trouble, or worry about what may never happen. Keep in the sunlight.<br/>Benjamin Franklin</p> | <p>We are all born ignorant, but one must work hard to remain stupid.<br/>Benjamin Franklin</p> |

# Benjamin Franklin's Essay on Daylight Saving

Letter to the Editor of *the Journal of Paris*, 1784

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To THE AUTHORS of  
*The Journal of Paris*

1784

MESSIEURS,

You often entertain us with accounts of new discoveries. Permit me to communicate to the public, through your paper, one that has lately been made by myself, and which I conceive may be of great utility.

I was the other evening in a grand company, where the new lamp of Messrs. Quinquet and Lange was introduced, and much admired for its splendour; but a general inquiry was made, whether the oil it consumed was not in proportion to the light it afforded, in which case there would be no saving in the use of it. No one present could satisfy us in that point, which all agreed ought to be known, it being a very desirable thing to lessen, if possible, the expense of lighting our apartments, when every other article of family expense was so much augmented.

I was pleased to see this general concern for economy, for I love economy exceedingly.

I went home, and to bed, three or four hours after midnight, with my head full of the subject. An accidental sudden noise waked me about six in the morning, when I was surprised to find my room filled with light; and I imagined at first, that a number of those lamps had been brought into it; but, rubbing my eyes, I perceived the light

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***Marginal Notes***



came in at the windows. I got up and looked out to see what might be the occasion of it, when I saw the sun just rising above the horizon, from whence he poured his rays plentifully into my chamber, my domestic having negligently omitted, the preceding evening, to close the shutters.

I looked at my watch, which goes very well, and found that it was but six o'clock; and still thinking it something extraordinary that the sun should rise so early, I looked into the almanac, where I found it to be the hour given for his rising on that day. I looked forward, too, and found he was to rise still earlier every day till towards the end of June; and that at no time in the year he retarded his rising so long as till eight o'clock. Your readers, who with me have never seen any signs of sunshine before noon, and seldom regard the astronomical part of the almanac, will be as much astonished as I was, when they hear of his rising so early; and especially when I assure them, *that he gives light as soon as he rises*. I am convinced of this. I am certain of my fact. One cannot be more certain of any fact. I saw it with my own eyes. And, having repeated this observation the three following mornings, I found always precisely the same result.

Yet it so happens, that when I speak of this discovery to others, I can easily perceive by their countenances, though they forbear expressing it in words, that they do not quite believe me. One, indeed, who is a learned natural philosopher, has assured me that I must certainly be mistaken as to the circumstance of the light coming into my room; for it being well known, as he says, that there could be no light abroad at that hour, it follows that none could enter from without; and that of consequence, my windows being accidentally left open, instead of letting in the light, had only served to let out the darkness; and he used many ingenious arguments to show me how I might, by that means, have been deceived. I owned that he puzzled me a little, but he did not satisfy me; and the subsequent observations I made, as above mentioned, confirmed me in my first opinion.

## ***Marginal Notes***

This event has given rise in my mind to several serious and important reflections. I considered that, if I had not been awakened so early in the morning, I should have slept six hours longer by the light of the sun, and in exchange have lived six hours the following night by candle-light; and, the latter being a much more expensive light than the former, my love of economy induced me to muster up what little arithmetic

I was master of, and to make some calculations, which I shall give you, after observing that utility is, in my opinion the test of value in matters of invention, and that a discovery which can be applied to no use, or is not good for something, is good for nothing.

I took for the basis of my calculation the supposition that there are one hundred thousand families in Paris, and that these families consume in the night half a pound of bougies, or candles, per hour. I think this is a moderate allowance, taking one family with another; for though I believe some consume less, I know that many consume a great deal more. Then estimating seven hours per day as the medium quantity between the time of the sun's rising and ours, he rising during the six following months from six to eight hours before noon, and there being seven hours of course per night in which we burn candles, the account will stand thus;--

In the six months between the 20th of March and the 20th of September, there are

Nights 183

Hours of each night in which we burn candles 7

Multiplication gives for the total number of hours 1,281

These 1,281 hours multiplied by 100,000, the number of inhabitants, give ,000

One hundred twenty-eight millions and one hundred thousand hours, spent at Paris by candle-light, which, at half a pound of wax and tallow per hour, gives the weight of ,000

Sixty-four millions and fifty thousand of pounds, 96,075

## ***Marginal Notes***

which, estimating the whole at-the medium price ,000  
of thirty sols the pound, makes the sum of ninety-  
six millions and seventy-five thousand livres  
tournois

An immense sum! that the city of Paris might save every year, by the economy of using sunshine instead of candles. If it should be said, that people are apt to be obstinately attached to old customs, and that it will be difficult to induce them to rise before noon, consequently my discovery can be of little use; I answer, *Nil desperandum*. I believe all who have common sense, as soon as they have learnt from this paper that it is daylight when the sun rises, will contrive to rise with him; and, to compel the rest, I would propose the following regulations; First. Let a tax be laid of a louis per window, on every window that is provided with shutters to keep out the light of the sun.

Second. Let the same salutary operation of police be made use of, to prevent our burning candles, that inclined us last winter to be more economical in burning wood; that is, let guards be placed in the shops of the wax and tallow chandlers, and no family be permitted to be supplied with more than one pound of candles per week.

Third. Let guards also be posted to stop all the coaches, &c. that would pass the streets after sunset, except those of physicians, surgeons, and midwives.

Fourth. Every morning, as soon as the sun rises, let all the bells in every church be set ringing; and if that is not sufficient?, let cannon be fired in every street, to wake the sluggards effectually, and make them open their eyes to see their true interest.

All the difficulty will be in the first two or three days; after which the reformation will be as natural and easy as the present irregularity; for, *ce n'est que le premier pas qui coûte*. Oblige a man to rise at four in the morning, and it is more than probable he will go willingly to bed at eight in the evening; and, having had eight hours sleep, he

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## ***Marginal Notes***

will rise more willingly at four in the morning following. But this sum of ninety-six millions and seventy-five thousand livres is not the whole of what may be saved by my economical project. You may observe, that I have calculated upon only one half of the year, and much may be saved in the other, though the days are shorter. Besides, the immense stock of wax and tallow left unconsumed during the summer, will probably make candles much cheaper for the ensuing winter, and continue them cheaper as long as the proposed reformation shall be supported.

For the great benefit of this discovery, thus freely communicated and bestowed by me on the public, I demand neither place, pension, exclusive privilege, nor any other reward whatever. I expect only to have the honour of it. And yet I know there are little, envious minds, who will, as usual, deny me this and say, that my invention was known to the ancients, and perhaps they may bring passages out of the old books in proof of it. I will not dispute with these people, that the ancients knew not the sun would rise at certain hours; they possibly had, as we have, almanacs that predicted it; but it does not follow thence, that they knew *he gave light as soon as he rose*. This is what I claim as my discovery. If the ancients knew it, it might have been long since forgotten; for it certainly was unknown to the moderns, at least to the Parisians, which to prove, I need use but one plain simple argument. They are as well instructed judicious, and prudent a people as exist anywhere in the world all professing, like myself, to be lovers of economy; and, from the many heavy taxes required from them by the necessities of the state, have surely an abundant reason to be economical. I say it is impossible that so sensible a people, under such circumstances, should have lived so long by the smoky, unwholesome, and enormously expensive light of candles, if they had really known, that they might have had as much pure light of the sun for nothing. I am, &c.

A Subscriber

**Source:** *The Ingenious Dr. Franklin. Selected Scientific Letters.* Edited by Nathan G. Goodman.

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## ***Marginal Notes***

## **Why Do We Have Daylight Savings Time?**

Nov 5, 2012 02:29 AM ET // by The DNews Editors

Retrieved from <http://news.discovery.com/human/health/why-do-we-have-daylight-savings-time.htm>

Even though we gained an hour in the morning, awaking to a sunny sky, it will be dark before dinnertime. So why, again, do we do this?

To some degree, we may have Benjamin Franklin to thank.

### **QUIZ: What Do You Know about Daylight Savings Time?**

Franklin, who penned the proverb "Early to bed and early to rise, makes a man healthy, wealthy and wise," was among the first to suggest the idea. In a 1784 essay he wrote that adjusting the clocks in the spring could be a good way to save on candles.

The practice of changing the clocks has had a somewhat bumpy history in the United States. It was first established in 1918, but then repealed a year later. During World War II, the country again took up the practice to conserve energy from 1942 to 1945.

### **ANALYSIS: Is Daylight Savings Time Bad for Your Heart?**

In 1966 the United States officially adopted the Uniform Time Act of 1966, which outlined Daylight Saving Time to begin on the last Sunday of April and end on the last Sunday in October.

The Energy Policy Act of 2005 mandated a change to the observed dates so now DST begins at 2 a.m. on the second Sunday of March and ends at 2 a.m. on the first Sunday in November.

Incidentally, states do not have to comply with the act and, in fact, two states, Arizona and Hawaii, do not.

### **HOWSTUFFWORKS: How Daylight Savings Time Works**

So do we really economize, as Benjamin Franklin said we would, by adjusting our clocks? It appears, in our modern world, not really.

Although a U.S. Department of Transportation study in the 1970s found that daylight saving trimmed electricity usage by about 1 percent, later studies have shown that the savings is offset by air conditioners running in warmer climates.

It may not all be for naught, however. Another study, performed in 2007 by the RAND Corporation found that the increase in daylight in spring led to a roughly 10 percent drop in vehicular crashes.

*Credit: Lawrence Manning/Corbis*

**Acquisition Lesson Plan: Rhetoric**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5+**

**Acquisition Lesson Plan Concept: Rhetoric**

|  |   |
|--|---|
| <b>Unit Essential Question:</b> What shapes our view of the world?   |   |
| <b>Lesson Essential Question:</b> How does rhetoric enhance a message?   |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Central message<br><br><b>AP #2 topic:</b> Effectiveness of oral presentation<br><br><b>AP #3 topic:</b> Evaluating effectiveness of oral presentation |   |
| <b>Close Reading Text:</b> <i>Put Down the Backpack</i> by Anna Quindlen, <i>A New Generation of Americans</i> by John F. Kennedy  | <b>Tier 2 Words Addressed:</b>  |
| <b>Activating Strategy:</b> Show students a partial list of books by Anna Quindlen. Ask: Based on these book titles, what generalizations can you make about this writer’s outlook on life?                  | Generalization<br><br>Central message<br><br>Speech                      Tone<br><br>Rhetoric |
| <b>Nonfiction</b><br>Living Out Loud (1988)<br>Thinking Out Loud (1994)<br>How Reading Changed My Life (1998)  | <b>Novels</b><br>Object Lessons (1991)<br>One True Thing (1994)<br>Blessings (2002)           |

|   |                              |
|---|------------------------------|
| <p>A Short Guide to a Happy Life (2000)<br/> Loud and Clear (2004)<br/> Being Perfect (2005)<br/> Lots of Candles, Plenty of Cake (2012)</p>  | <p>Rise and Shine (2006)</p> |
| <p><b>Teaching Strategies:</b> SOAPStone, Think-Pair-Share, Think-Write-Share</p> <p><b>Graphic Organizer Used:</b> SOAPStone, Speech Graphic Organizer</p> <p><b>Materials Needed:</b></p>   |                              |
| <p><b>Instructional Plan:</b></p> <p><b>Instructional Chunk #1:</b> Read <i>Put Down the Backpack</i> by Anna Quindlen, written as a commencement speech. With your partner, determine the central message(s) of the speech. Model the SOAPStone strategy.</p> <p><b>Assessment Prompt #1:</b> Illustrate the central message of <i>Put Down the Backpack</i>.</p> <p><b>Instructional Chunk #2:</b> View a short video clip on John F. Kennedy delivering the speech at <a href="http://www.americanrhetoric.com/speeches/jfkinaugural.htm">http://www.americanrhetoric.com/speeches/jfkinaugural.htm</a> . Define rhetoric as the art of speaking or writing effectively.</p> <p>Read <i>A New Generation of Americans</i>. Determine the central message(s) of this speech.</p> <p><b>Assessment Prompt #2:</b> Think-Pair-Share: How does Kennedy’s delivery of the speech enhance the text?</p> <p><b>Instructional Chunk #3:</b> Students reread <i>A New Generation of Americans</i> and do a close reading by using the Pre-AP strategy called SOAPStone. Ask students to identify and discuss the following:</p> <ul style="list-style-type: none"> <li>• The Speaker of the text</li> <li>•The Occasion of the speech</li> <li>•The Audience (both present and after it was delivered)</li> <li>•The Purpose that Kennedy had in delivering it</li> <li>•The Subject matter discussed</li> <li>•The Tone of the piece</li> </ul> <p><b>Assessment Prompt #3:</b> Think-Write-Share: How important is oral presentation to a speech?</p> |                              |
| <p><b>Summarizing Strategy:</b> Explain the importance of effective rhetoric to a speech.</p>   |                              |



**Assignment:** In this speech, Anna Quindlen advises her audience to “put down the backpack” and stop seeking perfection. Imagine you have been asked to give an inspirational speech to a group of younger students. Write a short speech in which you share a piece of advice you think is valuable. Be sure you explain why you find the advice useful and how you have used it in your own life. Use the Speech Graphic Organizer to help you collect your thoughts.

Note: This assignment is the lead-in for the Culminating Project.

## Speech Graphic Organizer

(Adapted from Only a Matter of Opinion? <http://library.thinkquest.org/50084>)

|  |  |
|--|--|
| <p><b>LEAD</b><br/>Catch the reader’s attention. Be creative!</p>  |  |
| <p><b>MAIN IDEA</b><br/>Give your main idea, the purpose of your speech. Let it flow from your lead.</p>   |  |
| <p><b>ACKNOWLEDGE THE OPPOSITION</b><br/>Recognize the opposition’s strongest argument against your opinion.</p>   |  |
| <p><b>STRONG ARGUMENT(S)</b><br/>Give a strong argument in favor of your opinion. (Repeat the Strong Argument and Convince boxes for each argument.)</p> |  |
| <p><b>CONVINCE</b><br/>Build your argument. Use evidence and examples from credible sources, facts and opinions.</p>                                     |  |
| <p><b>STRONGEST ARGUMENT</b><br/>This leaves the reader with something convincing to think about.</p>  |  |

|   |  |
|---|--|
| <p><b>CONCLUSION</b><br/> Restate your main idea using new words.<br/> Leave the reader with something extra—<br/> a call to action, a prediction, something<br/> to think about.</p> |  |
|---|--|

**SOAPTone Strategy** *for close reading of speeches*

|                  |  |
|------------------|--|
| <b>S</b> peaker  |  |
| <b>O</b> ccasion |  |
| <b>A</b> udience |  |
| <b>P</b> urpose  |  |

|                        |  |
|------------------------|--|
| <b>S</b> ubject matter |  |
| <b>T</b> one           |  |

## Unit 3, Grade 9: Poetry

Time Frame: 3 weeks

| <p><b>Key Learning:</b> Poetry allows the musicality of words to contribute to the expression of a writer’s emotions and insights and to evoke a personal response in the reader.</p>   |   |   |   |
|---|---|---|---|
| <p><b>Unit Essential Question:</b> How can I explain the effects of poetic form, structure, and figurative language on a reader?</p>  |   |   |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
| <p><b>Standards</b><br/>9.R.L.1, 9.R.L.2, 9.R.L.4, 9.R.L.5, 9.R.L.7, 9.R.L.10</p> <p><b>Lesson Essential Questions</b></p> <p>How can making personal connections bring poetry to life?</p> <p>How can paraphrasing help me unlock the meaning of verse?</p> <p>How does the writer develop the theme within the poem?</p> <p>How does poetic form impact interpretation?</p> <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How does a writer use figurative language to create images in the reader’s mind?</p> <p>How can an oral performance of poetry enhance interpretation? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written poem.)</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit3</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>9.W.1, 9.W.2, 9.W.4, 9.W.5, 9.W.7,9.W.8, 9.W.9, 9.W.10</p> <p><b>Routine Writing</b><br/>How do I write a reflective essay?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does a writer’s style and structure impact the interpretation of poetry?<br/><i>(Cause and effect structure)</i></p> <p>How do I draw conclusions about the author’s beliefs?</p> <p>Why is our interpretation of figurative language important to the understanding of poetry?</p> <p><b>Research (short)</b><br/>How can researching the life of a poet impact my interpretation of a theme?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>9.SL.1, 9.SL.3, 9.SL.4, 9.SL.5, 9.SL.6</p> <p><b>Conduct Discussions</b></p> <p>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How do I evaluate the soundness of the reasoning behind a speaker’s claims?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver a reflective presentation?</p> <p>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>9.L.1, 9.L.2, 9.L.3, 9.L.4, 9.L.5, 9.L.6</p> <p><b>Study and apply vocabulary</b></p> <p>How determine the meaning of an unknown word?</p> <p>How can a thesaurus enhance my writing?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How can I use my word choice / usage to affect my reader or audience?</p> |

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| Content Area Connections (H/SS and S/T)  |   |  |   |
|--|---|--|---|
| In this unit, students examine poems through the historical, social, and cultural contexts of when they were written.  |   |  |   |
| <b>Vocabulary:</b><br>Imagery            Visualize<br>Assonance        Consonance<br>Alliteration<br>Sound devices<br>Irony                Symbol<br>Juxtaposition    Paradox<br>Parallelism<br>Metaphor          Simile<br>Drawing conclusions    Generalization<br>Cause and effect<br>Theme              Epiphany<br>Voice<br>Meter                Rhythm<br>Enjambment | <b>Vocabulary:</b><br>Style<br>Structure (cause and effect)<br>Reflective essay | <b>Vocabulary:</b><br>Collaborative Discussion<br>Visual Display | <b>Vocabulary:</b><br>Thesaurus<br>Subject / Verb Agreement |

| Assessment                        |   |
|-----------------------------------|---|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

• **By the end of this unit, students will be able to...**

| KNOW:   | UNDERSTAND:   | DO:  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• Context clues</li> <li>• Connotative / Denotative meaning</li> <li>• Multiple meaning words</li> <li>• Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Mood</li> <li>• Tone</li> <li>• Speaker/Narrator</li> <li>• Cultural experiences and influences</li> <li>• Elements of style (e.g., word choice, figures of speech)</li> <li>• Theme</li> <li>• Allusions</li> <li>• Source material</li> </ul> | <p>Authors make choices that create mood and tone (e.g., how to structure a text, order events within it, and manipulate time).</p> <p>Authors often draw on and transform source material to create a new text.</p> <p>Good readers identify the point of view or cultural experience that is reflected in literary text(s).</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Determine the appropriate definition of words that have more than one meaning</li> <li>• Differentiate between literal and non-literal meaning               <ul style="list-style-type: none"> <li>• Identify and use genre-specific terms to explain author's language choices</li> </ul> </li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Explain the impact of specific language choices by the author</li> <li>• Analyze how specific language choices have a cumulative effect on meaning and tone in literary texts</li> <li>• 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.</li> <li>• Identify particular viewpoints or cultural experiences reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</li> <li>• Recognize common allusions</li> <li>• Analyze how an author draws on and transforms source material in a specific work</li> <li>• Write a reflective essay</li> </ul> |

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## Unit 4, Grade 9: Drama

Time Frame: 4 weeks

| <p><b>Key Learning:</b> Though similar to fiction in regards to literary elements, the genre of drama is enhanced by performance.</p>   |   |   |   |
|---|---|---|---|
| <p><b>Unit Essential Question:</b> How does drama differ from other forms of literary text?</p>   |   |   |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
| <p><b>Standards</b><br/>9.R.L.1, 9.R.L.2, 9.R.L.3, 9.R.L.4, 9.R.L.5, 9.R.L.6, 9.R.L.7, 9.R.L.9, 9.R.L.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of difficult text?<br/><br/>How does a dramatic performance compare to the written version?<br/><br/>How does the structure of a drama create effects such as mystery, tension, or surprise?<br/><br/>How does modern drama use a Shakespearean theme?<br/><br/>How do incidents or lines of dialogue help develop the characters?<br/><br/>How does the author develop and contrast the points of views of different characters?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 4</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>9.W.1, 9.W.2, 9.W.4, 9.W.5, 9.W.6, 9.W.7, 9.W.8, 9.W.9, 9.W.10</p> <p><b>Routine Writing</b><br/>How do I effectively use text support in short essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><br/>How do I write a literary analysis?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does analyzing the plot help me understand the actions of the characters?<br/><br/>How does interpretation impact performance?<br/><br/>What effect does the foil have on your analysis of the other characters? On your interpretation of the plot?</p> <p><b>Research (short)</b><br/>How can researching the historical context of a text influence the conclusions I draw regarding the author's intent?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>9.SL.1, 9.SL.3, 9.SL.4, 9.SL.5, 9.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others' ideas and clearly express my own in a collaborative discussion?<br/><br/>How does active listening help me evaluate a speaker's reasoning?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver an oral presentation of a literary analysis?<br/><br/>How can I use a visual display to clarify my points?</p> | <p><b>Standards</b><br/>9.L.1, 9.L.2, 9.L.3, 9.L.4, 9.L.5, 9.L.6</p> <p><b>Study and apply vocabulary</b><br/><br/>How can I use context clues to determine the meaning of an unknown word?<br/><br/>How does the denotation of a word differ from the connotation?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?<br/><br/>How can I use my word choice / usage to affect my reader or audience?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>In this unit, students investigate Shakespearean times.</p>   |   |   |   |

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|  |   |                    |   |
|--|---|--------------------|---|
| <b>Vocabulary:</b><br>Paraphrasing<br>Summarizing<br>Foil<br>Stage Directions<br>Shakespearean Drama<br>Tragedy<br>Farce<br>Cause and Effect<br>Drawing Conclusions<br>Idiom | <b>Vocabulary:</b><br>Literary Analysis<br>Historical Context | <b>Vocabulary:</b> | <b>Vocabulary:</b><br>Context Clues<br>Denotation / Connotation<br>Verb Tense |
|--|---|--------------------|---|

|                                   |  |
|-----------------------------------|--|
| <b>Assessment</b>                 |  |
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites,<br>audio clips, etc.) |

**By the end of this unit, students will be able to...**

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|

|  |   |   |
|--|---|---|
| <ul style="list-style-type: none"> <li>• Connotative/ Denotative meaning</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Mood</li> <li>• Tone</li> <li>• Historical context</li> <li>• Source material</li> <li>• Elements of style (e.g., word choice, figures of speech)</li> <li>• Theme</li> </ul> <p><u>Story Elements</u></p> <ul style="list-style-type: none"> <li>• Plot (e.g., rising action, falling action, flashback, foreshadowing, climax/ turning point, resolution, denouement)</li> <li>• Episodes</li> <li>• Conflicts (e.g., man vs. man, man vs. nature)</li> <li>• Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero/villain, foil, archetype)</li> <li>• Setting (time, place, context)</li> </ul> <p><u>Drama Elements</u></p> <ul style="list-style-type: none"> <li>• Episodes</li> <li>• Acts</li> <li>• Scenes</li> <li>• Dialogue (e.g., aside, monologue, dialogue)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> </ul> | <p>Authors make choices that create mood and tone (e.g., how to structure a text, order events within it, and manipulate time)</p> <p>Authors create complex literary characters to advance the plot or develop the theme of a text.</p> <p>Authors often draw on and transform source material to create a new text.</p> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Differentiate between literal and non-literal meaning <ul style="list-style-type: none"> <li>• Identify and use genre-specific terms to explain author's language choices</li> </ul> </li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• 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. <ul style="list-style-type: none"> <li>• Differentiate among complex or multi-dimensional character types and roles within a story or drama</li> </ul> </li> <li>• Explain what specific lines of dialogue reveal about characters</li> <li>• Identify various types of conflict (man vs. man, man vs. nature, man vs. self, man vs. society)</li> <li>• Explain (tell, write, or graphically represent) how characters, events, setting, and plot elements interact to create/ show mood and tone and theme</li> <li>• Identify source material which appears in a newer text</li> <li>• Analyze how an author draws on and transforms source material in a specific work</li> <li>• Write a literary analysis</li> </ul> |
|--|---|---|

# Grade 10

## Reading Standards

| Unit                                   | RL 1 | RI 1 | RL 2 | RI 2 | RL 3 | RI 3 | RL 4 | RI 4 | RL 5 | RI 5 | RL 6 | RI 6 | RL 7 | RI 7 | RL 8 | RI 8 |
|--|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 1-Short Fiction                        | X    | X    | X    | X    | X    |      | X    |      | X    |      | X    |      |      |      | N/A  |      |
| 2-Informative Text/Literary Nonfiction |      | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | X    | N/A  | X    |
| 3-Poetry                               | X    |      | X    |      |      |      | X    |      | X    |      |      |      | X    |      | N/A  |      |
| 4-Drama                                | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | N/A  |      |

|      |      |       |       | Writing Standards |    |    |    |    |    |    |    |    |     | Speaking/Listening |     |     |     |     |     |    |   |
|------|------|-------|-------|-------------------|----|----|----|----|----|----|----|----|-----|--------------------|-----|-----|-----|-----|-----|----|---|
| RL 9 | RI 9 | RL 10 | RI 10 | W1                | W2 | W3 | W4 | W5 | W6 | W7 | W8 | W9 | W10 | SL1                | SL2 | SL3 | SL4 | SL5 | SL6 | L1 |   |
|      |      | X     | X     | X                 | X  |    |    |    |    | X  | X  | X  | X   | X                  | X   |     | X   | X   |     |    | X |
|      | X    |       | X     | X                 | X  | X  | X  | X  | X  | X  | X  | X  | X   | X                  | X   | X   | X   | X   | X   | X  | X |
|      |      | X     |       | X                 | X  |    | X  | X  |    | X  | X  | X  | X   | X                  |     | X   | X   | X   | X   | X  | X |
| X    |      | X     |       | X                 | X  |    | X  | X  | X  | X  | X  | X  | X   | X                  | X   | X   | X   | X   | X   | X  | X |

**Language**

| <b>L2</b> | <b>L3</b> | <b>L4</b> | <b>L5</b> | <b>L6</b> |
|-----------|-----------|-----------|-----------|-----------|
| X         |           | X         | X         | X         |
| X         | X         | X         | X         | X         |
| X         | X         | X         | X         | X         |
| X         | X         | X         | X         | X         |

# 1. Know-Understand-Do Organizer

Date: Fall 2012

Course/Subject: ELA

Team: Grade 10

Topic: Short Fiction / Glencoe Unit 1

School/District: Positive Outcomes

Which standards are students learning in this unit?

## Common Core State Standards Addressed

### Reading

**CC.10.R.L.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.10.R.I.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CC.10.R.L.2:** Determine a theme or central idea of a text and analyze in details 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.

**CC.10.R.I.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.

**CC.10.R.L.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.

**CC.10.R.L.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).

**CC.10.R.L.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.

**\*CC.10.R.L.10:** By the end of the year, 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.

**\*CC.10.R.I.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. 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.

### Writing

**CC.10.W.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CC.10.W.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.

**CC.10.W.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.

**CC.10.W.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

**CC.10.W.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").

**\*CC.10.W.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 discipline-specific tasks, purposes, and audiences.

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## **Speaking and Listening**

**CC.10.SL.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.

**CC.10.SL.2:** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**CC.10.SL.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**CC.10.SL.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**

**CC.10.L.1:** Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

**CC.10.L.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly.

**CC.10.L.4:** 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. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. 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).

**CC.10.L.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations

**CC.10.L.6:** Acquire and use accurately grade-appropriate 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.

*\*in all units*

.....

.....



| KNOW:  | UNDERSTAND:   | DO:   |
|--|---|---|
| <ul style="list-style-type: none"> <li>• Literary analysis</li> <li>• Textual evidence/text support</li> <li>• Author's decisions (e.g., word choice, point of view (persona /narrator), literary elements, tone, style, symbol)</li> <li>• Central/main idea</li> <li>• <u>Story Elements</u> <ul style="list-style-type: none"> <li>-Plot (e.g., suspense, rising action, falling action, flashback, foreshadowing, climax/ turning point, resolution, denouement)</li> <li>-Conflict (e.g., man vs. man, man vs. nature, etc.)</li> <li>-Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero /villain, foil, archetype)</li> <li>-Setting (time, place, context)</li> <li>-Dialogue (e.g. direct, indirect)</li> <li>-Theme</li> </ul> </li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions, irony)</li> <li>• Author's Choices <ul style="list-style-type: none"> <li>• Patterns of organization (e.g., sequence, chronological order, description, comparison, problem/solution, simple cause/effect, conflict/resolution)</li> <li>• Ordering events (e.g., parallel plots)</li> <li>• Manipulating time (e.g., pacing, flashbacks)</li> </ul> </li> <li>• Elements of style (e.g., tone, word choice, (diction), sentence structure)</li> <li>• Mood and tone (e.g., mystery/suspense, tension, surprise)</li> <li>• Informative/explanatory writing</li> <li>• Topic/Thesis</li> <li>• Objective tone</li> <li>• Essay (as a form of writing)</li> <li>• Effective conclusion that moves beyond summary (e.g., reinforcing the importance of the information, raising related issues and/or generating a hypothesis)</li> </ul> | <p>Good readers use strong textual evidence, connections to their own lives, and their background knowledge to make inferences about what they read and to draw conclusions.</p> <p>Authors of literary texts include details that help the reader analyze how the theme or central ideas develop, emerge, and are shaped and refined.</p> <p>Authors make purposeful choices to achieve an intended effect within a text (e.g., how to structure a text, order events within it, and manipulate time).</p> <p>Good authors of informative/ explanatory writing develop texts that examine a topic and convey ideas and information clearly and effectively.</p> <p>Good readers and writers write to make meaning of what they read.</p> | <ul style="list-style-type: none"> <li>• Make, test and revise predictions as they read</li> <li>• Analyze what text says explicitly as well as inferentially and cite textual evidence to support that analysis</li> <li>• Analyze connections between self and literary themes and characters</li> <li>• 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</li> <li>• Compare two or more texts, analyzing theme</li> <li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</li> <li>• Analyze how specific language choices have a cumulative effect on meaning and tone in literary text</li> <li>• 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.</li> <li>• 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 by <ul style="list-style-type: none"> <li>-engaging the reader with an introduction/hook that presents the topic</li> <li>-introducing the topic and /or generating a thesis when appropriate</li> <li>-organizing complex ideas, concepts, and information making important connections and distinctions</li> <li>-addressing the needs of the audience</li> <li>-developing topic with well-chosen, relevant and sufficient facts, definitions, concrete details, quotations or other information and examples appropriate to the audience's knowledge of the topic</li> <li>-using appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts</li> <li>-using precise language and domain-specific vocabulary to manage the complexity of the topic</li> <li>-establishing and maintaining a formal style and objective tone while attending to the norms and conventions of the discipline</li> </ul> </li> </ul> |

## Unit 1, Grade 10: Short Fiction

Time Frame: 5-6 weeks

**Key Learning:** To successfully analyze literary and informational text, one must recognize that an author controls what the reader knows through the choices s/he makes about characters, point of view, what the reader knows, and when and how the reader gets information.

**Unit Essential Question:** How does an author use his/her craft to develop his central message?

| Reading (RL/RI 1-10)  | Writing (W 1-10)   | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
|---|--|--|---|
| <p><b>Standards</b><br/>10.R.L.1, 10.R.I.1, 10.R.L.2, 10.R.I.2, 10.R.L.3, 10.R.L.4, 10.R.L.5, 10.R.L.10, 10.R.I.10</p> <p><b><u>Primary Lesson Essential Questions</u></b></p> <p>How do I unlock the meaning of a difficult text?</p> <p>How does an author’s word choice affect meaning and tone?</p> <p>How does an author use his/her craft to influence my analysis of a text?</p> <p>How do authors develop the themes or central ideas of a story?</p> <p>How can researching the cultural and/or historical context help me analyze a text?</p> <p><b><u>Short Texts</u></b><br/>Selected stories from Glencoe Unit 1</p> <p><b><u>Extended Text(s)</u></b></p> | <p><b>Standards</b><br/>10.W.1, 10.W.2, 10.W.7, 10.W.8, 10.W.9, 10.W.10</p> <p><b><u>Secondary Lesson Essential Questions</u></b></p> <p><b><u>Routine Writing</u></b><br/>How do I differentiate between strong and weak text support when writing short essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p><b><u>Narrative Writing</u></b></p> <p><b><u>Analysis</u></b><br/>How do I write a literary analysis?</p> <p>How do I determine the reliability of the point of view from which a story is told?</p> <p>How does a writer develop and refine the theme or central idea over the course of a text?</p> <p><b><u>Research (short)</u></b><br/>How can researching the historical, cultural, and social contexts help me analyze a text?</p> <p>How do I evaluate the usefulness of diverse media sources?</p> <p><b><u>Research (extended)</u></b></p> | <p><b>Standards</b><br/>10.SL.1, 10.SL.2, 10.SL.4, 10.SL.5</p> <p><b><u>Secondary Lesson Essential Questions</u></b></p> <p><b><u>Conduct Discussions</u></b><br/>How do I effectively participate in a collaborative discussion?</p> <p>How can setting rules contribute to an effective collaborative discussion?</p> <p><b><u>Report Findings</u></b><br/>How do I present information, findings, and supporting evidence in a clear, concise, and logical way?</p> <p>How do I evaluate a speaker’s point of view?</p> | <p><b>Standards</b><br/>10.L.1, 10.L.2, 10.L.4, 10.L.5, 10.L.6</p> <p><b><u>Secondary Lesson Essential Questions</u></b></p> <p><b><u>Study and Apply Vocabulary</u></b><br/>How can I use context clues to determine the meaning of an unknown word?</p> <p>How does academic vocabulary differ from everyday vocabulary?</p> <p><b><u>Study and Apply Grammar</u></b><br/>How do I use conventions of Standard English to add variety and interest to my writing or speaking?</p> |

**Content Area Connections (H/SS and S/T)**

| Vocabulary   | Vocabulary                 | Vocabulary   | Vocabulary   |
|--|----------------------------|--|--|
| Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony, satire, imagery)<br>Style<br>Suspense<br>Symbol                      Imagery<br>Mood<br>Dialogue<br>Foreshadowing              Flashback<br>Text structure<br>Protagonist / antagonist ( <i>character roles</i> )<br>Conflict<br>Historical context<br>Social Context<br>Cultural context<br>Theme / Main Idea / Central Idea | Literary analysis<br>Essay | Salient points<br>Eye contact<br>Volume<br>Point of view<br>Diverse perspectives | Context clues<br>Academic vocabulary<br>Figurative language<br>Word usage ( <i>possessives</i> )<br>Denotation<br>Connotation<br>Word Choice |

**Assessment**

| Formative   | Summative                       |
|---|---------------------------------|
| Assessment Prompts<br><u>Unlocking the Meaning of Difficult Text</u><br>AP #1 topic: Write a brief summary of the plot.<br>AP#2 topic: Write a paragraph, analyzing Poe's word choice and how it affects the story's mood.<br>AP #3 topic: Analyze: How did the author's use of symbolism affect your understanding of the story?<br>AP #4 topic: Analyze: How did the author's use of imagery affect your understanding of the story?<br><u>Author's Style</u><br>AP #1 topic: Describe the writing style of an author. (Twain)<br>AP #2 topic: Describe the writing style of an author. (Thurber)<br>AP #3 topic: Write a personal response to an essay.<br><u>Theme</u><br>AP #1 topic: Complete a Theme Graphic Organizer.<br>AP #2 topic: How did the characters in the story help develop the theme?<br>AP #3 topic: How did the author develop the theme throughout this story?<br><u>Short Research</u><br>AP #1 topic: Sort: Credible or Not? Students discuss and sort the credibility of sources under the headings of Credible / Not Credible.<br>AP #2 topic: From the graphic organizer, write a brief biography of your chosen author, listing at least 2 sources.<br>AP #3 topic: Write about the cause and effect correlation between the life and times of an author and the writing s/he produces. | Culminating Activity (attached) |

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## Culminating Activity



(Activity that students will do with the unit's concepts and skills to demonstrate mastery.)

### Unit Topic: The Short Story

|  |   |
|--|---|
| Title/Concept                                    | PowerPoint Presentation, Short Film, or Oral Presentation with Visual Aids  |
| Culminating Activity Essential Question          | How does an author use his/her craft to develop his central message?  |
| Paragraph Description                            | Students will research and report on the impact of the historical, social, and cultural contexts of an author's life on his/her work. The report can be in the form of a PowerPoint presentation, a short video, or an oral report with visual aids. The presentation is to express the connection between the author's life and the stories, essays or songs he/she produced. Excerpts from the biography and the author's works should be included as evidence of major points being presented. Essential academic vocabulary from the unit should also be utilized within the presentation. This project can be completed individually or with a partner. The attached rubric will be used for both peer and teacher evaluation of the presentation. |
| Mini-Lesson<br>(Quick lesson prior to activity.) | Students will evaluate a sample project utilizing the established rubric.   |
| Time (In Days)                                   | 4 – 5 Days  |
| Steps or Task Analysis<br>(Details of activity.) | Students will...<br>Read a <u>minimum</u> of three sources about the life and works of an author, focusing on the historical, social, and cultural contexts of the author's life.<br>Read a <u>minimum</u> of two works by the chosen author. Analyze the connection between the author's life and his/her work.<br>Cite several examples for each of the three contexts.<br>Prepare the presentation in one of the approved formats. Then, proof-read and revise.<br>Rehearse the presentation, paying attention to audience and speaker's voice.<br>If applicable, film the presentation.   |
| Summarize/Share                                  | Present your project to the class/school. Complete a self-evaluation.   |
| Differentiation                                  | This project includes 3 choices. Other formats may be approved by the teacher as long as the essential question is addressed and it can be evaluated by the rubric.   |
| Revise/Review                                    | The presentation will be evaluated by peers and the teacher using the attached rubric. If you wish to revise the content after your presentation, you may choose to do so in writing, explaining in detail how you would change the project.  |
| Resources & Materials                            | Flip cameras, Microsoft PowerPoint, Microsoft Publisher, short stories, biographies, props, etc.  |

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# Rubric for Culminating Activity

|  Scale<br> Criteria | 4  | 3  | 2  | 1  |
|---|--|--|--|--|
| <b>Requirements</b>   | All requirements are met and exceeded.   | All requirements are met.  | One requirement was not completely met.  | More than one requirement was not completely met.  |
| <b>Content</b>  | Covers topic in-depth with details and examples. Subject knowledge is excellent. Uses essential, academic vocabulary appropriately.  | Includes essential knowledge about the topic. Subject knowledge appears to be good. Uses essential, academic vocabulary.   | Includes essential information about the topic but there are 1-2 factual errors. Uses essential, academic vocabulary ineffectively.  | Content is minimal OR there are several factual errors. Does not use essential vocabulary.                       |
| <b>Textual Evidence</b>   | Product provides specific textual evidence from resources to support claims.   | Product provides some textual evidence from resources to support claims.   | Product provides very little textual evidence from resources to support claims.  | Product provides no textual evidence from resources to support claims.   |
| <b>Organization</b>   | Content is well organized using headings or bulleted lists to group related material.  | Uses headings or bulleted lists to organize, but the overall organization of topics appears flawed.  | Content is logically organized for the most part.  | There was no clear or logical organizational structure, just lots of facts.                                      |
| <b>Use of Media</b>   | Makes excellent use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) to enhance understanding of findings, reasoning, and evidence and to add interest.   | Makes good use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) to enhance understanding of findings, reasoning, and evidence and to add interest.                                | Makes minimal use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) to enhance understanding of findings, reasoning, and evidence and to add interest. | Uses digital media, but it often distracts from the presentation content.  |
| <b>Presentation</b>   | Effectively presents information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. | Presents information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. | Presents information, findings, and supporting evidence such that listeners can follow the line of reasoning.  | Presents information, findings, and supporting evidence such that listeners cannot follow the line of reasoning. |

|  |  |  |  |  |
|--|--|--|--|--|
|  |  |  |  |  |
|--|--|--|--|--|

**Acquisition Lesson Plan: Unlocking the Meaning of Difficult Text**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5-7**

**Acquisition Lesson Plan Concept: Unlocking the Meaning of Difficult Text**

|  |   |
|--|---|
| <b>Unit Essential Question:</b> How does an author use his/her craft to develop his central message?   |   |
| <b>Lesson Essential Question:</b><br><br>How do I unlock the meaning of a difficult text?<br><br>How does an author’s word choice affect meaning and tone?   |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Write a brief summary of the plot.<br><br><b>AP#2 topic:</b> Write a paragraph, analyzing Poe's word choice and how it affects the story's mood.<br><br><b>AP #3 topic:</b> Analyze: How did the author’s use of symbolism affect your understanding of the story?<br><br><b>AP #4 topic:</b> Analyze: How did the author’s use of imagery affect your understanding of the story? |   |
| <b>Close Reading Text:</b> Edgar Allan Poe’s <i>The Masque of the Red Death</i>  | <b>Tier 2 Words Addressed:</b>  |
| <b>Activating Strategy:</b> Listen to an audio presentation of <i>The Masque of the Red Death</i> – such as the one found at <a href="http://voicesinthedark.com/content.php?iContent=279">http://voicesinthedark.com/content.php?iContent=279</a> .<br><br>Discuss the mood of the story. Ask students to share their interpretation of the plot of the short story with a partner. (This will be difficult – and this is the point.)   | <i>Mood</i><br><br><i>Word Choice</i><br><br><i>Connotation / Denotation</i><br><br><i>Summarize</i><br><br><i>Imagery   Symbolism   Suspense</i> |
| <b>Teaching Strategies:</b> Think-Pair-Share, Collaborative Pairs, Ticket Out the Door   |   |

**Graphic Organizer Used:** Story Map, 3-Column Chart, Frayer model, Symbolism Graphic Organizer (attached)

**Materials Needed:** Computers with internet access

**Instructional Plan:**

**Instructional Chunk #1:**

<http://www.webenglishteacher.com/msb/eapoe/masque.html> has an online version of the text with help for finding the definitions of selected story vocabulary (links to a dictionary). Have students work in pairs to complete a basic story map. Discuss point of view, conflict, and themes of the story.

**Assessment Prompt #1:** Routine Writing: Using your story map, write a brief summary of the plot of The Masque of the Red Death.

**Instructional Chunk #2:**

Teach the importance of word choice and denotation/connotation for establishing mood with the following procedures:

Create a three-column chart. At the top of the left column, write "Specific Detail." At the top of the middle column, write "Dictionary Definition." At the top of the right column, write "Connotation."

In the left side of the column, write 10-12 words or phrases that establish the story's mood. Here are some suggestions: pestilence, scarlet, seizure, extremity, shrouded, black velvet tapestries, deep blood color, profusion, chambers, gaudy, ebony, stricken, pale, barbaric lustre, stalked, gaunt, blood-bedewed.

Instruct students to write the dictionary definition of each word in the middle column. You may want to explain the words to them.

Discuss the connotation of the word and what images it conjures.

For advanced classes, discuss how Poe uses harsh consonant sounds and alliteration to create a sense of dread.

**Assessment Prompt #2:** Write a paragraph, analyzing Poe's word choice and how it affects the story's mood.

**Instructional Chunk #3:**

1. As a class, complete a Frayer model of the word, **symbol**. (Talk about the use of symbols in literature. You want to make sure that students understand that symbols are used in everyday life as well as by artists and writers. Discuss the difference between concrete and abstract things. Name some things you can touch, like a car, clothes, and a bicycle. Next name some abstract ideas or concepts, such as freedom,



hope, and jealousy. Explain that symbols allow writers to put abstract ideas into concrete form in literature. For example, an eagle is an actual bird, but in the United States it also represents the idea of freedom. That's why eagles are printed on U.S. money, to stand for the freedom of democracy. A wedding ring is literally a circle of gold, but it symbolizes the union of two people in marriage. Married people wear their rings as representations of their love and loyalty. Source: ReadWriteThink.org)

2. Model the completion of the symbolism graphic organizer by analyzing the Red Death. Have students complete the graphic organizer in groups of 3. A guide to symbols used in the story can be found at [http://www.brighthubeducation.com/homework-help-literature/59492-the-masque-of-the-red-death-symbolism/?cid=parse\\_rec](http://www.brighthubeducation.com/homework-help-literature/59492-the-masque-of-the-red-death-symbolism/?cid=parse_rec) .

**Assessment Prompt #3:** Ticket Out the Door: How did the author's use of symbolism affect your understanding of the story?

**Instructional Chunk #4:**

1. Define **imagery** as the use of figurative or descriptive language to create a vivid mental picture. It involves at least one of the five senses--sight, sound, touch, feel, taste.

**I Do:** Model the following analysis of imagery from the story.

Example of Imagery - "There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the sympathy of his fellow men."

Senses - Sight, Touch

Analysis - Poe establishes the mood and setting of the story with the vivid description of the Red Death. The passage establishes the horror of the disease and explains why the guests would react to the blood stained intruder at the end of the story.

2. **We Do:** Post the following example on the Smart Board. Ask students to identify the senses and the analysis with a partner. Share answers.

Example of Imagery - "The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon the carpet of the same material and hue" (146).

Senses – (Sight, Touch)

Analysis: (The oppressiveness of the 7th room contrasts the gaiety of the previous six. The darkness of the room and the heaviness and darkness of the curtain symbolizes death. No wonder none of the guests wish to come near it. Note the pun on "shroud.")

3. **You Do:** Ask students to work in groups of 3 to find 2 more examples of imagery in the story. (Some ideas are listed below. For differentiation, supply the quotes for some groups.)

A) "The panes here were scarlet--a deep color....In the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illuminated the room. And thus were produced a multitude of gaudy and fantastic appearances...The effect of the firelight that streamed upon the dark hangings through

the blood tinted panes was ghastly in the extreme."

Senses - Sight

Analysis - So much for peaceful death. The images created by the brazier of fire and blood tinted glass give the room of death a ghastly appearance. The gaudy and fantastic appearances, the blood tinted panes, and the fire create an image of hell, hinting that perhaps the guests and the Prince fear not just the Red Death, but their eternal fate.

- B) "Its pendulum swung to and fro with a heavy monotonous clang; there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical."

Senses - Sound

Analysis - No wonder the musicians stopped when this clock struck. Poe uses personification--brazen lungs--to emphasize the deepness of the "heavy monotonous clang," a clang that serves as an hourly reminder to the guests that death is approaching.

- B) "The figure was tall and gaunt, and shrouded from head to foot in the habilments of the grave...His vesture was dabbled in blood and his broad brow, with all the features of the face was besprinkled with the scarlet horror."

Senses - Sight

Analysis - Death - The personified Red Death strikes fear and anger in the hearts of Prospero and his guests. Once the Red Death appears, it never leaves.

**Assessment Prompt #4:** Think-Pair-Share: How did the author's use of symbolism affect your understanding of the story?

**Summarizing Strategy:** In writing, reflect on the Essential Question for this lesson: How do I unlock the meaning of a difficult passage? Think about what we did in class to help us understand the Edgar Allan Poe text that we read.

**Assignment:** Divide students into groups of 4 or 5.

Each group does the following:

1. Create a PowerPoint of the story's major events, main characters, themes, symbols, setting, mood (and use of imagery), conflict, resolution, and point of view.
2. Write a one-page analysis and summary of the story. Each group must write it from one of the following points of view: (1) Prince Prospero; (2) One of the Prince's guests; (3) One of the peasants locked out of the castle; (4) The Red Death.

3. Present to the class.

**Analysis of Symbols: The Masque of the Red Death**

| <b>SYMBOL</b>          | <b>MEANING</b> |
|------------------------|----------------|
| <i>The Red Death</i>   |                |
| <i>The Castle</i>      |                |
| <i>Prince Prospero</i> |                |
| <i>The Ebony Clock</i> |                |

|                         |  |
|-------------------------|--|
| <i>The Masqueraders</i> |  |
|-------------------------|--|

**Acquisition Lesson Plan: Author's Style**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Author's Style**

|   |   |
|---|---|
| <b>Unit Essential Question:</b> How does an author use his/her craft to develop his central message?  |   |
| <b>Lesson Essential Question:</b><br><br>How does the author's style influence my analysis of a text?   |   |
| <b>Assessment Prompts:</b><br><br><b>AP #1 topic:</b> Describe the writing style of an author. (Twain)<br><br><b>AP #2 topic:</b> Describe the writing style of an author. (Thurber)<br><br><b>AP #3 topic:</b> Write a personal response to an essay.  |   |
| <b>Close Reading Text:</b> <i>The Californian's Tale</i> by Mark Twain, <i>The Car We Had to Push</i> by James Thurber  | <b>Tier 2 Words Addressed:</b>  |
| <b>Activating Strategy:</b> Display a picture of a famous person. Ask students to describe that person's style. After students have been given a chance to describe someone's <i>personal</i> style, introduce <b>author's style</b><br><br>.....<br><br>Style in literature is the literary element that describes the ways that the author uses words — the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the text. Style | Author's style<br>Word choice<br>Suspense<br>Mood<br>Tone<br>Dialogue<br>Flashback<br>Symbolism<br>Sensory language |

describes how the author describes events, objects, and ideas.

One easy way to understand literary style is to think about fashion styles. Clothes can be formal and dressy, informal and casual, preppy, athletic, and so forth. Literary style is like the clothes that a text puts on. By analogy, the information underneath is like the person's body, and the specific words, structures, and arrangements that are used are like the clothes. Just as we can dress one person in several different fashions, we can dress a single message in several different literary styles:

The style that an author uses influences how we interpret the facts that are presented.

Wording and phrasing can tell us about emotions in the scene, the setting, and characters. If you're still not convinced, consider the differences between the following sentences:

He's passed away.

He's sleeping with the fishes.

He died.

He's gone to meet his Maker.

He kicked the bucket.

The version of that sentence that a writer chooses tells us a lot about the situation, the speaker, and the person being spoken to (the audience). ~ReadWriteThink.org

### Teaching Strategies:

**Graphic Organizer Used:** Author's Style Graphic Organizer

**Materials Needed:** Glencoe Grade 10 Unit 1, page of Mark Twain quotes.

### Instructional Plan:

**Instructional Chunk #1:** Review the definition of author's style. Have students work with a partner to read the quotes from the work of Mark Twain. Complete the Author's Style graphic organizer. Read *The Californian's Tale* by Mark Twain. Add to the Author's Style graphic organizer.

**Assessment Prompt #1:** Using your graphic organizer, write a paragraph that describes the writing style of Mark Twain. Collect.

**Instructional Chunk #2:** Using the results of AP#1, model the writing of a more complete analysis of the style of Mark Twain.

Have students read *The Car We Had to Push* and complete the Author's Style graphic organizer with a partner.

**Assessment Prompt #2:** Using your completed graphic organizer, describe the writing style of James Thurber.

**Instructional Chunk #3:** Read the essay, *Storytelling Is As Old As Mankind*, by Joyce Carol Oates.

**Assessment Prompt #3:** Consider the following statement from Joyce Carol Oates’s essay: “Reality is not enough for us—we crave the imagination’s embellishments on it.” Write a two-paragraph personal response to Oates’s statement. In the first paragraph, offer your interpretation of the quotation. In the second paragraph, explain why you do or do not agree with the statement.

**Summarizing Strategy:** Answer the essential question: How does the author’s style affect how I read or interpret a text? Use examples from some of the short stories that we have read in your response.

**Assignment:** Read *When the Buffalo Climbed the Tree* by Mark Twain and *The Unicorn in the Garden* by James Thurber. Complete an Author’s Style graphic organizer for each story. Write an analysis that compares the two stories.

## Mark Twain Quotes

**Directions:** Read the following quotes from the writings of Mark Twain. How would you describe his literary style? Use the Author's Style graphic organizer to help you draw your conclusion.

"By and by he rolled out and jumped up to his feet looking wild, and he see me and went for me. He chased me round and round the place with a clasp knife, calling me the Angel of death, and saying he would kill me, and then I couldn't come for him no more. I begged, and told him I was only Huck; but he laughed such a screechy laugh, an roared and cussed, and kept on chasing me up."

"Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot."

"Who told you might meddle with such hifalut'n foolishness, hey?"

"They tackled missionarying, and mesmerizing, and doctoring, and telling fortunes, and a little of everything; but they couldn't seem to have no luck. So at last they got just about dead broke, and laid around the raft as she floated along, thinking and thinking, and never saying nothing, by the half a day at a time, and dreadful blue and desperate."

"We caught fish and talked, and we took a swim now and then to keep off sleepiness. It was kind of solemn, drifting down the big, still river, laying on our backs looking up at the stars, and we didn't ever feel like talking loud, and it warn't often that we laughed-only a little kind of a low chuckle. We had mighty good weather as a general thing, and nothing ever happened to us at all-that night, nor the next, nor the next."

"These liars warn't no kings nor dukes, at all, but just low-down humbugs and frauds."

"Jim had plenty of corncob pipes and tobacco; so we had a right down good sociable time, there we crawled out through the hole, and so home to bed, with hands that looked like the'd been cawed. Tom was in high spirits. He said it was the best fun he ever had in his life."

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"But I reckon I got to light out for the territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before."

"I thought it all out, and reckoned I would belong to the widow if he wanted me, though I couldn't make out how he was a-going to be any better off then than what he was before, seeing I was so ignorant, and so kind of low-down and ornery."

**Author's Style Graphic Organizer**

Title:

Author:

*Examples*

|             |  |
|-------------|--|
| Mood        |  |
| Tone        |  |
| Dialogue    |  |
| Word Choice |  |
| Sensory     |  |



|          |  |
|----------|--|
| Language |  |
|----------|--|

**Acquisition Lesson Plan: Theme**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5**

**Acquisition Lesson Plan Concept: Theme**

|   |                                |
|---|--------------------------------|
| <b>Unit Essential Question:</b> How does an author use his/her craft to develop his central message?                        |                                |
| <b>Lesson Essential Questions:</b> <i>How do authors develop the themes or central ideas of a story?</i>                    |                                |
| <b>Assessment Prompts:</b>  |                                |
| <b>AP #1 topic:</b> Read Tuesday Siesta by Gabriel Garcia Marquez. Complete the Theme Graphic Organizer with a partner.     |                                |
| <b>AP #2 topic:</b> How did the characters in the story help develop the theme?   |                                |
| <b>AP #3 topic:</b> How did the author develop the theme throughout this story?   |                                |
| <b>Close Reading Text:</b> <i>Tuesday Siesta</i> by Gabriel Garcia Marquez, <i>Spanish siesta, adios?</i><br>by Katya Adler | <b>Tier 2 Words Addressed:</b> |

|  |  |
|--|--|
| <p><b>Activating Strategy:</b> Remind students of the definition of theme. (A Frayer model is attached for use if needed.) Have students complete the Identifying Theme worksheet.</p>   | <p><i>Theme</i></p> <p><i>Central Idea</i></p> <p><i>Conflict</i></p> <p><i>Antagonist / Protagonist</i></p> |
| <p><b>Teaching Strategies:</b> Think-Pair-Write (Think-Discuss w/a partner-Write a response)</p> <p><b>Graphic Organizer Used:</b> Frayer Model, Theme Chart</p> <p><b>Materials Needed:</b> Theme / Summary Match (Activating Strategy)</p>   |  |
| <p><b>Instructional Plan:</b></p> <p><b>Instructional Chunk #1:</b> Read <i>Tuesday Siesta</i> by Gabriel Garcia Marquez. Complete the Theme Graphic Organizer together.</p> <p><b>Assessment Prompt #1:</b> Think-Pair-Share: How did the theme develop over the course of the story?</p> <p><b>Instructional Chunk #2:</b> Read the attached article, <i>Spanish siesta, adios?</i> by Katya Adler. Discuss how the cultural context could have influenced Gabriel Garcia Marquez.</p> <p><b>Assessment Prompt #2:</b> Using information from both the article and the short story, decide whether or not you are in favor of siestas. Write a short persuasive essay using text support from both writings to support your claim.</p> <p><b>Instructional Chunk #3:</b> With a partner, read <i>Two Kinds</i> by Amy Tan. Complete the Theme Chart graphic organizer.</p> <p><b>Assessment Prompt #3:</b> Write a short analysis to answer the following question: How did Amy Tan use characters to develop the theme throughout this story?</p> |  |
| <p><b>Summarizing Strategy:</b> Write an acrostic for THEME.</p>   |  |
| <p><b>Assignment:</b> Research the life of Amy Tan. Write an analysis of how her life could have influenced the writing of <i>Two Kinds</i>.</p>   |  |

Name: \_\_\_\_\_

## Identifying Theme

**Directions:** read each short story and determine the theme or message in the story. Remember that a good answer will focus on big world lessons, not small world details of the story.

Even though they were sisters, Suzie and June were nothing alike. If Suzie wanted to jump rope, June wanted to play hopscotch. If June wanted to watch soap operas, Suzie wanted to watch talk shows. Tensions rose to the point that the girls could no longer stand one another's company. It seemed that they had nothing in common, until the day that progress reports came out. While riding the bus home from school, the girls—startled by how upset the other looked—realized that they were both failing a subject. Suzie was failing math and June was failing reading. Since both girls wanted to pass their classes, they got to talking and agreed to help one another. So everyday after school for the next few weeks, Suzie tutored June in reading and then June tutored Suzie in math. By the time report cards came were distributed, Suzie and June were passing all of their classes. The girls were delighted, but their mother was happiest of all. Not just because her daughters passed their classes, but because they had learned to be good sisters.

1. What is the theme of this story? \_\_\_\_\_
2. What happens in the story that leads you to believe this? \_\_\_\_\_

All Victor ever wanted to do with his life was be a singer. He didn't pay attention in school and he spent all of his time at home watching music videos online and impersonating his idols. His mother tried to teach him the value of getting an education and having a backup plan, but Victor would respond the same way every time, "Mom, I won't need to know any of that boring old stuff when I'm famous. You'll see." But there was one major problem with Victor's plan: he wasn't any good at singing. Victor

wanted to be a singer so badly, that he didn't notice the pained look on the faces of those who endured his singing. Because he wanted to be a singer so badly, when honest people told him to find something else to do with his life, he accused them of being "jealous haters" and ignored their advice. After Victor dropped out of high school to focus on his music career, the years passed and the doors never opened.

3. What is the theme of this story? \_\_\_\_\_

4. What happens in the story that leads you to believe this? \_\_\_\_\_

Kyle liked Lucy more than any other girl in the school, but he had an odd way of showing it. When she walked ahead of him in line, he kicked at her shoe. When she passed him on the school yard, he called her "lame Lucy." He even wrote a mean word on her homework during the bus ride to school. But what puzzled Lucy the most was receiving an invitation to Kyle's birthday party. Figuring that he was just planning a mean trick on her, Lucy decided not to go, and while Kyle eagerly awaited Lucy's arrival, Lucy talked on the phone to Jacob. When Kyle finally realized that Lucy was not coming to his party, he was crushed.

5. What is the theme of this story? \_\_\_\_\_

6. What happens in the story that leads you to believe this? \_\_\_\_\_

Ulysses spent all of his free time reading books and felt that he was very intelligent. One day a nice student from his class asked him if he wanted to go sledding and Ulysses responded, "I've read about sledding in books, and it sounds miserable. No, thank you." On another day, a different friendly student asked Ulysses if he wanted to go out for hotdogs after school. Ulysses responded, "I've read that hotdogs are filled with rat parts and pig bellies. No, thank you." Nobody asked Ulysses to hang out again, but he did read about friends in his books.

7. What is the theme of this story? \_\_\_\_\_

8. What happens in the story that leads you to believe this? \_\_\_\_\_

**BBC NEWS**

## **Spanish siesta, adios?**

By Katya Adler  
BBC News, Madrid

**For centuries in Spain, heading home mid-afternoon for lunch and a snooze was regarded as something of a national right.**

Long days at work and late nights with friends have always been common here.

Spaniards used to take a siesta to make it all more manageable.

But the country's corporate culture now spurns the idea of daytime dozing as being unproductive, and the siesta is fast becoming an endangered institution.

Spain is fast becoming a nation of sleep deprivation.

**" Studies show we sleep about one hour less every day than the average European "**

Fernando Buqueras y Bach  
Independent Association

Globalisation in the workplace and the rising number of multinational companies in Spain means businessmen cannot afford to disappear from their desk for hours.

So, according to a Spanish citizens' advice group, Spain's office hours should end earlier to compensate.

"Few Spaniards take a siesta these days and studies show we sleep about one hour less every day than the average European," says Fernando Buqueras y Bach, Director of the Independent Association.

That is dangerous, he adds. Spaniards have high rates of accidents on the road, at home, and in the workplace.

Mr Buqueras is calling on the government to shorten the working day, and bring office hours more in line with the rest of Europe.

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But the rest of Europe could arguably also learn from Spain, which perhaps should not be so quick to renounce the siesta.

The traditional two-hour snooze may be a little excessive, but doctors say a brief shut-eye at midday helps keep stress and heart disease at bay.

Story from BBC NEWS:

<http://news.bbc.co.uk/go/pr/fr/-/2/hi/europe/4108777.stm>

Published: 2004/12/19 09:33:33 GMT

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## Theme Chart

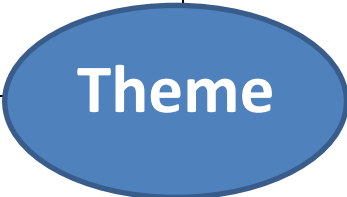
A theme chart can show you how the theme develops during the story.

| <b>TITLE</b>                |  |
|-----------------------------|--|
| <b>Main Character Goals</b> |  |
| <b>Main Conflict</b>        |  |
| <b>Main Theme</b>           |  |
| <b>Beginning of Theme</b>   |  |
| <b>Development of Theme</b> |  |

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|                            |  |
|----------------------------|--|
| <b>Climax of Theme</b>     |  |
| <b>Resolution of Theme</b> |  |

|  |   |           |           |              |            |         |  |
|--|---|-----------|-----------|--------------|------------|---------|--|
| <p><b>Theme is...</b></p> <ul style="list-style-type: none"> <li>• the general idea or main point of a story.</li> <li>• It provides a message about life, from the author's point of view.</li> <li>• Many stories have at least one theme. Some have more than one; a few don't have any at all. Unlike Aesop's fables, however, most stories can't be reduced to a single moral, so this can make determining the theme a little tricky.</li> <li>• Themes cannot be expressed in a single word.</li> </ul> | <p><b>Theme is not...</b></p> <p>the subject of the story or the topic of the story. For example, an author could write about a brave young girl during the Revolutionary War era. The young girl is the subject of the story. The <b>theme</b> of this story, however, could be <i>the importance of standing up for one's rights</i>.</p> |           |           |              |            |         |  |
| <p><b>Examples of common theme subjects</b></p> <table border="0"> <tr> <td>Family</td> <td>Prejudice</td> </tr> <tr> <td>Love/Hate</td> <td>Laws/Justice</td> </tr> <tr> <td>Life/Death</td> <td>Honesty</td> </tr> </table>  | Family  | Prejudice | Love/Hate | Laws/Justice | Life/Death | Honesty | <p><b>Questions to ask myself to determine the theme...</b></p> <ol style="list-style-type: none"> <li>1. What is causing the conflict in the story?</li> <li>2. How does the main character change? What causes this change?</li> <li>3. What happens at the end of the story? What causes that to</li> </ol> |
| Family   | Prejudice   |           |           |              |            |         |  |
| Love/Hate  | Laws/Justice  |           |           |              |            |         |  |
| Life/Death   | Honesty   |           |           |              |            |         |  |



|            |                          |         |
|------------|--------------------------|---------|
| Freedom    | Belonging / Homelessness | happen? |
| Friendship | Power/Weakness           |         |
| Survival   | Poverty/Wealth           |         |

Source: TeachingChannel.org

Fayer Model

**Acquisition Lesson Plan: Short Research**

*Acquisition Lessons need to be differentiated; use multiple methods of presentation, strategic instruction and assessment to differentiate learning.*

**Author Name(s): Positive Outcomes Educators**

**Days: 5+**

**Acquisition Lesson Plan Concept: Short Research**

|  |
|--|
| <b>Unit Essential Question:</b> How does an author use his/her craft to develop his central message?   |
| <p><b>Lesson Essential Question:</b></p> <p>How can researching the life and times of an author help me understand his message?</p> <ul style="list-style-type: none"> <li>• How do I assess the credibility of sources?</li> </ul>  |
| <p><b>Assessment Prompts:</b></p> <p><b>AP #1 topic:</b> Sort: Credible or Not? Students discuss and sort the credibility of sources under the headings of Credible / Not Credible.</p> <p><b>AP #2 topic:</b> From the graphic organizer, write a brief biography of your chosen author, listing at least 2 sources.</p> <p><b>AP #3 topic:</b> Write about the cause and effect correlation between the life and times of an author and the writing s/he produces.</p> |



|   |                                       |
|---|---------------------------------------|
|   |                                       |
| <p><b>Close Reading Text:</b> Student’s choice of short stories from Glencoe, Unit 1</p>  | <p><b>Tier 2 Words Addressed:</b></p> |
| <p><b>Activating Strategy:</b> Think-Pair-Share</p> <p>What makes an internet site a <u>credible</u> source?</p>  | <p>credibility</p>                    |
| <p><b>Teaching Strategies:</b></p> <p><b>Graphic Organizer Used:</b> Cause and Effect (attached)</p> <p><b>Materials Needed:</b> Media Center, Media Specialist, Reliable or Not sorting cards, Biocube planning sheet</p>  |                                       |
| <p><b>Instructional Plan:</b></p> <p><b>Instructional Chunk #1:</b> Involve the media specialist by asking him/her to do a lesson on how to evaluate credible sources.</p> <p><b>Assessment Prompt #1:</b> Sort: <b>Reliable or Not?</b> Students will discuss and sort the credibility of sources under the headings of Reliable / Not Reliable / It Depends.... The purpose is to generate discussion. Many will fall into the “It Depends” category.</p> <p><b>Instructional Chunk #2:</b> Have students look up either Edgar Allan Poe or Amy Tan, completing the Biocube graphic organizer. The digital version is available at <a href="http://www.readwritethink.org/files/resources/interactives/cube_creator/">http://www.readwritethink.org/files/resources/interactives/cube_creator/</a> or the Biocube planning sheet can be used.</p> <p><b>Assessment Prompt #2:</b> From the graphic organizer, write a brief biography of your chosen author, listing at least 2 reliable sources.</p> <p><b>Instructional Chunk #3:</b> Students will draw connections between the historical, social, and cultural contexts of the author’s life and texts written by the author. Using the biography prepared in Instructional Chunk #2, complete the Cause and Effect graphic organizer provided.</p> <p><b>Assessment Prompt #3:</b> From the graphic organizer, write about the cause and effect correlation between the life and times of the author and at least one writing that s/he has produced.</p> |                                       |
| <p><b>Summarizing Strategy:</b> Reflect on the processes used in this lesson: How can researching the life and times of an author help me understand his message?</p>   |                                       |

|                 |                     |                      |
|-----------------|---------------------|----------------------|
| <b>Reliable</b> | <b>Not Reliable</b> | <b>It Depends...</b> |
|-----------------|---------------------|----------------------|

**Assignment: Leads up to Culminating Activity-** Students will complete a short research of an author of his or her own choosing. The student will examine the life of the author, paying special attention to what might have influenced his/her writing. Then, the student will read at least two writings by the author and draw connections between the writings and the life and times of the author.  
Note: The culminating activity is an oral presentation of this research.

**Note:** *Consider having students choose one of the remaining authors / stories from Unit 1 to analyze. Then, they would just have to find one other piece of writing in another source.*

**Equipment needed:** media specialist, media center

Reliable or Not? AP#1

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|                   |                                  |   |  |
|-------------------|----------------------------------|---|--|
| Blogs             | Self-published sources           | Government websites (ending in .gov)              | Wikipedia                              |
| Tweets            | Websites of biased organizations | Non-profit websites (ending in .org)              | Published books                        |
| Forums            | Newspapers                       | Educational institution websites (ending in .edu) | Peer reviewed articles                 |
| Personal Websites | Professional Journals            | Facebook  | Academic research / Scientific studies |

## Biography Planning Sheet

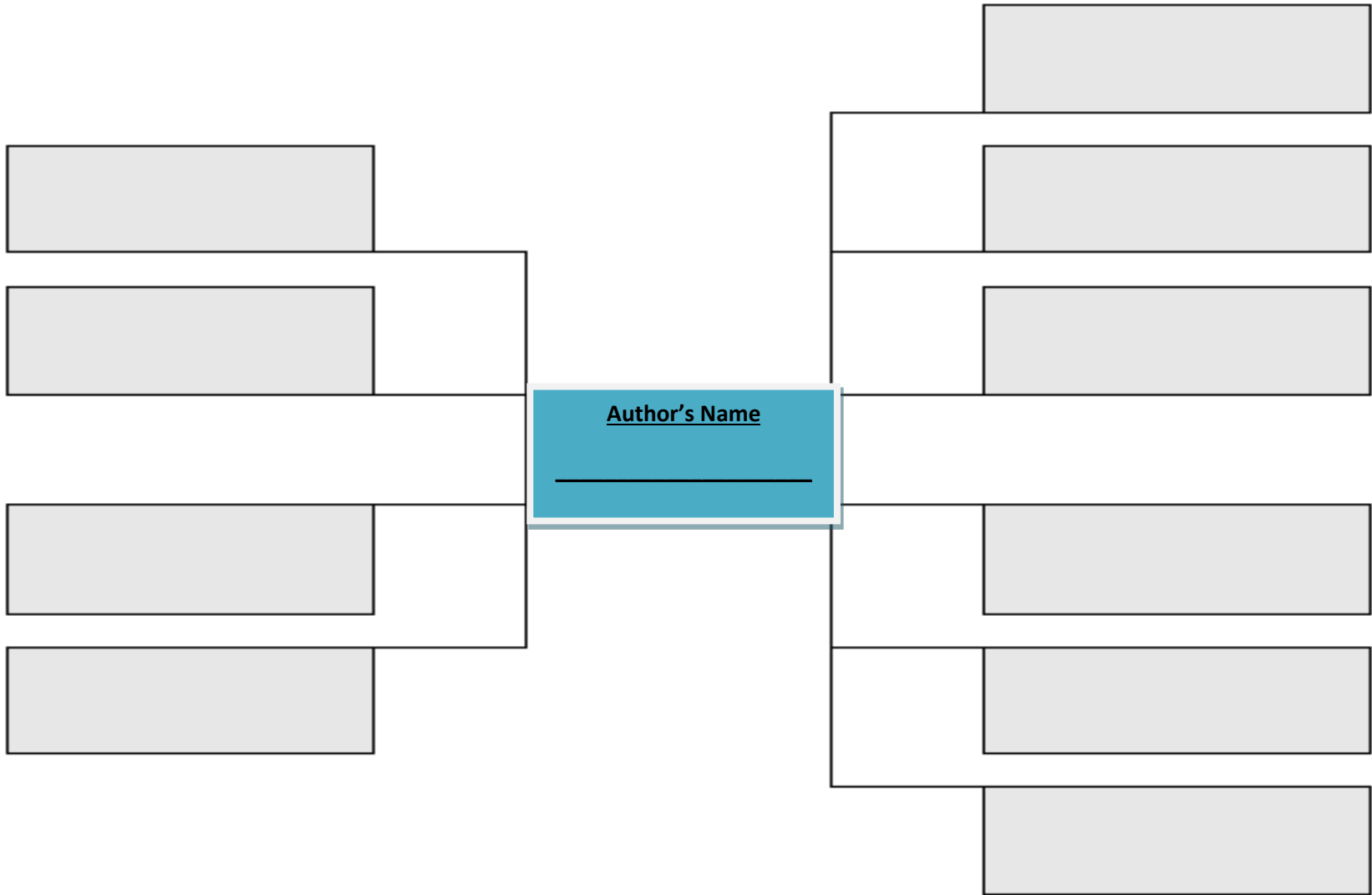
| <b>Side</b> | <b>Prompt</b>  | <b>Information</b> |
|-------------|--|--------------------|
| <b>1</b>    | <b>Person's Name,<br/>Time Period,<br/>and Place</b> |                    |
| <b>2</b>    | <b>Personal Background</b>                           |                    |
| <b>3</b>    | <b>Historical Context<br/>of Author's Life</b>       |                    |
| <b>4</b>    | <b>Social Context<br/>of Author's Life</b>           |                    |
| <b>5</b>    | <b>Cultural Context<br/>of Author's Life</b>         |                    |
| <b>6</b>    | <b>Important Quote</b>                               |                    |

Adapted from McLaughlin, M., & Allen, M.B. (2002). Guided comprehension in action: Lessons for grades 3–8. Newark, DE: International Reading Association.

\*What happened in the context of the author's life to cause him/her to write a certain way or about a particular subject, time, or place?

**Causes**

**Effects**



## Unit 2, Grade 10: Informative Text/ Literary Nonfiction

Time Frame:

**Key Learning:** Authors of informative text / literary nonfiction make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.

**Unit Essential Question:** How does our view of the world influence our story?

| Reading (RL/RI 1-10)  | Writing (W 1-10)   | Speaking & Listening (SL 1-6)  | Language (L 1-6)   |
|---|--|--|--|
| <p><b>Standards</b><br/>10.R.I.1, 10.R.I.2, 10.R.L.3, 10.R.I.4, 10.R.I.5, 10.R.I.6, 10.R.I.7, 10.R.I.8, 10.R.I.9, 10.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How does the reading of non-fiction compare to the reading of fiction?<br/><br/>How does the author disclose his purpose for writing?<br/><br/>How do authors organize (structure) text to show problem and solution?<br/><br/>How do authors use facts and opinions to support a point of view?<br/><br/>How does the theme / central idea develop over the course of the text?<br/><br/>How do authors use words to create an effect on the reader? (rhetorical devices)</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 2</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>10.W.1, 10.W.2, 10.W.3, 10.W.4, 10.W.5, 10.W.6, 10.W.7, 10.W.8, 10.W.9, 10.W.10</p> <p><b>Lesson Essential Questions</b><br/><b>Routine Writing</b><br/>How do I incorporate strong text support when writing essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><b>Narrative Writing</b><br/>How can I use my knowledge of literary nonfiction to help me tell my story?<br/><br/>How do I use technology to produce and publish writing?<br/><b>Analysis</b><br/>How is a writer influenced by the historical context?<br/><br/>How can a writer influence history?<br/><br/>What information from the text helps me draw conclusions about the writer's beliefs?<br/><br/>How do I determine the credibility of the writer?</p> <p><b>Research (short)</b><br/><br/>How do I assess the credibility of media resources?<br/><br/>How can comparing the viewpoints of different authors help me better understand an argument?</p> | <p><b>Standards</b><br/>10.SL.1, 10.SL.2, 10.SL.3, 10.SL.4, 10.SL.5, 10.SL.6</p> <p><b>Lesson Essential Questions</b><br/><b>Conduct Discussions</b><br/>How do I effectively participate and clearly express my own ideas in a collaborative discussion?<br/><br/>How do I integrate credible information from media sources into a discussion?<br/><br/>How do I evaluate a speaker's claims or argument?</p> <p><b>Report Findings</b><br/>How do I prepare and effectively address an audience for a multimedia biographical narrative presentation?</p> | <p><b>Standards</b><br/>10.L.1, 10.L.2, 10.L.3, 10.L.4, 10.L.5, 10.L.6</p> <p><b>Lesson Essential Questions</b><br/><b>Study and Apply Vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word or phrase?<br/><br/><b>Study and Apply Grammar</b><br/>How can thoughtful word choice / usage improve my speaking and writing?<br/><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> |

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|  |                            |  |  |
|--|----------------------------|--|--|
|  | <b>Research (extended)</b> |  |  |
| <b>Content Area Connections (H/SS and S/T)</b><br>Students investigate the historical context of a text and examine its influences on an author’s point of view.<br>Students will examine the Bill of Rights after reading essays / speeches on women’s rights and civil rights. |                            |  |  |

| <b>Vocabulary</b>   | <b>Vocabulary</b>  | <b>Vocabulary</b>                 | <b>Vocabulary</b>  |
|---|--|-----------------------------------|--|
| Narrative nonfiction<br>Summarizing<br>Author’s Purpose<br>-to entertain, to inform, to<br>Persuade, to explain how<br>Text Structure ( problem/ solution)<br>Biography Autobiography<br>Memoir<br>Theme<br>Jargon Anecdote Quotation<br>Allusion Analogies Voice | Personal essay/ expository essay /<br>narrative essay<br>Biographical narrative<br>Cultural context<br>Historical context<br>Drawing conclusions<br>Credibility<br>Bias<br>Humor | Media ethics<br>Media credibility | Word Usage (subject /verb agreement)<br>Word Origins<br>Jargon |

| <b>Assessment</b>                 |  |
|-----------------------------------|--|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites,<br>audio clips, etc.) |

**By the end of this unit, students will be able to...**

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|



|  |   |  |
|--|---|--|
| <ul style="list-style-type: none"> <li>• Informational text (both literary nonfiction and expository / technical texts)</li> <li>• Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author's decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used, notes to readers)</li> <li>• Types of text structures (e.g. sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, cause/effect)</li> <li>• Relationship between central and specific ideas in an informational text.</li> <li>• Characteristics of an effective summary for informational texts (e.g., objective vs. subjective)</li> <li>• How to analyze</li> <li>• Author's purposes (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Author's viewpoint/focus/attitude/bias</li> <li>• Author's strategies for developing viewpoint and purpose (e.g., author's choices about when and how to develop information; what information to include or exclude)</li> <li>• Author's perspective (background)</li> <li>• Conflicting evidence or viewpoints</li> <li>• Rhetorical devices</li> <br/> <li>• Narrative writing (e.g., biographical)</li> </ul> | <p>Authors of informational texts make choices about what to include and how to present information and key details on topics depending on their purpose and historical context.</p> <p>Authors control information and their message through their choices of how information is presented and connected.</p> <p>Good readers understand that making meaning of complex texts requires a careful analysis of author's choices</p> <p>Good writers use model/example texts to guide them as they compose their own narrative pieces.</p> <p>Good authors use narrative elements to develop other kinds of writing such as argumentative and informational texts</p> | <ul style="list-style-type: none"> <li>• Identify/cite appropriate text support for inferences about content, concrete ideas and author's decisions in a text.</li> <li>• Identify how author's choices affect central ideas</li> <li>• Make critical or analytical judgments to make generalizations</li> <li>• Identify and explain rhetorical strategies used by an author in a text</li> <li>• Analyze an author's choice of rhetorical strategies</li> <li>• Describe or graphically represent the relationship between central ideas and specific details</li> <li>• Analyze how authors reveal, shape, and refine a central idea, utilizing specific details</li> <li>• Create an objective summary of an informational text</li> <li>• Explain and analyze how authors' choices about presenting and including or excluding information shape the text and its message</li> <li>• Describe and analyze the author's analysis of information</li> <li>• Describe the relationship between text organization and development of ideas and claims</li> <li>• Explain the author's overall purpose (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Explain how the author's choices reflect his/her viewpoint, focus, attitude, position or bias</li> <li>• Analyze how an author uses rhetoric to advance that point of view or purpose</li> <li>• Determine the impact of a writer on history</li> <li>• Compare how different authors express a viewpoint</li> <li>• Write and present an autobiographical narrative, using visual aids to support the presentation</li> </ul> |
|--|---|--|

## Unit 3, Grade 10: Poetry

Time Frame: 3 weeks

| <p><b>Key Learning:</b> Poetry allows the musicality of words to contribute to the expression of a writer’s emotions and insights and to evoke a personal response in the reader.</p>  |  |  |  |
|--|--|--|--|
| <p><b>Unit Essential Question:</b> How can I analyze the effects of poetic form, structure, and figurative language on a reader?</p>   |  |  |  |
| Reading (RL/RI 1-10)   | Writing (W 1-10)   | Speaking & Listening (SL 1-6)  | Language (L 1-6)   |
| <p><b>Standards</b><br/>10.R.L.1, 10.R.L.2, 10.R.L.4, 10.R.L.5, 10.R.L.7, 10.R.L.10</p> <p><b>Lesson Essential Questions</b><br/>How can making personal connections bring poetry to life?</p> <p>How can paraphrasing help me unlock the meaning of verse?</p> <p>How does the writer develop the theme within the poem?</p> <p>How does poetic form impact interpretation?</p> <p>How does the pattern of organization of lines in a poem have an effect on its meaning?</p> <p>How does a writer use figurative language to create images in the reader’s mind?</p> <p>How can an oral performance of poetry enhance interpretation? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written poem.)</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit3</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>10.W.1, 10.W.2, 10.W.4, 10.W.5, 10.W.7,10.W.8, 10.W.9, 10.W.10</p> <p><b>Routine Writing</b><br/>How do I write a reflective essay?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does a writer’s style and structure impact the interpretation of poetry?</p> <p>How do I draw conclusions about the author’s intended meaning in a poem?</p> <p>Why is our interpretation of figurative language important to the understanding of poetry?</p> <p><b>Research (short)</b><br/>How can researching the life and times of a poet impact my interpretation of a theme?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>10.SL.1,10.SL.3, 10.SL.4, 10.SL.5, 10.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How do I evaluate the soundness of the reasoning behind a speaker’s claims?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver a reflective presentation?</p> <p>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>10.L.1, 10.L.2, 10.L.3, 10.L.4, 10.L.5, 9.L.6</p> <p><b>Study and apply vocabulary</b><br/>How determine the meaning of an unknown word?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How can I use my word choice / usage to affect my reader or audience?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>Students conduct short research about the life and times of a poet in order to understand the impact of historical and social contexts on a text.</p>  |  |  |  |

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|   |   |  |  |
|---|---|--|--|
| <p><b>Vocabulary:</b><br/> Paraphrasing<br/> Form<br/> Haiku<br/> Tanka<br/> Narrative Poetry<br/> Meter<br/> Rhythm Rhyme<br/> Repetition<br/> Line<br/> Stanza<br/> Visualize<br/> Assonance<br/> Alliteration<br/> Personification<br/> Juxtaposition<br/> Metaphor<br/> Diction<br/> Theme<br/> Mood<br/> Speaker</p> | <p><b>Vocabulary:</b><br/> Free verse<br/> Prose<br/> Lyric Poetry<br/> Enjambment<br/> Imagery<br/> Consonance<br/> Symbol<br/> Simile<br/> Tone</p> | <p><b>Vocabulary:</b><br/> Style<br/> Structure<br/> Reflective Essay<br/> Historical context<br/> Drawing conclusions</p> | <p><b>Vocabulary:</b><br/> Collaborative Discussion<br/> Visual Display</p> <p><b>Vocabulary:</b><br/> Homonyms Homophones<br/> Pronoun-Antecedent Agreement</p> |
|---|---|--|--|

|  |  |
|--|--|
| <b>Assessment</b>                          |  |
| <p>Formative<br/> (Assessment Prompts)</p> | <p>Summative<br/> (Performance Task to include gathering of evidence from websites, audio clips, etc.)</p> |

**By the end of this unit, students will be able to...**

| KNOW:  | UNDERSTAND:   | DO:   |
|--|---|---|
| <ul style="list-style-type: none"> <li>• Literary text</li> <li>• How to analyze</li> <li>• Word/language choices</li> <li>• Connotative / Denotative meaning</li> <li>• Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Mood</li> <li>• Tone</li> <li>• Speaker/Narrator</li> <li>• Cultural experiences and influences</li> <li>• Historical context</li> <li>• Audience</li> <li>• Elements of style (e.g., word choice, figures of speech)</li> <li>• Theme</li> <li>• Allusions</li> <li>• Source material</li> <li>• Text-to-text connections</li> </ul> | <ul style="list-style-type: none"> <li>• Authors make purposeful choices to achieve an intended effect within text(s).</li> <li>• Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</li> <li>• Authors make choices that create mood and tone (e.g., how to structure a text, order events within it, and manipulate time)</li> <li>• An author's decisions about developing a perspective /point of view are influenced by both the readers and author's background knowledge and experience, including cultural differences.</li> <li>• Good readers identify point of view or cultural experience that is reflected in literary text(s)</li> <li>• Authors often draw on and transform source material to create a new text.</li> </ul> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Determine the appropriate definition of words that have more than one meaning</li> <li>• Differentiate between literal and non-literal meaning               <ul style="list-style-type: none"> <li>• Identify and use genre-specific terms to explain author's language choices</li> </ul> </li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• Explain the impact of specific language choices by the author</li> <li>• Analyze how specific language choices have a cumulative effect on meaning and tone in literary texts</li> <li>• Analyze a particular view point or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</li> <li>• Recognize common allusions</li> <li>• Identify source material which appears in a newer text</li> <li>• Analyze how an author draws on and transforms source material in a specific work</li> <li>• Explain the transformation of source materials to the newer text</li> <li>• Write a reflective essay</li> </ul> |

## Unit 4, Grade 10: Drama

Time Frame: 5 weeks

| <p><b>Key Learning:</b> Though similar to fiction in regards to literary elements, the genre of drama is enhanced by performance.</p>   |  |   |   |
|---|--|---|---|
| <p><b>Unit Essential Question:</b> How does drama differ from other forms of literary text?</p>   |  |   |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)   | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
| <p><b>Standards</b><br/>10.R.L.1, 10.R.L.2, 10.R.L.3, 10.R.L.4, 10.R.L.5, 10.R.L.6, 10.R.L.7, 10.R.L.9, 10.R.L.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of difficult text?<br/><br/>How does a dramatic performance compare to the written version?<br/><br/>How does the structure of a drama create effects such as mystery, tension, or surprise?<br/><br/>How does modern drama use a Shakespearean theme?<br/><br/>How does a tragedy differ from a comedy?<br/><br/>How does the historical context influence the setting? The plot?<br/><br/>How is the theme developed over the course of the text?<br/><br/>How does the author develop and contrast the points of views of different characters?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 4</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>10.W.1, 10.W.2, 10.W.4, 10.W.5, 10.W.6, 10.W.7, 10.W.8, 10.W.9, 10.W.10</p> <p><b>Routine Writing</b><br/>How do I effectively use text support in short essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><br/>How do I write a persuasive speech?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>How does analyzing the plot help me understand the motivations of the characters?<br/><br/>What effect does the foil have on your analysis of the other characters? On your interpretation of the plot?<br/><br/>How does interpretation impact performance?</p> <p><b>Research (short)</b><br/>How can researching the historical context of a text influence the conclusions I draw regarding the author's intent?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>10.SL.1, 10.SL.2, 10.SL.3, 10.SL.4, 10.SL.5, 10.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others' ideas and clearly express my own in a collaborative discussion?<br/><br/>How does active listening help me evaluate a speaker's reasoning?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver a persuasive speech?<br/><br/>How can I use a visual display to clarify my points?</p> | <p><b>Standards</b><br/>10.L.1, 10.L.2, 10.L.3, 10.L.4, 10.L.5, 9.L.6</p> <p><b>Study and apply vocabulary</b><br/>How can I use context clues to determine the meaning of an unknown word?<br/><br/>How does the denotation of a word differ from the connotation?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?<br/><br/>How can I use my word choice / usage to affect my reader or audience?</p> |

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|  |   |                    |   |
|--|---|--------------------|---|
| <b>Content Area Connections (H/SS and S/T)</b>   |   |                    |   |
| In this unit, students conduct short research of the historical context in order to draw conclusions about the author's intent.  |   |                    |   |
| <b>Vocabulary:</b><br>Paraphrasing<br>Summarizing<br>Foil<br>Protagonist / Antagonist<br>Conflict<br>Shakespearean Drama<br>Classical Greek Drama<br>Comedy / Tragedy<br>Farce<br>Mood<br>Imagery<br>Blank Verse | <b>Vocabulary:</b><br>Persuasive Speech<br>Historical Context | <b>Vocabulary:</b> | <b>Vocabulary:</b><br>Context Clues<br>Denotation / Connotation<br>Commas w/ Interjections<br>Parenthetical Expressions |

|                                   |  |
|-----------------------------------|--|
| <b>Assessment</b>                 |  |
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites,<br>audio clips, etc.) |

**By the end of this unit, students will be able to...**

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|

|   |   |  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• Context clues</li> <li>• Connotative/ Denotative meaning</li> <li>• Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</li> </ul> <p><u>Story Elements</u></p> <ul style="list-style-type: none"> <li>• Plot (e.g., rising action, falling action, flashback, foreshadowing, climax/ turning point, resolution, denouement)</li> <li>• Episodes</li> <li>• Conflicts (e.g., man vs. man, man vs. nature)</li> <li>• Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero/villain, foil, archetype)</li> <li>• Setting (time, place, context)</li> </ul> <p><u>Drama Elements</u></p> <ul style="list-style-type: none"> <li>• Episodes</li> <li>• Acts</li> <li>• Scenes</li> <li>• Dialogue (e.g., aside, monologue, dialogue)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> </ul> <ul style="list-style-type: none"> <li>• Mood</li> <li>• Imagery</li> <li>• Conflict</li> <li>• Historical context</li> <li>• Shakespearean drama</li> <li>• Comedy /Tragedy</li> <li>• Farce</li> <li>• Source material</li> <li>• Elements of style (e.g., word choice, figures of speech)</li> <li>• Theme</li> </ul> | <p>Authors make choices that create mood and tone (e.g., how to structure a text, order events within it, and manipulate time)</p> <p>Authors create complex literary characters to advance the plot or develop the theme of a text.</p> <p>Authors often draw on and transform source material to create a new text.</p> | <ul style="list-style-type: none"> <li>• Use context clues to help unlock the meaning of unknown words/phrases</li> <li>• Differentiate between literal and non-literal meaning</li> <li>• Identify and use genre-specific terms to explain author’s language choices</li> <li>• Identify and interpret figurative language and literary devices</li> <li>• Explain how figurative language and literary devices enhance and extend meaning</li> <li>• 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.</li> <li>• Explain what specific lines of dialogue reveal about characters</li> <li>• Identify various types of conflict (man vs. man, man vs. nature, man vs. self, man vs. society)</li> <li>• Explain (tell, write, or graphically represent) how characters, events, setting, and plot elements interact to create/ show mood and tone and theme</li> <li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme</li> <li>• Identify source material which appears in a newer text</li> <li>• Analyze how an author draws on and transforms source material in a specific work</li> <li>• Write a persuasive speech</li> </ul> |
|---|---|--|



# Grade 11

## Reading Standards

| Unit                                      | RL 1 | RI 1 | RL 2 | RI 2 | RL 3 | RI 3 | RL 4 | RI 4 | RL 5 | RI 5 | RL 6 | RI 6 | RL 7 | RI 7 | RL 8 | RI 8 |
|---|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 1-Short Fiction-Early American Beginnings | X    |      | X    |      | X    |      | X    |      | X    |      |      |      |      |      | N/A  |      |
| 2-American Romanticism                    | X    | X    | X    |      | X    |      | X    | X    | X    | X    | X    | X    |      | X    | N/A  |      |
| 3-The Civil War Era                       | X    | X    | X    | X    | X    | X    | X    | X    |      | X    | X    | X    | X    | X    | N/A  | X    |
| 4-Regionalism and Realism                 | X    | X    | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | N/A  |      |

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|      |      |       |       | Writing Standards |    |    |    |    |    |    |    |    |     | Speaking/Listening |     |     |     |     |     |    |    |   |
|------|------|-------|-------|-------------------|----|----|----|----|----|----|----|----|-----|--------------------|-----|-----|-----|-----|-----|----|----|---|
| RL 9 | RI 9 | RL 10 | RI 10 | W1                | W2 | W3 | W4 | W5 | W6 | W7 | W8 | W9 | W10 | SL1                | SL2 | SL3 | SL4 | SL5 | SL6 | L1 | L2 |   |
|      |      | X     |       | X                 | X  |    | X  |    |    | X  | X  | X  | X   | X                  |     | X   | X   |     | X   | X  | X  |   |
|      |      | X     | X     | X                 | X  | X  | X  | X  | X  | X  | X  | X  | X   | X                  | X   | X   | X   | X   | X   | X  | X  | X |
|      | X    | X     | X     | X                 | X  |    | X  | X  | X  | X  | X  | X  | X   | X                  | X   | X   | X   | X   | X   | X  | X  | X |
|      |      | X     | X     | X                 | X  |    | X  | X  | X  |    |    | X  | X   | X                  |     | X   | X   | X   | X   | X  | X  | X |

## Language

| L3 | L4 | L5 | L6 |
|----|----|----|----|
| X  | X  | X  | X  |
| X  | X  | X  | X  |
| X  | X  | X  | X  |
| X  | X  | X  | X  |

# Unit 1, Grade 11: Short Fiction / Early America Beginnings to 1800

Time Frame: 5 weeks

**Key Learning:** Literature reflects the time period in which it is written. We are the product of all American thought and expression that has come before us.

**Unit Essential Question:** How does historical, social, and cultural context affect literature?

| Reading (RL/RI 1-10)   | Writing (W 1-10)   | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
|--|--|--|---|
| <p><b>Standards</b><br/>11.R.L.1, 11.R.L.2, 11.R.L.3, 11.R.L.4, 11.R.L.5, 11.R.L.10</p> <p><b>Lesson Essential Questions</b><br/>How can close reading help me unlock the meaning of a difficult text?</p> <p>What influences a writer to tell his story? Why should <i>you</i> care?</p> <p>How does the historical context shape the text? The cultural context? The social context?</p> <p>How does the use of archetypes reflect or challenge cultural views?</p> <p>How do authors use rhetorical strategies to convey their themes? (e.g., voice, point of view, figurative language, etc.)</p> <p>How is the author’s viewpoint revealed?</p> <p>What is the impact of an author’s word choice on meaning and tone?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>11.W.1, 11.W.2, 11.W.4, 11.W.7, 11.W.8, 11.W.9, 11.W.10</p> <p><b>Lesson Essential Questions</b><br/><b>Routine Writing</b><br/>How do I differentiate between strong and weak text support when writing short essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p><b>Narrative Writing</b><br/><b>Analysis</b><br/>How does understanding the structure of a text assist my understanding and interpretation?</p> <p>How can comparing text structure, word choice, and literary elements between texts help me analyze a common theme?</p> <p><b>Research (short)</b><br/>How can researching the historical context help me analyze a text? The cultural context? The social context?</p> <p>How do I evaluate the usefulness of diverse media sources?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>11.SL.1, 11.SL.3, 11.SL.4, 11.SL.6</p> <p><b>Lesson Essential Questions</b><br/><b>Conduct Discussions</b><br/>How do I effectively participate in a collaborative discussion?</p> <p><b>Report Findings</b><br/>How do I present information, findings, and supporting evidence in a clear, concise, and logical way?</p> <p>How do I write an effective, persuasive speech?</p> <p>How can the use of rhetorical strategies strengthen <i>my</i> argument?</p> | <p><b>Standards</b><br/>11.L.1, 11.L.2, 11.L.3, 11.L.4, 11.L.5, 11.SL.6</p> <p><b>Lesson Essential Questions</b><br/><b>Study and Apply Vocabulary</b><br/>How can I determine the meaning of an unknown word?</p> <p>How does academic vocabulary differ from everyday vocabulary?</p> <p><b>Study and Apply Grammar</b><br/>How do I use conventions of Standard English to add variety and interest to my writing or speaking?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>Students explore the historical, social, and cultural contexts of when a text was written.</p>   |  |  |   |

| Vocabulary   | Vocabulary  | Vocabulary  | Vocabulary  |
|--|---|---|---|
| Close reading<br>Paraphrasing<br>Historical context<br>Social context<br>Cultural context<br>Archetype<br>Rhetorical Strategies: Point of view,<br>Figures of speech (metaphor, allusion,<br>rhetorical question),<br>Voice<br>Author's purpose    Bias<br>Diction            Imagery<br>Tone                Point of view<br>Metaphor<br><br>Memoir             Letter<br>Autobiography    Biography<br>Public document    Myth<br>Poem                Speech | Text Structures:<br>Sequential      Chronological<br>Compare / Contrast<br>Cause and Effect<br>Problem / Solution | Salient points<br>Eye contact<br>Diverse perspectives | Context clues<br>Figurative language<br>Denotation      Connotation<br>Word usage ( <i>use of commas</i> )<br>Academic vocabulary<br>Word origins<br>Sentence combining |

| Assessment                        |  |
|-----------------------------------|--|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites,<br>audio clips, etc.) |

By the end of this unit, students will be able to...

| KNOW:   | UNDERSTAND:  | DO:  |
|---|--|--|
| <ul style="list-style-type: none"> <li>• Characteristics of an analysis</li> <li>• Author’s decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used, notes to readers)</li> <li>• Author’s choices (e.g., audience, word choice, text structure, style, mood, tone)</li> <li>• Author’s strategies for developing viewpoint and purpose (e.g., author’s choices about when and how to develop information; what information to include or exclude)</li> <li>• Rhetorical devices</li> <li>• Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author’s purposes</li> <li>• Author’s intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Story Elements               <ul style="list-style-type: none"> <li>o Plot (e.g., rising action, falling action, flashback, foreshadowing, climax/ turning point, resolution, denouement)</li> <li>o Episodes</li> <li>o Conflicts (e.g., man vs. man, man vs. nature)</li> <li>o Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, hero/villain, foil, archetype)</li> <li>o Setting (time, place, context)</li> <li>o Dialogue (e.g., direct, indirect)</li> </ul> </li> <li>• Point of view (e.g., first person, third person, limited, omniscient)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Foundational American literature from the 18th, 19th and early 20th century</li> </ul> | <p>Authors’ approaches to themes and topics are influenced by their perspectives and their intentions.</p> <p>Authors of literary texts create multiple themes that interact with and build on one another to create a complex text that requires sophisticated analysis</p> <p>Authors use distinctive language (e.g., rhetorical devices) to influence the audience and/or create an effect that will enhance purpose</p> <p>Good readers respond to a variety of texts by drawing conclusions and citing textual evidence to show an understanding of what they read and how it connects to their lives.</p> <p>Good readers compare and contrast various texts from the same time period to deepen their understanding of themes and topics.</p> | <p>Explain an author’s use of rhetorical strategies with strong and thorough evidence from the text</p> <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</p> <p>Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme</p> <p>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p>Analyze the author’s overall purpose (to inform, to persuade, to explain how, to entertain) for writing a text</p> <p>Analyze how the author’s choices reflect his/her viewpoint, focus, attitude, position or bias</p> <p>Analyze the author’s use of persuasive techniques, rhetorical devices, logical fallacies, etc.</p> <p>Compare and contrast texts within the same period in terms of the treatment of similar themes and topics</p> |

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## Unit 2, Grade 11: American Romanticism 1800-1860

Time Frame: 5 weeks

| <p><b>Key Learning:</b> Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context. Our view of historical events, therefore, is often influenced by the perceptions of the writers that recorded it.</p>   |   |   |   |
|---|---|---|---|
| <p><b>Unit Essential Question:</b> How do authors' views of the world influence history?</p>  |   |   |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)   | Language (L 1-6)  |
| <p><b>Standards</b><br/>11.R.L.1, 11.R.I.1, 11.R.L.2, 11.R.L.3, 11.R.L.4, 11.R.I.4, 11.R.L.5, 11.R.I.5, 11.R.L.6, 11.R.I.6, 11.R.I.7, 11.R.L.10, 11.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of a difficult text?</p> <p>How do authors use words to create an effect on the reader?</p> <p>How does the author reveal his purpose for writing?</p> <p>How does the theme / central idea develop over the course of the text?</p> <p>How does knowing the structure of different forms of text help me develop understanding?</p> <p>How can comparing the evidence presented by different authors help me evaluate their arguments?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 2</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>11.W.1, 11.W.2, 11.W.3, 11.W.4, 11.W.5, 11.W.6, 11.W.7, 11.W.8, 11.W.9, 11.W.10</p> <p><b>Routine Writing</b><br/>How do I incorporate strong text support when writing essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p>How do I use technology to produce and publish writing?</p> <p><b>Narrative Writing</b><br/>How can I use my knowledge of literary nonfiction to help me write a reflective essay?</p> <p><b>Analysis</b><br/>How does the historical context shape the text? The social context? The cultural context?</p> <p>What information from the text helps me draw conclusions about the writer's beliefs?</p> <p><b>Research (short)</b><br/>How can the reading of nonfiction help me understand the historical context of a text? The social context? The cultural context?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>11.SL.1, 11.SL.2, 11.SL.3, 11.SL.4, 11.SL.5, 11.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others' ideas and clearly express my own ideas in a collaborative discussion?</p> <p>How do I integrate credible information from media sources into a discussion?</p> <p>How do I evaluate a speaker's claims or argument?</p> <p><b>Report Findings</b><br/>How do I prepare for and effectively deliver a multimedia reflective essay presentation?</p> | <p><b>Standards</b><br/>11.L.1, 11.L.2, 11.L.3, 11.L.4, 11.L.5, 11.L.6</p> <p><b>Study and apply vocabulary</b><br/>How do I use context clues to determine the meaning of an unknown word?</p> <p><b>Study and Apply Grammar</b><br/>How can thoughtful word choice / usage improve my speaking and writing?</p> <p>How can using a variety of well-developed sentences improve my speaking and writing?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>Students examine how writers use or alter history as they write.</p>  |   |   |   |

|   |  |   |  |
|---|--|---|--|
| <p><b>Vocabulary</b></p> <p>Autobiography<br/>         Essay<br/>         Narrative poem<br/>         Paraphrasing<br/>         Summarizing<br/>         Historical, Social, and Cultural<br/>             Contexts<br/>         Author's Purpose<br/>         -to entertain, to inform, to<br/>           persuade, to explain how<br/>         Drawing conclusions<br/>         Theme<br/>         Symbol<br/>         Figurative language<br/>         Metaphor<br/>         Sound devices<br/>         Suspense</p> | <p><b>Vocabulary</b></p> <p>Reflective essay</p> | <p><b>Vocabulary</b></p> <p>Collaborative discussion<br/>         Credibility</p> | <p><b>Vocabulary</b></p> <p>Word Usage ( misplaced and dangling<br/>         modifiers)<br/>         Context clues</p> |
|---|--|---|--|

|  |   |
|--|---|
| <b>Assessment</b>                                  |   |
| <p>Formative<br/>         (Assessment Prompts)</p> | <p>Summative<br/>         (Performance Task to include gathering of evidence from<br/>         websites, audio clips, etc.)</p> |



By the end of this unit, students will

| KNOW:  | UNDERSTAND:  | DO:   |
|--|--|---|
| <ul style="list-style-type: none"> <li>• Informational text (both literary nonfiction and expository/technical texts)</li> <li>• Historical context, social context, and cultural context</li> <li>• Characteristics of an analysis</li> <li>• Author’s decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used, notes to readers)</li> <li>• Author’s choices (e.g., audience, word choice, text structure, style, mood, tone)</li> <li>• Author’s strategies for developing viewpoint and purpose (e.g., author’s choices about when and how to develop information; what information to include or exclude)</li> <li>• Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author’s roles/purposes (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Author’s intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Foundational American literature from the 18th, 19th and early 20th century (See text exemplars in CCSS Appendix B)</li> <li>• Reflective essay</li> </ul> | <p>Good readers respond to a variety of texts by drawing conclusions and citing textual evidence to show an understanding of what they read and how it connects to their lives.</p> <p>Authors of informational texts make choices about what to include and how to present information and key details on topics depending on their purpose and historical context.</p> <p>Authors’ approaches to themes and topics are influenced by their perspectives and their intentions.</p> <p>Good readers know that recognizing how a text is structured is one key to making meaning from text.</p> <p>Authors use distinctive language (e.g., rhetorical devices) to influence the audience and/or create an effect that will enhance purpose</p> <p>Good readers compare and contrast various texts from the same time period to deepen their understanding of themes and topics.</p> | <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p>Analyze the author’s overall purpose (to inform, to persuade, to explain how, to entertain) for writing a text</p> <p>Analyze how the author’s choices reflect his/her viewpoint, focus, attitude, position or bias</p> <p>Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text</p> <p>Compare and contrast texts within the same period in terms of the treatment of similar themes and topics</p> <p>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take</p> <p>Research a time period to determine how authors use or alter history as they write</p> <p>Write a reflective essay.</p> |

## Unit 3, Grade 11: The Civil War Era

Time Frame: 6 weeks

| <p><b>Key Learning:</b> Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.</p>   |   |  |   |
|---|---|--|---|
| <p><b>Unit Essential Question:</b> Why do authors choose one form of writing over another to tell their story?</p>  |   |  |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
| <p><b>Standards</b><br/>11.R.L.1, 11.R.I.1, 11.R.L.2, 11.R.I.2, 11.R.L.3, 11.R.I.3, 11.R.L.4, 11.R.I.4, 11.R.L.5, 11.R.I.5, 11.R.I.6, 11.R.L.7, 11.R.I.7, 11.R.I.8, 11.R.I.9, 11.R.L.10, 11.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of a difficult text?</p> <p>How do historical, social, and cultural contexts impact the text?</p> <p>How does a writer use language to create an effect in the reader’s mind?</p> <p>How can an oral performance of poetry enhance interpretation? (*RL 7-Listen to or view a performance to compare the effects of the medium to the written poem.)</p> <p>How does the writer develop themes across the course of the text?</p> <p>How can the reading of nonfiction help me understand the historical context of a literary text?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit3</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>11.W.1, 11.W.2, 11.W.4, 11.W.5, 11.W.6, 11.W.7,11.W.8, 11.W.9, 11.W.10</p> <p><b>Routine Writing</b><br/>How do I incorporate strong text support when writing essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p>How do I use technology to produce and publish writing?</p> <p><b>Narrative Writing</b><br/><b>Analysis</b><br/>How does a writer’s style and choice of form impact my interpretation of a text?</p> <p>Why is our interpretation of figurative language important to the understanding of a text?</p> <p>How can analyzing the evidence presented in a text help me draw conclusions about an author’s point of view?</p> <p>Why might two or more authors from the same time period have conflicting points of view?</p> <p><b>Research (short)</b><br/>How can I write an historical research paper?</p> <p>How do I evaluate the credibility of media sources?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>11.SL.1,11.SL.2, 11.SL.3, 11.SL.4, 11.SL.5, 11.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How do I evaluate the soundness of the reasoning behind a speaker’s claims?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver an oral presentation of my research findings?</p> <p>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>11.L.1, 11.L.2, 11.L.3, 11.L.4, 11.L.5, 11.L.6</p> <p><b>Study and apply vocabulary</b><br/>How determine the meaning of an unknown word?</p> <p>How does the denotation of a word differ from its connotation?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How can I use my word choice / usage to create an effect my reader or audience?</p> |

|   |  |  |  |
|---|--|--|--|
| <b>Content Area Connections (H/SS and S/T)</b>  |  |  |  |
| In this unit, students write an historical research paper.  |  |  |  |
| <b>Vocabulary:</b><br>Refrain<br>Free Verse<br>Memoir<br>Essay<br>Speech<br>Autobiography<br>Historical Narrative<br>Paraphrasing<br>Fact and Opinion<br>Drawing Conclusions<br>Central Idea (Main idea) / Details<br>Cause and Effect<br>Figurative language<br>Personification<br>Sound devices<br>Parallelism<br>Voice<br>Rhyme<br>Diction | <b>Vocabulary:</b><br>Style<br>Form<br>Structure<br>Historical Context<br>Social Context<br>Cultural Context<br>Point of View<br>Historical Research | <b>Vocabulary:</b><br>Collaborative Discussion<br>Visual Display | <b>Vocabulary:</b><br>Denotation<br>Connotation<br>Word Usage (transitional expressions) |

|                                   |   |
|-----------------------------------|---|
| <b>Assessment</b>                 |   |
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|

By the end of this unit, students will be able to...

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|---|---|--|
| <ul style="list-style-type: none"> <li>• Historical context, social context, and cultural context</li> <li>• Characteristics of an analysis</li> <li>• Author's decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used, notes to readers)</li> <li>• Author's choices (e.g., audience, word choice, text structure, style, mood, tone)</li> <li>• Author's strategies for developing viewpoint and purpose (e.g., author's choices about when and how to develop information; what information to include or exclude)</li> <li>• Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author's intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Aesthetic impact</li> <li>• Foundational American literature from the 18th, 19th and early 20th century</li> <li>• Historical research</li> </ul> | <p>Authors make choices about what to include and how to present information and key details on topics depending on their purpose and historical context.</p> <p>Authors use distinctive language (e.g., rhetorical devices) to influence the audience and/or create an effect that will enhance purpose.</p> <p>Authors' choices of text structure control the message and the appeal of the text to the reader.</p> <p>Authors' approaches to themes and topics are influenced by their perspectives and their intentions.</p> <p>Good readers compare and contrast various texts from the same time period to deepen their understanding of themes and topics.</p> | <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p>Use context clues to help unlock the meaning of unknown words/phrases</p> <p>Differentiate between literal and non-literal meaning</p> <p>Identify and use genre-specific terms to explain author's language choices</p> <p>Identify and interpret figurative language and literary devices</p> <p>Explain how figurative language and literary devices enhance and extend meaning</p> <p>Explain how authors use language choices to create an aesthetic</p> <p>Compare and contrast texts within the same period in terms of the treatment of similar themes and topics</p> <p>Write an historical research paper</p> |
|---|---|--|

## Unit 4, Grade 11: Regionalism and Realism

Time Frame: 4 weeks

| <p><b>Key Learning:</b> Authors use distinctive language to influence the audience and/or create an effect that will enhance purpose.</p>   |   |  |   |
|---|---|--|---|
| <p><b>Unit Essential Question:</b> How do authors use language purposefully?</p>  |   |  |   |
| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
| <p><b>Standards</b><br/>11.R.L.1, 11.R.I.1, 11.R.L.2, 11.R.L.3, 11.R.L.4, 11.R.L.5, 11.R.L.6, 11.R.L.7, 11.R.L.10, 11.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of a difficult text?<br/><br/>How do historical, social, and cultural contexts impact the text?<br/><br/>How does the author use language to convey his / her purpose? To create aesthetic appeal?<br/><br/>How does an author’s style create mood or effect?<br/><br/>How does the writer develop themes across the course of the text?<br/><br/>How can the reading of nonfiction help me understand the historical context of a literary text?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 4</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>11.W.1, 11.W.2, 11.W.4, 11.W.5, 11.W.6, 11.W.9, 11.W.10</p> <p><b>Routine Writing</b><br/>How do I incorporate strong text support when writing essays or constructed responses?<br/><br/>How do I write an objective summary?<br/><br/>How do I use technology to produce and publish writing?<br/><br/>How do I write a literary analysis?</p> <p><b>Narrative Writing Analysis</b><br/>How can I analyze the relationship between a cause and an effect and its impact on how the story unfolds?<br/><br/>How can comparing literature across time and place help me analyze a common theme?<br/><br/>How can analyzing the evidence presented in a text help me draw conclusions about a writer’s point of view?</p> <p><b>Research (short)</b></p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>11.SL.1, 11.SL.3, 11.SL.4, 11.SL.5, 11.SL.6</p> <p><b>Conduct Discussions</b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?<br/><br/>How do I evaluate the soundness of the reasoning behind a speaker’s claims?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver an oral response to literature?<br/><br/>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>11.L.1, 11.L.2, 11.L.3, 11.L.4, 11.L.5, 11.L.6</p> <p><b>Study and apply vocabulary</b><br/>How determine the meaning of an unknown word?<br/><br/>How can I use my knowledge of word origins to expand my vocabulary?<br/><br/>How do I use a thesaurus to expand my vocabulary and to improve my writing?<br/><br/>How does the denotation of a word differ from its connotation?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?<br/><br/>How can I use my word choice / usage to create an effect my reader or audience?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>Students examine the effects of the historical, social, and cultural contexts of a piece of literature.</p>   |   |  |   |

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|   |  |  |   |
|---|--|--|---|
| <b>Vocabulary:</b><br>Paraphrasing<br>Summarizing<br>Drawing Conclusions<br>Dialect<br>Dramatic Monologue<br>Irony<br>Author's Purpose<br>Comic Devices<br>Tone<br>Point of View<br>Sequence<br>Style<br>Conflict<br>Rhyme Scheme<br>Cause and Effect | <b>Vocabulary:</b><br>Historical Context<br>Social Context<br>Cultural Context | <b>Vocabulary:</b><br>Collaborative Discussion<br>Visual Display | <b>Vocabulary:</b><br>Denotation      Connotation<br>Thesaurus<br>Word Usage ( Appositives) |
|---|--|--|---|

| Assessment                        |   |
|-----------------------------------|---|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

By the end of this unit, students will be able to...

| KNOW:   | UNDERSTAND:   | DO:  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• Historical context, social context, and cultural context</li> <li>• Characteristics of an analysis</li> <li>• Author’s decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used, notes to readers)</li> <li>• Author’s choices (e.g., audience, word choice, text structure, style, mood, tone)</li> <li>• Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author’s intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Genre-specific terms (e.g., line, verse, stanza, refrain, scene, act, chapter, section)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Aesthetic impact</li> <li>• Foundational American literature from the 18th, 19th and early 20th century (See text exemplars in CCSS Appendix B)</li> </ul> | <p>Authors use distinctive language (e.g., rhetorical devices) to influence the audience and/or create an effect that will enhance purpose.</p> <p>Authors make choices about what to include and how to present information and key details on topics depending on their purpose and historical context.</p> <p>Good readers know that recognizing how a text is structured is one key to making meaning from text.</p> <p>Good readers compare and contrast various texts from the same time period to deepen their understanding of themes and topics.</p> | <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</p> <p>Identify and use genre-specific terms to explain author’s language choices</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p>Use context clues to help unlock the meaning of unknown words/phrases</p> <p>Identify and interpret figurative language and literary devices</p> <p>Explain how figurative language and literary devices enhance and extend meaning</p> <p>Explain how authors use language choices to create an aesthetic</p> <p>Compare and contrast texts within the same period in terms of the treatment of similar themes and topics</p> <p>Write a literary analysis</p> |

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# Grade 12

## Reading Standards

| Unit                          | RL 1 | RI 1 | RL 2 | RI 2 | RL 3 | RI 3 | RL 4 | RI 4 | RL 5 | RI 5 | RL 6 | RI 6 | RL 7 | RI 7 | RL 8 | RI 8 | RL 9 |
|-------------------------------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 1-Anglo-Saxon / Middle Ages   | X    | X    | X    |      | X    |      | X    |      | X    |      | X    |      |      |      | N/A  |      | X    |
| 2-English Renaissance         | X    | X    | X    |      | X    |      | X    |      | X    |      | X    |      | X    | X    | N/A  |      |      |
| 3-Puritanism to Enlightenment | X    | X    | X    | X    | X    | X    | X    | X    | X    | X    | X    | X    |      |      | N/A  |      |      |
| 4-Poetry - Romanticism        | X    | X    | X    |      | X    |      | X    |      | X    |      | X    |      | X    |      | N/A  |      |      |

|      |       | Writing Standards |    |    |    |    |    |    |    |    |    | Speaking/Listening |     |     |     |     |     | Language |    |    |    |    |
|------|-------|-------------------|----|----|----|----|----|----|----|----|----|--------------------|-----|-----|-----|-----|-----|----------|----|----|----|----|
| RI 9 | RL 10 | RI 10             | W1 | W2 | W3 | W4 | W5 | W6 | W7 | W8 | W9 | W10                | SL1 | SL2 | SL3 | SL4 | SL5 | SL6      | L1 | L2 | L3 | L4 |
| X    | X     | X                 | X  | X  | X  | X  | X  | X  | X  | X  | X  | X                  | X   | X   | X   |     |     | X        | X  | X  | X  | X  |
| X    | X     | X                 | X  | X  | X  | X  | X  | X  | X  | X  | X  | X                  | X   | X   | X   | X   | X   | X        | X  | X  | X  | X  |
| X    | X     | X                 | X  | X  |    | X  | X  | X  | X  | X  | X  | X                  | X   | X   | X   | X   | X   | X        | X  | X  | X  | X  |
| X    | X     | X                 | X  | X  |    | X  | X  | X  | X  | X  | X  | X                  | X   | X   | X   | X   | X   | X        | X  | X  | X  | X  |

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| <b>L5</b> | <b>L6</b> |
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# Unit 1, Grade 12: Anglo-Saxon / Middle Ages

Time Frame: 5 weeks

**Key Learning** Literature reflects the time period in which it is written. It conveys the depth of the human experience, reflecting diverse cultures and a common heritage.

**Unit Essential Question** How is historical, social, and cultural context reflected in literature?

| Reading (RL/RI 1-10)  | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)  |
|---|---|--|---|
| <p><b>Standards</b><br/>12.R.L.1, 12.R.I.1, 12.R.L.2, 12.R.L.3,12.R.L.4, 12.R.L.5, 12.R.L.6, 12.R.L.9, 12.R.L.10, 12.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of a difficult text?</p> <p>How can art enhance my understanding of a text?</p> <p>How can reading nonfiction increase my understanding of the context of a fictional text?</p> <p>How does analyzing the historical context help me understand the author’s perspective? The cultural context? The social context?</p> <p>Are all themes timeless?</p> <p>What characteristics of the traditional epic hero might be difficult for readers today to accept?</p> <p>How does analyzing a character help me understand his/her motivations?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 1</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>12.W.1, 12.W.2, 12.W.3, 12.W.4, 12.W.5, 12.W.6, 12.W.7, 12.W.8, 12.W.9, 12.W.10</p> <p><b>Lesson Essential Questions</b><br/><b>Routine Writing</b><br/>How do I write an effective summary?<br/><br/>How do I write an effective essay?<br/><br/>How do I write a character analysis?</p> <p><b>Narrative Writing</b><br/>How do I write an autobiographical narrative?</p> <p><b>Analysis</b><br/>How does the writer combine structure, word choice, and literary elements to express a theme or idea?</p> <p><b>Research (short)</b><br/>How can researching the historical context help me analyze a text? The cultural context?</p> <p>How do I evaluate the usefulness of diverse media sources?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>12.SL.1, 12.SL.2, 12.SL.3, 12.SL.6</p> <p><b>Lesson Essential Questions</b><br/><br/>How can performance enhance the meaning of a difficult text?</p> <p><b>Conduct Discussions</b><br/>How do I effectively participate in a collaborative discussion?</p> <p>How can the use of rhetorical strategies strengthen <i>my</i> argument?</p> <p><b>Report Findings</b><br/>How do I present information, findings, and supporting evidence in a clear, concise, and logical way?</p> | <p><b>Standards</b><br/>12.L.1, 12.L.2., 12.L.3., 12.L.4, 12.L.5, 12.L.6</p> <p><b>Lesson Essential Questions</b><br/><b>Study and Apply Vocabulary</b><br/>How can I determine the meaning of an unknown word?</p> <p>How does the use of figurative language enhance a text?</p> <p><b>Study and Apply Grammar</b><br/>How can I add variety and interest to my writing through my choice of words?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>Students will conduct short research to answer specific questions regarding the historical, social, and cultural contexts of the times being studied.</p>   |   |  |   |

| <b>Vocabulary</b>   | <b>Vocabulary</b>   | <b>Vocabulary</b>                     | <b>Vocabulary</b>   |
|---|---|---------------------------------------|---|
| Paraphrasing<br>Close reading<br>Historical context<br>Social context<br>Cultural context<br>Archetype<br>Hero<br>Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony, satire, imagery)<br>Central idea (implied theme)<br>Conflict (e.g., <i>man vs. man</i> , <i>man vs. nature</i> , etc.) | Reflective essay, persuasive essay, expository essay<br>Character analysis<br>Autobiographical narrative<br>Dialogue      Dialect | Oral interpretation<br>Visual display | Academic vocabulary<br>Multiple meaning words<br>Context clues<br>Analogies<br>Possessive pronouns<br>Synonyms    Antonyms<br>Use of commas, semicolons<br>Denotation / Connotation |

| <b>Assessment</b>                 |   |
|-----------------------------------|---|
| Formative<br>(Assessment Prompts) | Summative<br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

By the end of this unit, students will be able to...

| KNOW:  | UNDERSTAND:  | DO:   |
|--|--|---|
| <ul style="list-style-type: none"> <li>• Paraphrasing</li> <li>• Characteristics of an analysis</li> <li>• Author’s decisions (e.g., paragraphing, quotations, organization of text, formatting devices, mode of development used, notes to readers)</li> <li>• Author’s choices (e.g., audience, word choice, text structure, style, mood, tone)</li> <li>• Author’s strategies for developing viewpoint and purpose (e.g., author’s choices about when and how to develop information; what information to include or exclude)</li> <li>• Rhetorical devices and strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author’s roles/purposes (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Author’s intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Story Elements               <ul style="list-style-type: none"> <li>o Plot (e.g., rising action, falling action, flashback, foreshadowing, climax/ turning point, resolution, denouement)</li> <li>o Episodes</li> <li>o Conflicts (e.g., man vs. man, man vs. nature)</li> <li>o Character types (e.g., flat/round, static/ dynamic) and character roles (e.g., major/ minor, protagonist/ antagonist, <b>hero</b>/villain, foil, archetype)</li> <li>o Setting (time, place, context)</li> <li>o Dialogue (e.g., direct, indirect)</li> </ul> </li> <li>• Point of view (e.g., first person, third person, limited, omniscient)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Epic form / hero</li> <li>• Media techniques / tools- Oral (e.g., sound, voice inflection)</li> </ul> | <p>Authors of literary texts create multiple themes that interact with and build on one another to create a complex text that requires sophisticated analysis</p> <p>Authors’ approaches to themes and topics are influenced by their perspectives and their intentions.</p> <p>Authors use distinctive language (e.g., rhetorical devices) to influence the audience and/or create an effect that will enhance purpose</p> <p>Good readers compare and contrast various texts from the same time period to deepen their understanding of themes and topics.</p> <p>Writers/directors’/actors’ interpretations of a source text impact the readers’, listeners’, and viewers’ understanding.</p> | <p>Analyze an author’s use of rhetorical strategies with strong and thorough evidence from the text</p> <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</p> <p>Explain what specific lines of dialogue or narration/exposition reveal about characters</p> <p>Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme</p> <p>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone</p> <p>Analyze the author’s overall purpose (to inform, to persuade, to explain how, to entertain) for writing a text</p> <p>Analyze how the author’s choices reflect his/her viewpoint, focus, attitude, position or bias</p> <p>Analyze multiple interpretations of a story, drama, or poem</p> <p>Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text</p> <p>Compare and contrast texts within the same period in terms of the treatment of similar themes and topics</p> <p>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take</p> |

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| <p><b>Key Learning:</b> Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and historical context.</p>  |  |  |  |
|--|--|--|--|
| <p><b>Unit Essential Question:</b> How do authors’ views of the world influence history?</p>   |  |  |  |
| Reading (RL/RI 1-10)   | Writing (W 1-10)   | Speaking & Listening (SL 1-6)  | Language (L 1-6)   |
| <p><b>Standards</b><br/>12.R.L.1, 12.R.I.1, 12.R.L.2, 12.R.L.3,12.R.L.4, 12.R.L.5, 12.R.L.6, 12.R.L.7, 12.R.I.7, 12.R.L.10, 12.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of a difficult text?</p> <p>How does the author reveal his purpose for writing?</p> <p>How does the author use language to create an effect?</p> <p>How does the theme / central idea develop over the course of the text?</p> <p>How does performance enhance the interpretation of a text? (e.g., Listen to or watch a performance of Shakespeare.)</p> <p>How does the author use elements of poetry to influence my interpretation?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit 2</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>12.W.1, 12.W.2, 12.W.3, 12.W.4, 12.W.5, 12.W.6, 12.W.7, 12.W.8, 12.W.9, 12.W.10</p> <p><b>Routine Writing</b><br/>How do I incorporate strong text support when writing essays or constructed responses?</p> <p>How do I use technology to produce and publish writing?</p> <p><b>Narrative Writing</b><br/>How can I use my knowledge of literary text to help me write?</p> <p><b>Analysis</b><br/>What is the effect of the writer’s use of figurative language?</p> <p>How can comparing text structure, literary elements, and authors’ perspectives help me analyze a common theme?</p> <p>How do my experiences affect my understanding of a universal theme?</p> <p><b>Research (short)</b><br/>How do I write a research report and avoid plagiarism?</p> <p>How does researching the historical, social, and cultural context help me understand the author’s perspective?</p> <p><b>Research (extended)</b></p> | <p><b>Standards</b><br/>12.SL.1, 12.SL.2, 12.SL.3, 12.SL.4, 12.SL.5, 12.SL.6</p> <p>How does performance enhance the meaning of a difficult text?</p> <p><b>Conduct Discussions</b><br/>How do I effectively participate and clearly express my own ideas in a collaborative discussion?</p> <p>How do I integrate credible information from media sources into a discussion?</p> <p>How do I evaluate a speaker’s claims or argument?</p> <p><b>Report Findings</b><br/>How do I prepare for and effectively deliver a multimedia presentation?</p> | <p><b>Standards</b><br/>12.L.1, 12.L.2., 12.L.3., 12.L.4, 12.L.5, 12.L.6</p> <p><b>Study and apply vocabulary</b><br/>How do I determine the meaning of an unknown word?</p> <p>Why is it important to know academic vocabulary?</p> <p><b>Study and Apply Grammar</b><br/>How can thoughtful word choice / usage improve my speaking and writing?</p> <p>How can using a variety of well-developed sentences improve my speaking and writing?</p> |
| <p><b>Content Area Connections (H/SS and S/T)</b><br/>Students conduct short research to answer specific questions regarding the times in which a piece was written and to aid analysis of the text.</p>   |  |  |  |

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| <p><b>Vocabulary</b></p> <p>Paraphrasing<br/>Summarizing<br/>Fact            Opinion<br/>Denotation    Connotation<br/>Drawing conclusions<br/>Simile        Metaphor<br/>Paradox      Hyperbole<br/>Sound devices<br/>Rhyme scheme<br/>Meter<br/>Author's Purpose<br/>-to entertain, to inform, to persuade, to explain how<br/>Universal theme<br/>Tone<br/>Carpe diem<br/>Metaphysical conceit</p> | <p><b>Vocabulary</b></p> <p>Historical context<br/>Social context<br/>Cultural context<br/>Plagiarism</p> | <p><b>Vocabulary</b></p> <p>Oral interpretation<br/>Readers' Theater</p> | <p><b>Vocabulary</b></p> <p>Subject /verb agreement<br/>Academic vocabulary<br/>Synonyms<br/>Analogies</p> |
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| <b>Assessment</b>                          |  |
| <p>Formative</p> <p>Assessment Prompts</p> | <p>Summative</p> <p>Culminating Activity</p> |



By the end of this unit, students will be able to...

| <b>KNOW:</b>   | <b>UNDERSTAND:</b>  | <b>DO:</b>   |
|--|---|--|
| <ul style="list-style-type: none"> <li>• Paraphrasing</li> <li>• Close reading</li> <li>• Characteristics of an analysis</li> <li>• Author’s choices (e.g., audience, word choice, text structure, style, mood, tone)</li> <li>• Author’s roles/purposes (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Author’s intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Historical context</li> <li>• Social context</li> <li>• Cultural context</li> <li>• Compare / contrast</li> <li>• Narrative elements (e.g., character, setting, plot, tone, mood, theme/central idea)</li> <li>• Genre (e.g., story, drama, poem)</li> <li>• Point of view (e.g., first person, third person, limited, omniscient)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Media techniques / tools- Oral (e.g., sound, voice inflection)</li> <li>• Plagiarism</li> </ul> | <p>Authors of literary texts create multiple themes that interact with and build on one another to create a complex text that requires sophisticated analysis.</p> <p>Authors’ approaches to themes and topics are influenced by their perspectives and their intentions.</p> <p>Good readers know that recognizing how a text is structured is one key to making meaning from text.</p> <p>Good readers respond to a variety of texts by drawing conclusions and citing textual evidence to show an understanding of what they read and how it connects to their lives.</p> <p>Good readers compare and contrast various texts from the same time period to deepen their understanding of themes and topics.</p> <p>Writers/directors’/actors’ interpretations of a source text impact the readers’, listeners’, and viewers’ understanding.</p> | <ul style="list-style-type: none"> <li>• Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</li> <li>• Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</li> <li>• Explain what specific lines of dialogue or narration/exposition reveal about characters</li> <li>• Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme</li> <li>• Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama</li> <li>• Analyze how an author’s choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact</li> <li>• Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone</li> <li>• Analyze the author’s overall purpose (to inform, to persuade, to explain how, to entertain) for writing a text</li> <li>• Analyze how the author’s purposes shape the content</li> <li>• Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry)</li> <li>• Evaluate how each version interprets the source text</li> <li>• Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text</li> <li>• Compare and contrast texts within the same period in terms of the treatment of similar themes and topics</li> <li>• Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take</li> <li>• Write a research report, avoiding plagiarism</li> </ul> |

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## Unit 3, Grade 12: From Puritanism to the Enlightenment

Time Frame: 4 weeks

| <p><b>Key Learning:</b> Authors make choices about what to include in their writing, such as how to present the information and key details, depending on their purpose and point of view.</p>   |   |  |  |
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| <p><b>Unit Essential Question:</b> Why do authors choose one form of writing over another to tell their story?</p>   |   |  |  |
| Reading (RL/RI 1-10)   | Writing (W 1-10)  | Speaking & Listening (SL 1-6)  | Language (L 1-6)   |
| <p><b>Standards</b><br/>12.R.L.1, 12.R.I.1, 12.R.L.2, 12.R.I.2, 12.R.L.3, 12.R.I.3, 12.R.L.4, 12.R.I.4, 12.R.L.5, 12.R.I.5, 12.R.L.6, 12.R.I.6, 12.R.L.10, 12.R.I.10</p> <p><b>Lesson Essential Questions</b><br/>How do I unlock the meaning of a difficult text?</p> <p>How do historical, social, and cultural contexts impact the author’s point of view?</p> <p>How does a writer use figurative language to create aesthetic appeal?</p> <p>How does the author use literary elements to influence my interpretation of his intended point of view?</p> <p>How can I explain the relationship between a cause and an effect and its impact on how the story unfolds?</p> <p>How does the writer develop themes across the course of the text?</p> <p><b>Short Texts</b><br/>Selected stories from Glencoe Unit3</p> <p><b>Extended Text(s)</b></p> | <p><b>Standards</b><br/>12.W.1, 12.W.2, 12.W.4, 12.W.5, 12.W.6, 12.W.7,12.W.8, 12.W.9, 12.W.10</p> <p><b>Routine Writing</b><br/>How do I incorporate strong text support when writing essays or constructed responses?</p> <p>How do I write an objective summary?</p> <p>How do I use technology to produce and publish writing?</p> <p><b>Narrative Writing</b></p> <p><b>Analysis</b><br/>Why is our interpretation of figurative language important to the understanding of a text?</p> <p>How does analyzing the historical context help me understand the author’s perspective?</p> <p>How can analyzing the evidence presented in a text help me draw conclusions and evaluate the credibility of an author’s point of view?</p> <p>Why might two or more authors from the same time period have conflicting points of view?</p> <p><b>Research (short)</b><br/>How do I evaluate the credibility of media sources?</p> | <p><b>Standards</b><br/>12.SL.1,12.SL.2, 12.SL.3, 12.SL.4, 12.SL.5, 12.SL.6</p> <p>How does performance enhance the meaning of a difficult text?</p> <p><b>Conduct Discussions</b><br/>How do I build on others’ ideas and clearly express my own in a collaborative discussion?</p> <p>How do I evaluate the soundness of the reasoning behind a speaker’s claims or argument?</p> <p><b>Report Findings</b><br/>How do I effectively prepare and deliver a persuasive speech?</p> <p>How can I use a visual display to clarify my point?</p> | <p><b>Standards</b><br/>12.L.1, 12.L.2, 12.L.3, 12.L.4, 12.L.5, 12.L.6</p> <p><b>Study and apply vocabulary</b><br/>How do I determine the meaning of an unknown word?</p> <p>Why is it important to know academic vocabulary?</p> <p>How does the denotation of a word differ from its connotation?</p> <p><b>Study and Apply Grammar</b><br/>How can using a variety of well-developed sentences improve my speaking and writing?</p> <p>How can I use my word choice / usage to create an effect my reader or audience?</p> |

| <b>Research (extended)</b>   |  |  |  |
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| <b>Content Area Connections (H/SS and S/T)</b>   |  |  |  |
| Students evaluate the credibility of sources in order to conduct short research to answer specific questions.  |  |  |  |
| <b>Vocabulary:</b><br>Historical Context<br>Social Context<br>Cultural Context<br>Paraphrasing<br>Visualizing<br>Fact<br>Drawing Conclusions<br>Cause and Effect<br>Extended Metaphor<br>Allegory<br>Personification<br>Heroic couplet<br>Allusion<br>Voice<br>Satire<br>Theme | <b>Vocabulary:</b><br>Author's Perspective | <b>Vocabulary:</b><br>Collaborative Discussion<br>Visual Display | <b>Vocabulary:</b><br>Denotation      Connotation<br>Thesaurus<br>Academic Vocabulary<br>Multiple Meaning Words<br>Word Parts<br>Analogies<br>Antonyms<br>Synonyms |

| <b>Assessment</b>                        |  |
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| <b>Formative</b><br>(Assessment Prompts) | <b>Summative</b><br>(Performance Task to include gathering of evidence from websites, audio clips, etc.) |

|              |                    |            |
|--------------|--------------------|------------|
| <b>KNOW:</b> | <b>UNDERSTAND:</b> | <b>DO:</b> |
|--------------|--------------------|------------|

By the end of this unit, students will be able to...

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| <ul style="list-style-type: none"> <li>• Historical context, social context, and cultural context</li> <li>• Characteristics of an analysis</li> <li>• Author's strategies for developing viewpoint and purpose (e.g., author's choices about when and how to develop information; what information to include or exclude)</li> <li>• Rhetorical strategies (e.g., persuasive words, anecdotes, figurative language, emotional words, humor, questions, repetition, irony)</li> <li>• Author's intentions / purpose /perspective (e.g., to reveal a dilemma, to promote self-reflection, to draw attention to an issue or event, to understand the past, to promote a perspective)</li> <li>• Figurative or non-literal meaning (e.g., simile, metaphor, personification, hyperbole, analogies, idiom)</li> <li>• Literary devices (e.g., alliteration, repetition, rhythm, rhyme, dialogue, allusions)</li> <li>• Text structures/patterns of organization: sequence/chronological order, classification, definition, process, description, comparison, problem/ solution, simple cause/effect, conflict/resolution)</li> <li>• Aesthetic impact</li> <li>• Persuasive essay</li> <li>• Academic vocabulary</li> </ul> | <p>Authors make choices about what to include and how to present information and key details on topics depending on their purpose and historical context.</p> <p>Authors use distinctive language (e.g., rhetorical devices) to influence the audience and/or create an effect that will enhance purpose.</p> <p>Authors' choices of text structure control the message and the appeal of the text to the reader.</p> <p>Good readers know that recognizing how a text is structured is one key to making meaning from text.</p> <p>Good readers actively seek the meaning of unknown words/phrases to deepen their understanding of literary text(s).</p> | <p>Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text</p> <p>Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas</p> <p>Identify and interpret figurative language and literary devices</p> <p>Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone or create aesthetic appeal</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging</p> <p>Use context clues to help unlock the meaning of unknown words/phrases</p> <p>Differentiate between literal and non-literal meaning</p> <p>Identify and use genre-specific terms to explain author's language choices</p> <p>Explain how figurative language and literary devices enhance and extend meaning</p> <p>Write a persuasive essay</p> |
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# Curriculum Framework

School POCS Content Math Grade or Course 7th Grade CMP



| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>  |
|---|---------------------------------|--|--|---|
| <p><b>Unit 1</b><br/> <b>Variables and Patterns</b><br/>           6.EE.2 -- Write, read, and evaluate expressions in which letters stand for numbers.<br/>           6.EE.3 -- Apply the properties of operations to generate equivalent expressions. For example, apply the distributive property to the expression <math>3(2 + x)</math> to produce the equivalent expression <math>6 + 3x</math>; apply the distributive property to the expression <math>24x + 18y</math> to produce the equivalent expression <math>6(4x + 3y)</math>; apply properties of operations to <math>y + y + y</math> to produce the equivalent expression <math>3y</math>.<br/>           6.EE.4 -- Identify when two expressions are equivalent (i.e., when the two expressions name the same number regardless of which value is substituted into them). For example, the expressions <math>y + y + y</math> and <math>3y</math> are equivalent because they name the same number regardless of which number <math>y</math> stands for. Reason about and solve one-variable equations and inequalities.<br/>           6.EE.5 -- Understand solving an equation or inequality as a process of answering a question: which values from a specified set, if any, make the equation or inequality true? Use substitution to determine whether a given number in a specified set makes an equation or inequality true.<br/>           6.EE.6 -- Use variables to represent numbers and write expressions when solving a real-world or mathematical problem; understand that a variable can represent an unknown number, or, depending on the purpose at hand, any number in a specified set.</p> | <p><b>6</b></p>                 | <p><u>Key Learning:</u><br/>           Mathematical expressions can be used to represent and solve real-world and mathematical problems.</p> <p><u>Concept 1:</u><br/>           Introduction to analyzing variables, tables, and graphs</p> <p><u>Concept 2:</u><br/>           Analyzing tables and graphs</p> <p><u>Concept 3:</u><br/>           Rules and Equations</p> | <p>How are mathematical expressions used to represent and solve real-world and mathematical problems?</p> <p><u>LEQ 1:</u><br/>           How can the rate of change be described and interpreted from a table and graph? (1.1-1.2) (A)</p> <p>How are graphs used to interpret information? (1.3, 1.4) (A)</p> <p><u>LEQ 2:</u><br/>           How are different representation of the same situation connected using tables, graphs, and rules? (2.1-2.3) (ET)</p> <p><u>LEQ 3:</u><br/>           How are equations written from tables and graphs to relate two variables and used to find precise information? (3.1-3.3) (ET)</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

6.EE.7 – Solve real-world and mathematical problems by writing and solving equations of the form  $x + p = q$  and  $px = q$  for cases in which  $p, q,$  and  $x$  are all nonnegative rational numbers.

6.EE.9 -- Use variables to represent two quantities in a real-world problem that change in relationship to one another; write an equation to express one quantity, thought of as the dependent variable, in terms of the other quantity, thought of as the independent variable. Analyze the relationship between the dependent and independent variables using graphs and tables, and relate these to the equation. For example, in a problem involving motion at constant speed, list and graph ordered pairs of distances and times, and write the equation  $d = 65t$  to represent the relationship between distance and time.

7.EE.3 -- Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies. For example: If a woman making \$25 an hour gets a 10% raise, she will make an additional  $\frac{1}{10}$  of her salary an hour, or \$2.50, for a new salary of \$27.50. If you want to place a towel bar  $9\frac{3}{4}$  inches long in the center of a door that is  $27\frac{1}{2}$  inches wide, you will need to place the bar about 9 inches from each edge; this estimate can be used as a check on the exact computation.

7.EE.4 -- Use variables to represent quantities in a real-world or mathematical problem, and construct simple equations and inequalities to solve problems by reasoning about the quantities.

7.EE.4a --Solve word problems leading to equations of the form  $px+q=r$  and  $p(x+q)=r$ , where  $p, q,$  and  $r$  are specific rational numbers. Solve equations of these forms fluently. Compare

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| <p>an algebraic solution to an arithmetic solution, identifying the sequence of the operations used in each approach. For example, the perimeter of a rectangle is 54 cm. Its length is 6 cm. What is its width?</p> <p>7.RP.2c -- Represent proportional relationships by equations. For example, if total cost <math>t</math> is proportional to the number <math>n</math> of items purchased at a constant price <math>p</math>, the relationship between the total cost and the number of items can be expressed as <math>t = pn</math>.</p> <p>7.RP.2d -- Explain what a point <math>(x, y)</math> on the graph of a proportional relationship means in terms of the situation, with special attention to the points <math>(0, 0)</math> and <math>(1, r)</math> where <math>r</math> is the unit rate.</p> <p>7.RP.3 -- Use proportional relationships to solve multistep ratio and percent problems. Examples: simple interest, tax, markups and markdowns, gratuities and commissions, fees, percent increase and decrease, percent error.</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>   |
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| <p><b>Unit 2</b><br/><b>Stretching and Shrinking</b></p> <p>7.G.1 -- Solve problems involving scale drawings of geometric figures, including computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.</p> <p>7.G.6 -- Solve real-world and mathematical problems involving area, volume and surface area of two- and three- dimensional objects composed of triangles, quadrilaterals, polygons, cubes, and right prisms.</p> <p>7.RP.2c -- Represent proportional relationships by equations. For example, if total cost <math>t</math> is proportional to the number <math>n</math> of items purchased at a constant price <math>p</math>, the relationship between the total cost and the number of items can be expressed as <math>t = pn</math>.</p> | <b>24</b>                       | <p><u>Key Learning:</u><br/>Experimenting with and investigating the relationships between 2D and 3D geometric figures connects and integrates these concepts for problem solving.</p> <p><u>Concept 1:</u><br/>Enlarging and Reducing</p> <p><u>Concept 2:</u><br/>Scale</p> <p><u>Concept 3:</u><br/>Similar Polygons</p> | <p>How does experimenting with and investigating the relationships between 2D and 3D geometric figures connect and integrate the concepts for problem solving?</p> <p><u>LEQ 1:</u><br/>How are similar figures identified and compared? (1.1, 1.2) (A)</p> <p>How does scaling up and down affect corresponding sides and</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b><br/><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |



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| <p>7.RP.3 --Use proportional relationships to solve multistep ratio and percent problems. Examples: simple interest, tax, markups and markdowns, gratuities and commissions, fees, percent increase and decrease, percent error.</p> <p>8.G.3 -- Describe the effect of dilations, translations, rotations, and reflections on two-dimensional figures using coordinates</p> <p>8.G.4 -- Understand that a two-dimensional figure is similar to another if the second can be obtained from the first by a sequence of rotations, reflections, translations, and dilations; given two similar two-dimensional figures, describe a sequence that exhibits the similarity between them.</p> <p>8.G.5 – Use informal arguments about the...angle-angle criterion for similarity of triangles.</p> |  | <p><u>Concept 4:</u><br/>Similarity and Ratio</p> | <p>angles? (1.3) (A)</p> <p><u>LEQ 2:</u><br/>How can dilations of scale be demonstrated on the coordinate plane? (2.1, 2.2) (A)</p> <p>How can the decision be made whether two figures are similar? (2.3) (A)</p> <p><u>LEQ 3:</u><br/>How is scale factor used to find missing measurements? (3.3) (ET)</p> <p><u>LEQ 4:</u><br/>How are ratios applied to similar figures? (4.1, 4.2) (A) How is proportional reasoning used to find unknown measurements of similar figures? (4.3) (A)</p> <p>How can similarity be used to solve problems involving triangles and rectangles? (5.1-5.3) (A)</p> |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>         |
|---|---------------------------------|--|--|--|
| <p><b>Unit 3</b><br/><b>Comparing and Scaling</b><br/>6.RP.1 -- Understand the concept of a ratio and use ratio language to describe a ratio relationship</p> | <p><b>20</b></p>                | <p><u>Key Learning:</u><br/>Reasoning about multiplication and division is critical to the</p> | <p>Why is reasoning about multiplication and division critical to the understanding of ratio</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b></p> |

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| <p>between two quantities. For example, “The ratio of wings to beaks in the bird house at the zoo was 2:1, because for every 2 wings there was 1 beak.” “For every vote candidate A received, candidate C received nearly three votes.”</p> <p>6.RP.2 -- Understand the concept of a unit rate <math>a/b</math> associated with a ratio <math>a:b</math> with <math>b \neq 0</math>, and use rate language in the context of a ratio relationship. For example, “This recipe has a ratio of 3 cups of flour to 4 cups of sugar, so there is <math>3/4</math> cup of flour for each cup of sugar.” “We paid \$75 for 15 hamburgers, which is a rate of \$5 per hamburger.”</p> <p>6.RP.3 --Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or equations.</p> <p>7.RP.2a -- Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.</p> <p>7.RP.2b -- Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.</p> <p>7.RP.2c -- Represent proportional relationships by equations. For example, if total cost <math>t</math> is proportional to the number <math>n</math> of items purchased at a constant price <math>p</math>, the relationship between the total cost and the number of items can be expressed as <math>t = pn</math>.</p> <p>7.RP.2d -- Explain what a point <math>(x, y)</math> on the graph of a proportional relationship means in terms of the situation, with special attention to the points <math>(0, 0)</math> and <math>(1, r)</math> where <math>r</math> is the unit rate.</p> <p>7.RP.2 -- Recognize and represent proportional relationships between quantities.</p> <p>7.RP.3 --Use proportional relationships to solve multistep ratio and percent problems. Examples: simple interest, tax, markups and markdowns,</p> |  | <p>understanding of ratio concepts and their application to solving problems.</p> <p><u>Concept 1:</u><br/>Making Comparisons</p> <p><u>Concept 2:</u><br/>Ratios, percents, fractions</p> <p><u>Concept 3:</u><br/>Rates</p> <p><u>Concept 4:</u><br/>Proportions</p> | <p>concepts and their application to solving problems?</p> <p><u>LEQ 1:</u><br/>How can comparisons be made and analyzed? (Inv 1) (A)</p> <p><u>LEQ 2:</u><br/>How are fractions used in comparison strategies? (2.1, 2.2, 2.3) (A)</p> <p><u>LEQ 3:</u><br/>How are rate tables and rates used to solve real-world problems (3.1-3.3) (A)</p> <p>How are two different rates used to solve problems? (3.4) (ET)</p> <p><u>LEQ 4:</u><br/>How are proportions set-up and solved? (Inv. 4)</p> | <p><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |
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| <p>gratuities and commissions, fees, percent increase and decrease, percent error.<br/>         7.G.1 -- Solve problems involving scale drawings of geometric figures, including computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.<br/>         7.NS.2d -- Convert a rational number to a decimal using long division; know that the decimal form of a rational number terminates in 0s or eventually repeats.</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>  |
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| <p><b>Unit 4</b><br/> <b>Accentuate the Negative</b><br/>           6.NS.6 --Understand a rational number as a point on the number line. Extend number line diagrams and coordinate axes familiar from previous grades to represent points on the line and in the plane with negative number coordinates.<br/>           6.NS.8 -- Solve real-world and mathematical problems by graphing points in all four quadrants of the coordinate plane. Include use of coordinates and absolute value to find distances between points with the same first coordinate or the same second coordinate.<br/>           7.NS.1 -- Apply and extend previous understandings of addition and subtraction to add and subtract rational numbers; represent addition and subtraction on a horizontal or vertical number line diagram.<br/>           7.NS.1a -- Describe situations in which opposite quantities combine to make 0. For example, a hydrogen atom has 0 charge because its two constituents are oppositely charged.<br/>           7.NS.1b -- Understand <math>p + q</math> as the number located a distance <math> q </math> from <math>p</math>, in the positive or negative direction depending on whether <math>q</math> is positive or negative. Show that a number and its opposite have a sum of 0 (are additive inverses). Interpret sums</p> | <p><b>24</b></p>                | <p><u>Key Learning:</u><br/>           Properties of whole number operations can be applied to solving real world and mathematical problems involving rational numbers, including integers.</p> <p><u>Concept 1:</u><br/>           Extending Number System</p> <p><u>Concept 2:</u><br/>           Adding and Subtracting</p> <p><u>Concept 3:</u><br/>           Multiplying and Dividing</p> <p><u>Concept 4:</u><br/>           Properties</p> | <p>How can properties of whole number operations be applied to solving real world and mathematical problems involving rational numbers, including integers?</p> <p><u>LEQ 1:</u><br/>           How are positive and negative numbers located, used, and compared? (1.1-1.2) (A)</p> <p>How do number lines and chips help in modeling positive and negative numbers? (1.3, 1.4) (A)</p> <p><u>LEQ 2:</u><br/>           How can models be used to develop algorithms for adding and subtracting integers? (2.1, 2.2) (A)</p> <p>What is the relationship between addition and</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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| <p>of rational numbers by describing real-world contexts.</p> <p>7.NS.1c --Understand subtraction of rational numbers as adding the additive inverse, <math>p - q = p + (-q)</math>. Show that the distance between two rational numbers on the number line is the absolute value of their difference, and apply this principle in real-world contexts.</p> <p>7.NS.1d -- Apply properties of operations as strategies to add and subtract rational numbers.</p> <p>7.NS.2 -- Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.</p> <p>7.NS.2a --Understand that multiplication is extended from fractions to rational numbers by requiring that operations continue to satisfy the properties of operations, particularly the distributive property, leading to products such as <math>(-1)(-1) = 1</math> and the rules for multiplying signed numbers. Interpret products of rational numbers by describing real-world contexts.</p> <p>7.NS.2b --Understand that integers can be divided, provided that the divisor is not zero, and every quotient of integers (with non-zero divisor) is a rational number. If <math>p</math> and <math>q</math> are integers, then <math>-(p/q) = (-p)/q = p/(-q)</math>. Interpret quotients of rational numbers by describing real-world contexts.</p> <p>7.NS.2c -- Apply properties of operations as strategies to multiply and divide rational numbers.</p> <p>7.NS.3 --Solve real-world and mathematical problems involving the four operations with rational numbers.</p> |  |  | <p>subtraction? (2.3, 2.4) (A)</p> <p>How do negative numbers relate on a coordinate plane? (2.5) (A)</p> <p><u>LEQ 3:</u><br/>What patterns exist when multiplying integers? (3.1, 3.2) (A)</p> <p>What patterns exist when dividing integers and how does the pattern compare to multiplication? (3.3) (ET)</p> <p>How can multiplication and division algorithms for integers be applied? (3.4) (ET)</p> <p><u>LEQ 4:</u><br/>How can the order of operations and distributive property be applied to integers? (inv 4) (ET)</p> |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>  |
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| <p><b>Unit 5</b><br/> <b>Moving Straight Ahead</b><br/> 6.EE.9 – Use variables to represent two quantities in a real-world problem that change in relationship to one another; write an equation to express one quantity, thought of as the dependent variable, in terms of the other quantity, thought of as the independent variable. Analyze the relationship between the dependent and independent variables using graphs and tables, and relate these to the equation. For example, in a problem involving motion at a constant speed, list and graph ordered pairs of distances and times, and write the equation <math>d = 65t</math> to represent the relationship between distance and time.<br/> 7.EE.1 --Apply properties of operations as strategies to add, subtract, factor, and expand linear expressions with rational coefficients.<br/> 7.EE.3 -- Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies. For example: If a woman making \$25 an hour gets a 10% raise, she will make an additional 1/10 of her salary an hour, or \$2.50, for a new salary of \$27.50. If you want to place a towel bar 9 3/4 inches long in the center of a door that is 27 1/2 inches wide, you will need to place the bar about 9 inches from each edge; this estimate can be used as a check on the exact computation.<br/> 7.EE.4 -- Use variables to represent quantities in a real-world or mathematical problem, and construct simple equations and inequalities to</p> | <p><b>32</b></p>                | <p><u>Key Learning:</u><br/> Mathematical expressions and equations are used to represent and solve real-world and mathematical problems.</p> <p><u>Concept 1:</u><br/> Rate of Change</p> <p><u>Concept 2:</u><br/> Representing linear functions in a problem, table, graph and equation</p> <p><u>Concept 3:</u><br/> Properties of equality</p> <p><u>Concept 4:</u><br/> Slope</p> | <p>How are mathematical expressions and equations used to represent and solve real-world and mathematical problems?</p> <p><u>LEQ 1:</u><br/> What must be true about a rate to ensure linearity? (1.1 - 1.4) (A)</p> <p><u>LEQ 2:</u><br/> What are the characteristics of a linear relationship in a problem, table, graph, and equation? (2.1-2.2) (A)</p> <p>How do the characteristics of linearity compare in problems, tables, graphs, and equations? (2.3-2.4) (ET)</p> <p><u>LEQ 3:</u><br/> How can equations be solved using a table or graph? (3.1) (A)</p> <p>How are the properties of equality used to solve equations? (3.2 - 3.4) (A)</p> <p>What does a point of intersection mean</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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| <p>solve problems by reasoning about the quantities.</p> <p>7.EE.4a --Solve word problems leading to equations of the form <math>px+q=r</math> and <math>p(x+q)=r</math>, where <math>p,q</math>, and <math>r</math> are specific rational numbers. Solve equations of these forms fluently. Compare an algebraic solution to an arithmetic solution, identifying the sequence of the operations used in each approach. For example, the perimeter of a rectangle is 54 cm. Its length is 6 cm. What is its width?</p> <p>7.RP.2b --Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.</p> <p>7.RP.2c --Represent proportional relationships by equations. For example, if total cost <math>t</math> is proportional to the number <math>n</math> of items purchased at a constant price <math>p</math>, the relationship between the total cost and the number of items can be expressed as <math>t = pn</math>.</p> <p>7.RP.2d -- Explain what a point <math>(x, y)</math> on the graph of a proportional relationship means in terms of the situation, with special attention to the points <math>(0, 0)</math> and <math>(1, r)</math> where <math>r</math> is the unit rate.</p> <p>8.F.3 -- Interpret the equation <math>y = mx + b</math> as defining a linear function, whose graph is a straight line; give examples of functions that are not linear. For example, the function <math>A = s^2</math> giving the area of a square as a function of its side length is not linear because its graph contains the points <math>(1,1)</math>, <math>(2,4)</math> and <math>(3,9)</math>, which are not on a straight line.</p> <p>8.F.4 --Construct a function to model a linear relationship between two quantities. Determine the rate of change and initial value of the function from a description of a relationship or from two <math>(x, y)</math> values, including reading these from a table or from a graph. Interpret the rate of change and initial value of a linear function in terms of the situation it models, and in terms of its graph or a table of values.</p> |  |  | <p>graphically? (3.5) (A)</p> <p><u>LEQ 4:</u><br/>How is slope found on a graph, table, and equation? (4.1, 4.2) (A)</p> <p>How does slope affect the graph of a line? (4.3) (A)</p> <p>How is the equation of a line written using slope? (4.4) (A)</p> |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline<br/>(range in<br/>days)</u>                           | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>  | <u>Assessment (Quizzes,<br/>Tests, Lab<br/>Investigations)</u>   |
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| <p><b>Unit 6</b><br/><b>Filling and Wrapping</b><br/>6.G.2 --Find the volume of a right rectangular prism with fractional edge lengths by packing it with unit cubes of the appropriate unit fraction edge lengths, and show that the volume is the same as would be found by multiplying the edge lengths of the prism. Apply the formulas <math>V=lwh</math> and <math>V=bh</math> to find volumes of right rectangular prisms with fractional edge lengths in the context of solving real-world and mathematical problems.</p> <p>6.G.4 -- Represent three-dimensional figures using nets made up of rectangles and triangles, and use the nets to find the surface area of these figures. Apply these techniques in the context of solving real-world and mathematical problems.</p> <p>7.G.6 -- Solve real-world and mathematical problems involving area, volume and surface area of two- and three- dimensional objects composed of triangles, quadrilaterals, polygons, cubes, and right prisms.</p> | <p><b>8</b><br/><b>(This unit<br/>has been<br/>shortened)</b></p> | <p><u>Key Learning:</u><br/>By decomposing two- and three-dimensional shapes into smaller component shapes, the concept of surface area and the formulas for area and volume can be developed and justified.</p> <p><u>Concept 1:</u><br/>Building Boxes</p> <p><u>Concept 2:</u><br/>Rectangular Prisms</p> <p><u>Concept 3:</u><br/>Prisms and Cylinders</p> <p><u>Concept 4:</u><br/>Cones, Sphere, Pyramids</p> | <p>By decomposing two- and three-dimensional shapes into smaller component shapes, the concept of surface area and the formulas for area and volume can be developed and justified.</p> <p><u>LEQ 1:</u><br/>How are models of nets created and used to find the surface area of rectangular prisms? (1.1-1.4) (A)</p> <p><u>LEQ 2:</u><br/>How is the least surface area related to the volume of a rectangular prism? (2.1-2.3) (ET)</p> <p>How does scaling affect volume and surface area of rectangular prisms? (5.1-5.3) (ET)</p> <p><u>LEQ 3:</u><br/>How can models of prisms be used to develop strategies for finding volume? (3.1) (A)</p> <p>How can models of cylinders be used to develop strategies for finding volume? (3.2) (A)</p> <p>How are nets used to find</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b><br/><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |

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|  |  |  | <p>the surface area of cylinders and prisms? (3.3) (A)</p> <p>How does the area of the base relate to the volume of prisms and cylinders? (3.4) (ET)</p> <p><u>LEQ 4:</u><br/>How does the volume of a sphere compare to a cylinder? (4.1) (ET)</p> <p>How does the volume of a cone compare to that of a cylinder and pyramid? (4.2) (ET)</p> <p>How can knowledge of volume be applied to a real-world problem? (4.3) (ET)</p> |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>   |
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| <p><b>Unit 7</b><br/><b>What Do you Expect?</b><br/>7.SP.6 -- Approximate the probability of a chance event by collecting data on the chance process that produces it and observing its long-run relative frequency, and predict the approximate relative frequency given the probability. For example, when rolling a number cube 600 times, predict that a 3 or 6 would be rolled roughly 200 times, but probably not exactly 200 times.<br/>7.SP.7 -- Develop a probability model and use it to find probabilities of events. Compare probabilities from a model to observed frequencies; if the agreement is not good, explain</p> | 22                              | <p><u>Key Learning:</u><br/>Probabilities are fractions derived from modeling real world experiments and simulations of chance.</p> <p><u>Concept 1:</u><br/>Games of Chance</p> <p><u>Concept 2:</u><br/>Area Model</p> <p><u>Concept 3:</u></p> | <p>How are probabilities fractions that are derived from modeling real world experiments and simulations of chance?</p> <p><u>LEQ 1:</u><br/>How can an organized list help in determining the probability of an event? (1.1) (A)</p> <p>How can a counting tree help in determining the</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b><br/><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |



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| <p>possible sources of the discrepancy.</p> <p>7.SP.7a -- Develop a uniform probability model by assigning equal probability to all outcomes, and use the model to determine probabilities of events. For example, if a student is selected at random from a class, find the probability that Jane will be selected and the probability that a girl will be selected.</p> <p>7.SP.7b -- Develop a probability model (which may not be uniform) by observing frequencies in data generated from a chance process. For example, find the approximate probability that a spinning penny will land heads up or that a tossed paper cup will land open-end down. Do the outcomes for the spinning penny appear to be equally likely based on the observed frequencies?</p> <p>7.SP.8 -- Find probabilities of compound events using organized lists, tables, tree diagrams, and simulation.</p> <p>7.SP.8a -- Understand that, just as with simple events, the probability of a compound event is the fraction of outcomes in the sample space for which the compound event occurs.</p> <p>7.SP.8b -- Represent sample spaces for compound events using methods such as organized lists, tables and tree diagrams. For an event described in everyday language (e.g., “rolling double sixes”), identify the outcomes in the sample space which compose the event.</p> <p>7.SP.8c -- Design and use a simulation to generate frequencies for compound events. For example, use random digits as a simulation tool to approximate the answer to the question: If 40% of donors have</p> |  | <p>Expected Value</p> | <p>probability of an event?<br/>(1.2) (A)</p> <p>How can predictions help determine if a game is fair? (1.3) (ET)</p> <p><u>LEQ 2:</u><br/>How can an area model be used to analyze compound events? (2.1-2.3) (ET)</p> <p><u>LEQ 3:</u><br/>How can expected values be calculated and compared? (3.1-3.3) (ET)</p> <p>How can expected values be calculated and compared for binomial outcomes? (4.1-4.3) (ET)</p> |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u>                             | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>  |
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| <p><b>Unit 8</b><br/> <b>Data Distribution</b><br/> 6.SP.1 -- Recognize a statistical question as one that anticipates variability in the data related to the question and accounts for it in the answers. For example, “How old am I?” is not a statistical question, but “How old are the students in my school?” is a statistical question because one anticipates variability in students’ ages.<br/> 6.SP.3 -- Recognize that a measure of center for a numerical data set summarizes all of its values with a single number, while a measure of variation describes how its values vary with a single number.<br/> 6.SP.4 -- Display numerical data in plots on a number line, including dot plots, histograms, and box plots.<br/> 6.SP.5 -- Summarize numerical data sets in relation to their context, such as by<br/> 7.SP.3 -- Informally assess the degree of visual overlap of two numerical data distributions with similar variabilities, measuring the difference between the centers by expressing it as a multiple of a measure of variability. For example, the mean height of players on the basketball team is 10 cm greater than the mean height of players on the soccer team, about twice the variability (mean absolute deviation) on either team; on a dot plot, the separation between the two distributions of heights is noticeable.<br/> 7.SP.4 -- Use measures of center and measures of variability for numerical data from random samples to draw informal comparative inferences about two populations. For example, decide whether the words in a chapter of a seventh-grade science book are generally longer than the words in a chapter of a fourth-grade science book.</p> | <p><b>21</b></p> <p><b>(This unit may be shortened)</b></p> | <p><u>Key Learning:</u><br/> Descriptive statistics (mean, median, mode, range, inter-quartile range) and the various graphical representations allow you to summarize and compare data sets.</p> <p><u>Concept 1:</u><br/> Variability</p> <p><u>Concept 2:</u><br/> Measures of Center</p> <p><u>Concept 3:</u><br/> Comparing Distributions</p> | <p>How do descriptive statistics (mean, median, mode, range, inter-quartile range) and the various graphical representations allow you to summarize and compare data sets?</p> <p><u>LEQ 1:</u><br/> How is variability recognized in categorical data, numerical counts, and numerical measurements? (1.1-1.3) (A)</p> <p>How is variability recognized from graphical displays? (1.4) (A)</p> <p><u>LEQ 2:</u><br/> How is the mean an equal share and balance point (2.1 and 2.2) (A)?</p> <p>How do the mode and median relate to the mean? (2.3) (ET)?</p> <p>How do different data values affect the mean and median? (2.4) (ET)?</p> <p><u>LEQ 3:</u><br/> How can distributions of data sets be compared using centers, variability,</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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# K-U-D Organizer

**Topic: Accentuate the Negative**  
 Subject Area: Math

Days:  
 Grade: 7

Which standards are the students learning in this unit?

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| <p>6.NS.5 --<br/>           Understand that positive and negative numbers are used together to describe quantities having opposite directions or values (e.g., temperature above/ below zero, elevation above/below sea level, credits/debits, positive/ negative electric charge); use positive and negative numbers to represent quantities in real-world contexts, explaining the meaning of 0 in each situation.</p> <p>6.NS.7 --<br/>           Understand ordering and absolute value of</p> | <p>Computation with integers is an extension of computation with fractions and decimals.</p> <p>Properties of whole number operations can be applied to solving real world and mathematical problems involving rational numbers, including integers.</p> | <p>6.NS.6 --Understand a rational number as a point on the number line. Extend number line diagrams and coordinate axes familiar from previous grades to represent points on the line and in the plane with negative number coordinates.</p> <p>6.NS.8 -- Solve real-world and mathematical problems by graphing points in all four quadrants of the coordinate plane. Include use of coordinates and absolute value to find distances between points with the same first coordinate or the same second coordinate.</p> <p>7.NS.1 -- Apply and extend previous understandings of addition and subtraction to add and subtract rational numbers; represent addition and subtraction on a horizontal or vertical number line diagram.</p> <p>7.NS.1a -- Describe situations in which opposite quantities combine to make 0. For example, a hydrogen atom has 0 charge because its two constituents are</p> |

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| <p>rational numbers.</p> <p>Know a rational number as a point on the number line.</p> <p>A negative number can also be interpreted as the opposite of the positive number.</p> <p>Rational numbers have multiple interpretations, and making sense of them depends on identifying the unit.</p> <p>Rational numbers can be interpreted as:</p> <ul style="list-style-type: none"> <li>• A part-whole relationship</li> <li>• As a measure</li> <li>• As a quotient</li> <li>• As a ratio</li> <li>• As an operator</li> </ul> |  | <p>oppositely charged.</p> <p>7.NS.1b -- Understand <math>p + q</math> as the number located a distance <math> q </math> from <math>p</math>, in the positive or negative direction depending on whether <math>q</math> is positive or negative. Show that a number and its opposite have a sum of 0 (are additive inverses). Interpret sums of rational numbers by describing real-world contexts.</p> <p>7.NS.1c -- Understand subtraction of rational numbers as adding the additive inverse, <math>p - q = p + (-q)</math>. Show that the distance between two rational numbers on the number line is the absolute value of their difference, and apply this principle in real-world contexts.</p> <p>7.NS.1d -- Apply properties of operations as strategies to add and subtract rational numbers.</p> <p>7.NS.2 -- Apply and extend previous understandings of multiplication and division and of fractions to multiply and divide rational numbers.</p> <p>7.NS.2a -- Understand that multiplication is extended from fractions to rational numbers by requiring that operations continue to satisfy the properties of operations, particularly the distributive property, leading to products such as <math>(-1)(-1) = 1</math> and the rules for multiplying signed numbers. Interpret products of</p> |
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|  |  | <p>rational numbers by describing real-world contexts.</p> <p>7.NS.2b --Understand that integers can be divided, provided that the divisor is not zero, and every quotient of integers (with non-zero divisor) is a rational number. If <math>p</math> and <math>q</math> are integers, then <math>-(p/q) = (-p)/q = p/(-q)</math>. Interpret quotients of rational numbers by describing real-world contexts.</p> <p>7.NS.2c -- Apply properties of operations as strategies to multiply and divide rational numbers.</p> <p>7.NS.3 --Solve real-world and mathematical problems involving the four operations with rational numbers.</p> <hr/> <hr/> <hr/> <hr/> |
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# Unit: Accentuate the Negative

# Student Learning Map

Class Periods:

Key Learning: Properties of whole number operations can be applied to solving real world and mathematical problems involving rational numbers, including integers.

Essential Question: How can properties of whole number operations be applied to solving real world and mathematical problems involving rational numbers, including integers?

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| <p>Concept:<br/>Extending Number System</p>   | <p>Concept:<br/>Adding and Subtracting</p>  | <p>Concept:<br/>Multiplying and Dividing</p>  |
| <p>LEQs:<br/>How are positive and negative numbers located, used, and compared? (1.1-1.2) (A)<br/><br/>How do number lines and chips help in modeling positive and negative numbers? (1.3, 1.4) (A)</p> | <p>LEQs:<br/>How can models be used to develop algorithms for adding and subtracting integers? (2.1, 2.2) (A)<br/><br/>What is the relationship between addition and subtraction? (2.3, 2.4) (A)<br/><br/>How do negative numbers relate on a coordinate plane? (2.5) (A)</p> | <p>LEQs:<br/>What patterns exist when multiplying integers? (3.1, 3.2) (A)<br/><br/>What patterns exist when dividing integers and how does the pattern compare to multiplication? (3.3) (ET)<br/><br/>How can multiplication and division algorithms for integers be applied? (3.4) (ET)</p> |
| <p>Vocabulary:<br/>Integer, rational number</p>   | <p>Vocabulary:<br/>Algorithm, commutative property, absolute value, quadrant</p>  | <p>Vocabulary:</p>  |
| <p>Concept:</p>   |   |   |

Subject: Math  
Grade:

Revised:

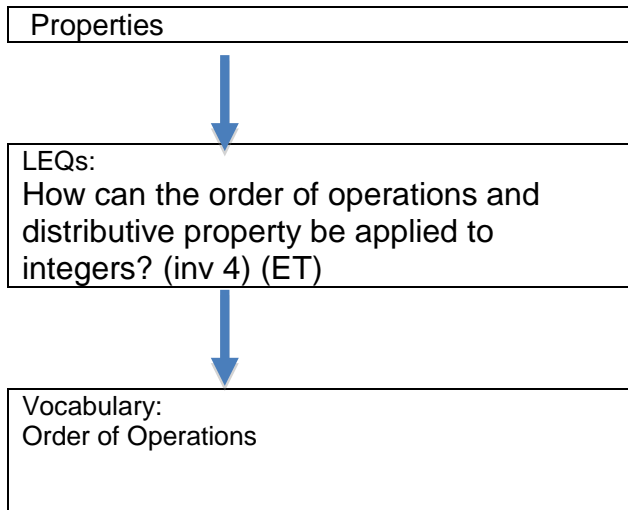
## Unit: Accentuate the Negative

## Student Learning Map

Class Periods:

Key Learning: Properties of whole number operations can be applied to solving real world and mathematical problems involving rational numbers, including integers.

Essential Question: How can properties of whole number operations be applied to solving real world and mathematical problems involving rational numbers, including integers?



Subject: Math  
Grade:

Revised:



# K-U-D Organizer

**Topic: Moving Straight Ahead**

Subject Area: Math

Days:

Grade: 7

Which standards are the students learning in this unit?

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| KNOW  | UNDERSTAND   | DO  |
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| <p>6.EE.5 – Understand solving an equation or inequality as a process of answering a question: which values from a specified set, if any, make the equation or inequality true? Use substitution to determine whether a given number in a specified set makes an equation or inequality true.</p> <p>Slope is a rate of change</p> <p>Parts of a graph:<br/>Y-Intercept X-intercept</p> <p>Properties of Equality</p> <p>Typical errors with slope</p> <p>Expressions can</p> | <p>Expressions can be manipulated to suit a particular purpose and solving problems efficiently.</p> <p>Mathematical expressions and equations are used to represent and solve real-world and mathematical problems.</p> | <p>6.EE.9 – Use variables to represent two quantities in a real-world problem that change in relationship to one another; write an equation to express one quantity, thought of as the dependent variable, in terms of the other quantity, thought of as the independent variable. Analyze the relationship between the dependent and independent variables using graphs and tables, and relate these to the equation. <i>For example, in a problem involving motion at a constant speed, list and graph ordered pairs of distances and times, and write the equation <math>d = 65t</math> to represent the relationship between distance and time.</i></p> <p>7.EE.1 --Apply properties of operations as strategies to add, subtract, factor, and expand linear expressions with rational coefficients.</p> <p>7.EE.3 -- Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of</p> |

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| <p>be manipulated to generate equivalent expressions to simplify the problem.</p> <p>Expressions can be decomposed and recomposed in different ways to generate equivalent forms.</p> <p>Inverse operations are used to solve equations.</p> <p>Solutions to an equation are the values of the variable that make the equation true.</p> <p>Variables can be used to represent numbers whose exact values are not yet specified.</p> |  | <p>operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies. For example: If a woman making \$25 an hour gets a 10% raise, she will make an additional <math>\frac{1}{10}</math> of her salary an hour, or \$2.50, for a new salary of \$27.50. If you want to place a towel bar <math>9\frac{3}{4}</math> inches long in the center of a door that is <math>27\frac{1}{2}</math> inches wide, you will need to place the bar about 9 inches from each edge; this estimate can be used as a check on the exact computation.</p> <p>7.EE.4 -- Use variables to represent quantities in a real-world or mathematical problem, and construct simple equations and inequalities to solve problems by reasoning about the quantities.</p> <p>7.EE.4a --Solve word problems leading to equations of the form <math>px+q=r</math> and <math>p(x+q)=r</math>, where <math>p,q,</math> and <math>r</math> are specific rational numbers. Solve equations of these forms fluently. Compare an algebraic solution to an arithmetic solution, identifying the sequence of the operations used in each approach. For example, the perimeter of a rectangle is 54 cm. Its length is 6 cm. What is its width?</p> <p>7.RP.2b --Identify the constant of proportionality (unit rate) in tables,</p> |
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|  |  | <p>graphs, equations, diagrams, and verbal descriptions of proportional relationships.</p> <p>7.RP.2c --Represent proportional relationships by equations. For example, if total cost <math>t</math> is proportional to the number <math>n</math> of items purchased at a constant price <math>p</math>, the relationship between the total cost and the number of items can be expressed as <math>t = pn</math>.</p> <p>7.RP.2d -- Explain what a point <math>(x, y)</math> on the graph of a proportional relationship means in terms of the situation, with special attention to the points <math>(0, 0)</math> and <math>(1, r)</math> where <math>r</math> is the unit rate.</p> <p>8.F.3 -- Interpret the equation <math>y = mx + b</math> as defining a linear function, whose graph is a straight line; give examples of functions that are not linear. For example, the function <math>A = s^2</math> giving the area of a square as a function of its side length is not linear because its graph contains the points <math>(1,1)</math>, <math>(2,4)</math> and <math>(3,9)</math>, which are not on a straight line.</p> <p>8.F.4 --Construct a function to model a linear relationship between two quantities. Determine the rate of change and initial value of the function from a description of a relationship or from two <math>(x, y)</math> values, including reading these from a table or from a graph. Interpret the rate of change and initial value of a linear function in terms of the situation it models, and in terms of its graph</p> |
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|  |  | or a table of values.<br><hr/> <hr/> <hr/> <hr/> |
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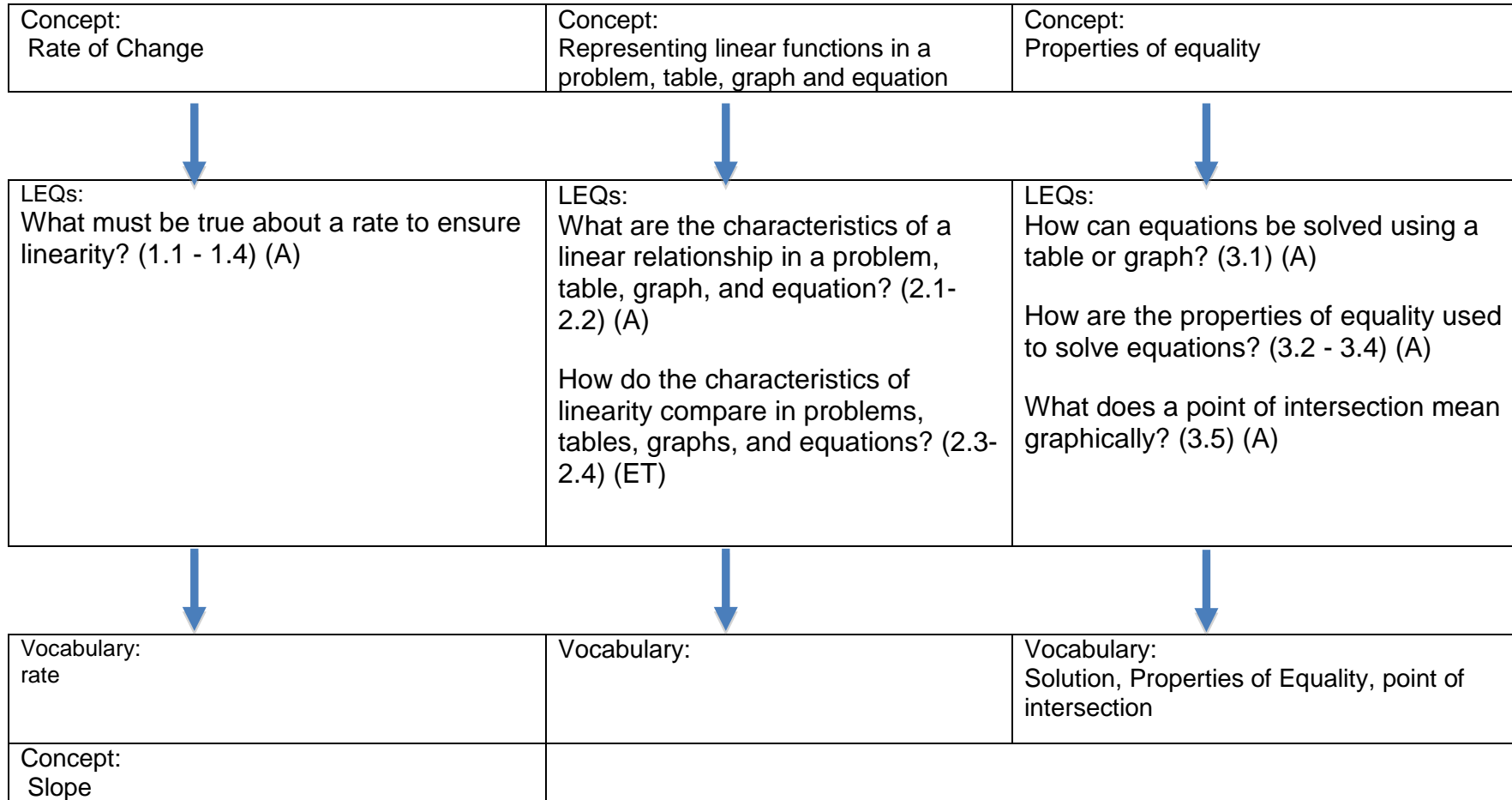
# Unit: Moving Straight Ahead

# Student Learning Map

Class Periods:

Key Learning: Mathematical expressions and equations are used to represent and solve real-world and mathematical problems.

Essential Question: How are mathematical expressions and equations used to represent and solve real-world and mathematical problems?



Subject: Math  
Grade:

Revised:

# Unit: Moving Straight Ahead

# Student Learning Map

Class Periods:

Key Learning: Mathematical expressions and equations are used to represent and solve real-world and mathematical problems.

Essential Question: How are mathematical expressions and equations used to represent and solve real-world and mathematical problems?



LEQs:  
How is slope found on a graph, table, and equation? (4.1, 4.2) (A)  
  
How does slope affect the graph of a line? (4.3) (A)  
  
How is the equation of a line written using slope? (4.4) (A)



Vocabulary:  
slope

Subject: Math  
Grade:

Revised:

# Curriculum Framework

School POCS Content Math Grade or Course 8th Grade CMP



| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>  |
|--|---------------------------------|--|---|---|
| <p><b>Unit 1</b><br/> <b>Thinking with Mathematical Models</b><br/>           8.EE.5 -- Graph proportional relationships, interpreting the unit rate as the slope of the graph. Compare two different proportional relationships represented in different ways. For example, compare a distance-time graph to a distance-time equation to determine which of two moving objects has greater speed.<br/>           8.EE.6 -- Use similar triangles to explain why the slope <math>m</math> is the same between any two distinct points on a non-vertical line in the coordinate plane; derive the equation <math>y = mx</math> for a line through the origin and the equation <math>y = mx + b</math> for a line intercepting the vertical axis at <math>b</math>.<br/>           8.EE.7 -- Solve linear equations in one variable.<br/>           8.EE.7b -- Solve linear equations with rational number coefficients, including equations whose solutions require expanding expressions using the distributive property and collecting like terms.<br/>           8.NS.1 -- For rational numbers show that the decimal expansion repeats eventually, and convert a decimal expansion which repeats eventually into a rational number.<br/>           8.NS.2 -- Use rational approximations of irrational numbers to compare the size of irrational numbers, locate them approximately on a number line diagram, and estimate the value of expressions (e.g., <math>2</math>). For example, by truncating the decimal expansion of <math>2</math>, show that <math>2</math> is between 1 and 2, then between 1.4 and 1.5, and explain how to continue on to get better approximations.</p> | <p><b>18</b></p>                | <p><u>Key Learning:</u><br/>           Linear equations and an understanding of slope can be used to analyze situations and solve problems.</p> <p><u>Concept 1:</u><br/>           Patterns</p> <p><u>Concept 2:</u><br/>           Linear Models and Equations</p> <p><u>Concept 3:</u><br/>           Inverse Variation</p> | <p>How are linear equations used to analyze situations and solve problems?</p> <p><u>LEQ 1:</u><br/>           How can patterns be used to make predictions? (1.1, 1.2) (A)</p> <p>How can the rate of change in a table and graph be used to represent patterns and classify a pattern as linear or nonlinear? (1.3) (ET)</p> <p><u>LEQ 2:</u><br/>           How can an equation be written from a table or graphical form of a linear model? (2.1, 2.2) (A)</p> <p>How can a solution to a linear model(s) be found using tables, graphs, and symbolic reasoning? (2.3, 2.4) (A)</p> <p><u>LEQ 3:</u><br/>           How can inverse variation be used to model situations? (3.1, 3.2) (A)</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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| <p>8.F.2 -- Compare properties of two functions each represented in a different way (algebraically, graphically, numerically in tables, or by verbal descriptions). For example, given a linear function represented by a table of values and a linear function represented by an algebraic expression, determine which function has the greater rate of change.</p> <p>8.F.3 -- Interpret the equation <math>y = mx + b</math> as defining a linear function, whose graph is a straight line; give examples of functions that are not linear. For example, the function <math>A = s^2</math> giving the area of a square as a function of its side length is not linear because its graph contains the points (1,1), (2,4) and (3,9), which are not on a straight line.</p> <p>8.F.4 -- Construct a function to model a linear relationship between two quantities. Determine the rate of change and initial value of the function from a description of a relationship or from two (x, y) values, including reading these from a table or from a graph. Interpret the rate of change and initial value of a linear function in terms of the situation it models, and in terms of its graph or a table of values.</p> <p>8.F.5 -- Describe qualitatively the functional relationship between two quantities by analyzing a graph (e.g., where the function is increasing or decreasing, linear or nonlinear). Sketch a graph that exhibits the qualitative features of a function that has been described verbally.</p> <p>8.SP.2 -- For scatter plots that suggest a linear association, informally fit a straight line, and informally assess the model fit by judging the closeness of the data points to the line.</p> <p>8.SP.3 – Use the equation of a linear model to solve problems in the context of bivariate measurement data, interpreting the slope and intercept. For example, in a linear model for a biology experiment, interpret a slope of 1.5</p> |  |  | <p>How does inverse variation compare to linear relationships? (3.3) (ET)</p> |  |
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| cm/hr as meaning that an additional hour of sunlight each day is associate with an additional 1.5 cm in mature plant height. |  |  |  |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>  |
|---|---------------------------------|--|--|---|
| <p><b>Unit 2</b><br/> <b>Looking for Pythagoras</b><br/>           8.EE.2 -- Use square root and cube root symbols to represent solutions to equations of the form <math>x^2 = p</math> and <math>x^3 = p</math>, where <math>p</math> is a positive rational number. Evaluate square roots of small perfect squares and cube roots of small perfect cubes. Know that <math>\sqrt{2}</math> is irrational.<br/>           8.NS.1 – For rational numbers show that the decimal expansion repeats eventually, and convert a decimal expansion which repeats eventually into a rational number.<br/>           8.NS.2 --Use rational approximations of irrational numbers to compare the size of irrational numbers, locate them approximately on a number line diagram, and estimate the value of expressions (e.g., <math>\sqrt{2}</math>). For example, by truncating the decimal expansion of <math>\sqrt{2}</math>, show that <math>\sqrt{2}</math> is between 1 and 2, then between 1.4 and 1.5, and explain how to continue on to get better approximations.<br/>           8.G.6 -- Explain a proof of the Pythagorean Theorem and its converse.<br/>           8.G.7 -- Apply the Pythagorean Theorem to determine unknown side lengths in right triangles in real-world and mathematical problems in two and three dimensions.<br/>           8.G.8 -- Apply the Pythagorean Theorem to find the distance between two points in a coordinate system.</p> | <b>18</b>                       | <p><u>Key Learning:</u><br/>           The Pythagorean Theorem, the special relationship between side lengths of a right triangle, can be used to find and describe unknown length.</p> <p><u>Concept 1:</u><br/>           Coordinate Grids</p> <p><u>Concept 2:</u><br/>           Square Roots</p> <p><u>Concept 3:</u><br/>           Pythagorean Theorem</p> <p><u>Concept 4:</u><br/>           Applying the Pythagorean Theorem</p> | <p>How is the Pythagorean Theorem be used to find and describe unknown length?</p> <p><u>LEQ 1:</u><br/>           How is distance found on a coordinate grid? (1.1) (A)</p> <p>How can properties of figures be used to find missing coordinates? (1.2) (A)</p> <p>What are strategies that can be used to find area of irregular figures on a grid? (1.3) (A)</p> <p><u>LEQ 2:</u><br/>           How are square roots related to the sides and area of a square? (2.1 and 2.2) (ET)</p> <p>How can square roots be used to find the lengths of line segments? (2.3) (A)</p> <p><u>LEQ 3:</u><br/>           How can the Pythagorean Theorem be related to the</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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|  |  |  | <p>area of squares? (3.1, 3.2) (ET)</p> <p>How is the Pythagorean Theorem applied to distances? (3.3) (A)</p> <p>How does the Pythagorean Theorem help prove that a triangle is a right triangle (3.4) (ET)</p> <p><u>LEQ 4:</u><br/>How does the Pythagorean Theorem apply to real-world problems? (4.1, 4.2)</p> <p>(ET) How does the Pythagorean Theorem help in analyzing triangles? (4.3, 4.4) (ET)</p> |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>   |
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| <p><b>Unit 3</b><br/><b>Growing, Growing, Growing</b><br/>6.EE.1 -- Write and evaluate numerical expressions involving whole-number exponents.<br/>8.EE.1 -- Know and apply the properties of integer exponents to generate equivalent numerical expressions. For example, <math>32 \times 3^{-5} = 3^{-3} = 1/3^3 = 1/27</math>.<br/>8.EE.2 -- Use square root and cube root symbols to represent solutions to equations of the form <math>x^2 = p</math> and <math>x^3 = p</math>, where <math>p</math> is a positive rational number. Evaluate square roots of small perfect squares and cube roots of small perfect cubes. Know that <math>\sqrt{2}</math> is irrational.<br/>8.EE.3 -- Use numbers expressed in the form of</p> | <b>25</b>                       | <p><u>Key Learning:</u><br/>Functions can be classified into different families of functions (linear and nonlinear) that can be used to model different real-world phenomena.</p> <p><u>Concept 1:</u><br/>Exponential Growth</p> <p><u>Concept 2:</u><br/>Growth Patterns, Factors, and Rates</p> | <p>How can different function families be used to model real-world phenomena?</p> <p><u>LEQ 1:</u><br/>How are numbers represented exponentially? (1.1, 1.2) (A)</p> <p>How are exponential growth rates identified in tables and graphs? (1.3)</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b><br/><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |

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| <p>a single digit times a whole-number power of 10 to estimate very large or very small quantities, and to express how many times as much one is than the other. For example, estimate the population of the United States as 3 times 108 and the population of the world as 7 times 109, and determine that the world population is more than 20 times larger.</p> <p>8.EE.4 --Perform operations with numbers expressed in scientific notation, including problems where both decimal and scientific notation are used. Use scientific notation and choose units of appropriate size for measurements of very large or very small quantities (e.g., use millimeters per year for seafloor spreading). Interpret scientific notation that has been generated by technology.</p> <p>8.F.2 -- Compare properties of two functions each represented in a different way (algebraically, graphically, numerically in tables, or by verbal descriptions). For example, given a linear function represented by a table of values and a linear function represented by an algebraic expression, determine which function has the greater rate of change.</p> <p>8.F.3 --Interpret the equation <math>y = mx + b</math> as defining a linear function, whose graph is a straight line; give examples of functions that are not linear. For example, the function <math>A = s^2</math> giving the area of a square as a function of its side length is not linear because its graph contains the points (1,1), (2,4) and (3,9), which are not on a straight line.</p> <p>8.F.5 --Describe qualitatively the functional relationship between two quantities by analyzing a graph (e.g., where the function is increasing or decreasing, linear or nonlinear). Sketch a graph that exhibits the qualitative features of a function that has been described verbally.</p> |  | <p><u>Concept 3:</u><br/>Exponential Decay</p> <p><u>Concept 4:</u><br/>Patterns</p> | <p>(A)</p> <p>How do linear patterns compare to exponential patterns? (1.4) (ET)</p> <p><u>LEQ 2:</u><br/>How is starting value and growth factor reflected in a table, graph, and equation for an exponential relationship? (2.1, 2.2, 2.3) (A)<br/>How are fractional growth factors represented in tables and equations? (3.1) (A)<br/>How do growth rate and growth factor compare? (3.2, 3.3) (ET)</p> <p><u>LEQ 3:</u><br/>How is starting value and decay factor reflected in a table, graph, and equation for an exponential relationship? (4.1, 4.2, 4.3) (A)</p> <p><u>LEQ 4:</u><br/>How can patterns be used to recognize properties of exponents? (5.1, 5.2) (A)</p> <p>What affect do a and b have on the graph <math>y = a(b^x)</math>? (5.3) (A)</p> |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes,<br/>Tests, Lab<br/>Investigations)</u>  |
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| <p><b>Unit 4</b><br/> <b>Frogs, Fleas, and Painted Cubes</b><br/>           8.F.2 -- Compare properties of two functions each represented in a different way (algebraically, graphically, numerically in tables, or by verbal descriptions). For example, given a linear function represented by a table of values and a linear function represented by an algebraic expression, determine which function has the greater rate of change.<br/>           8.F.5 --Describe qualitatively the functional relationship between two quantities by analyzing a graph (e.g., where the function is increasing or decreasing, linear or nonlinear). Sketch a graph that exhibits the qualitative features of a function that has been described verbally.</p> | <p><b>22</b></p>                        | <p><u>Key Learning:</u><br/>           Functions can be classified into different families of functions (linear and nonlinear) that can be used to model different real-world phenomena.</p> <p><u>Concept 1:</u><br/>           Tables, Graphs, and Equations</p> <p><u>Concept 2:</u><br/>           Area of Rectangles</p> <p><u>Concept 3:</u><br/>           Quadratic Patterns</p> <p><u>Concept 4:</u><br/>           Quadratic Functions</p> | <p>How can varying functions be used to model different real-world phenomena?</p> <p><u>LEQ 1:</u><br/>           What rectangular dimensions give the greatest possible area? (1.1) (A)</p> <p>What patterns exist in tables, graphs, and equations for quadratic functions? (1.2-1.3) (ET)</p> <p><u>LEQ 2:</u><br/>           How can quadratic relationships be written in different ways? (2.1) (A)</p> <p>What relationship exists between a quadratic expression and its linear factors? 2.2-2.4) (ET)</p> <p>How does factored form help in graphing quadratic equations? (2.5) (A)</p> <p><u>LEQ 3:</u><br/>           What patterns of change exist in quadratics? (3.1-3.3) (A)</p> <p><u>LEQ 4:</u><br/>           How are quadratic functions analyzed from</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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|  |  |  | <p>tables, graphs, and equations? (4.1, 4.2) (A)</p> <p>How does a quadratic relationship compare to patterns found in other functions? (4.3) (ET)</p> <p>How can quadratic functions be used in solving problems? (4.4) (ET)</p> |  |
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| <b><u>Delaware Standards Alignment</u></b>   | <b><u>Timeline (range in days)</u></b> | <b><u>Concepts/Big Ideas</u></b>  | <b><u>Essential Questions</u></b>  | <b><u>Assessment (Quizzes, Tests, Lab Investigations)</u></b>   |
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| <p><b>Unit 5</b><br/> <b>Kaleidoscopes, Hubcaps, and Mirrors</b><br/>           8.G.1 -- Verify experimentally the properties of rotations, reflections, and translations:<br/>           8.G.2 -- Understand that a two-dimensional figure is congruent to another if the second can be obtained from the first by a sequence of rotations, reflections, and translations; given two congruent figures, describe a sequence that exhibits the congruence between them.<br/>           8.G.3 -- Describe the effect of dilations, translations, rotations, and reflections on two-dimensional figures using coordinates.</p> | <b>32</b>                              | <p><u>Key Learning:</u><br/>           Ideas about distance and angles; how they behave under translations, rotations, reflections, and dilations; and congruence and similarity can be used to analyze two-dimensional figures.</p> <p><u>Concept 1:</u><br/>           Types of Symmetry</p> <p><u>Concept 2:</u><br/>           Transformations</p> <p><u>Concept 3:</u><br/>           Symmetry and Congruence</p> <p><u>Concept 4:</u><br/>           Application</p> <p><u>Concept 5:</u><br/>           Transformations on the</p> | <p>How can ideas about distance and angles; how they behave under translations, rotations, reflections, and dilations; and congruence and similarity be used to analyze two-dimensional figures?</p> <p><u>LEQ 1:</u><br/>           How are reflectional and rotational symmetries identified and used to sketch figures? (1.1-1.3) (A)</p> <p>How is translational symmetry identified and used to create patterns? (1.4) (A)</p> <p><u>LEQ 2:</u><br/>           How are line reflections described and used to</p> | <p><b>Mathematical Reflections</b><br/> <b>Partner Quiz</b><br/> <b>Lesson Quiz</b><br/> <b>Unit Assessment</b></p> |

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|  |  | <b>Coordinate Plane</b> | <b>draw images? (2.1) (A)</b><br><b>How are rotations described and used to draw images? (2.2) (A)</b><br><b>How are translations described and used to draw images? (2.3) (A)</b><br><br><b><u>LEQ 3:</u></b><br><b>How are symmetry and congruence related? (3.1, 3.2) (ET)</b><br><br><b>How can congruence and similarity be applied to properties and side lengths of polygons? (3.3, 3.4) (A)</b><br><br><b><u>LEQ 4:</u></b><br><b>How can congruence and similarity be applied to other situations? (4.1, 4.2) (ET)</b><br><br><b><u>LEQ 5:</u></b><br><b>How are reflections, rotations, and translations represented on the coordinate plane? (5.1-5.3) (A)</b><br><br><b>How are transformations combined on the coordinate plane? (5.4) (A)</b> |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes,<br/>Tests, Lab<br/>Investigations)</u>   |
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| <p><b>Unit 6</b><br/><b>Say it with Symbols</b><br/>6.EE.3 – Apply the properties of operations to generate equivalent expressions. For example, apply the distributive property to the expression <math>3(2 + x)</math> to produce the equivalent expression <math>6 + 3x</math>; apply the distributive property to the expression <math>24x + 18y</math> to produce the equivalent expression <math>6(4x + 3y)</math>; apply properties of operations to <math>y + y + y</math> to produce the equivalent expression <math>3y</math>.</p> <p>7.EE.1 – Apply properties of operations as strategies to add, subtract, factor, and expand linear expressions with rational coefficients.</p> <p>8.EE.2 -- Use square root and cube root symbols to represent solutions to equations of the form <math>x^2 = p</math> and <math>x^3 = p</math>, where <math>p</math> is a positive rational number. Evaluate square roots of small perfect squares and cube roots of small perfect cubes. Know that <math>\sqrt{2}</math> is irrational.</p> <p>8.EE.7 -- Solve linear equations in one variable.</p> <p>8.EE.7b -- Solve linear equations with rational number coefficients, including equations whose solutions require expanding expressions using the distributive property and collecting like terms.</p> <p>8.F.2 -- Compare properties of two functions each represented in a different way (algebraically, graphically, numerically in tables, or by verbal descriptions). For example, given a linear function represented by a table of values and a linear function represented by an algebraic expression, determine which function has the greater rate of change.</p> <p>8.F.3 -- Interpret the equation <math>y = mx + b</math> as defining a linear function, whose graph is a straight line; give examples of functions that are not linear. For example, the function <math>A = s^2</math> giving the area of a square as a function of its</p> | <p><b>21</b></p>                        | <p><u>Key Learning:</u><br/>Equivalent expressions can be identified and interpreted in order to solve problems.</p> <p><u>Concept 1:</u><br/>Equivalent Expressions</p> <p><u>Concept 2:</u><br/>Combining Expressions</p> <p><u>Concept 3:</u><br/>Solving Equations</p> <p><u>Concept 4:</u><br/>Functions</p> <p><u>Concept 5:</u><br/>Reasoning</p> | <p>How are equivalent expressions identified, interpreted, and used to solve problems?</p> <p><u>LEQ 1:</u><br/>How are equivalent expressions identified using models and symbols? (1.1, 1.2) (A)</p> <p>How are symbolic statements interpreted and used to make predictions? (1.3) (A)</p> <p>How is the distributive property related to equivalence? (1.4) (A)</p> <p><u>LEQ 2:</u><br/>How can two algebraic expressions be combined using addition? (2.1) (A)</p> <p>How can two algebraic expressions be combined using substitution? (2.2) (A)</p> <p>How can combining expressions help in solving problems? (2.3) (ET)</p> <p><u>LEQ 3:</u><br/>How are linear equations solved using inverse operations and properties</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b><br/><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |

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| <p>side length is not linear because its graph contains the points (1,1), (2,4) and (3,9), which are not on a straight line.</p> <p>8.F.4 -- Construct a function to model a linear relationship between two quantities. Determine the rate of change and initial value of the function from a description of a relationship or from two (x, y) values, including reading these from a table or from a graph. Interpret the rate of change and initial value of a linear function in terms of the situation it models, and in terms of its graph or a table of values.</p> <p>8.F.5 -- Describe qualitatively the functional relationship between two quantities by analyzing a graph (e.g., where the function is increasing or decreasing, linear or nonlinear). Sketch a graph that exhibits the qualitative features of a function that has been described verbally.</p> |  |  | <p>of equality? (3.1, 3.2) (A)</p> <p>How is equivalence related to factoring and used to solve quadratic equations? (3.3-3.4) (A)</p> <p><u>LEQ 4:</u><br/>How can equivalence be used in tables, graphs, and equations in order to identify functions as linear, exponential or quadratic? (4.1-4.3) (ET)</p> <p><u>LEQ 5:</u><br/>How is equivalence used in proof? (5.1-5.3) (ET)</p> |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>   |
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| <p><b>Unit 7</b><br/><b>Shapes of Algebra</b></p> <p>8.EE.8 -- Analyze and solve pairs of simultaneous linear equations.</p> <p>8.EE.8a -- Understand that solutions to a system of two linear equations in two variables correspond to points of intersection of their graphs, because points of intersection satisfy both equations simultaneously.</p> <p>8.EE.8b -- Solve systems of two linear equations in two variables algebraically, and estimate solutions by graphing the equations. Solve simple cases by inspection. For example, <math>3x+2y=5</math> and <math>3x+2y=6</math> have no solution because <math>3x + 2y</math> cannot simultaneously be 5 and 6.</p> <p>8.EE.8c -- Solve real-world and mathematical problems leading to two linear equations in two</p> | <p><b>25</b></p>                | <p><u>Key Learning:</u><br/>Linear equations and systems of equations can be used to analyze situations and solve problems.</p> <p><u>Concept 1:</u><br/>Equations</p> <p><u>Concept 2:</u><br/>Systems</p> <p><u>Concept 3:</u><br/>Equations with Multiple Variables</p> | <p>How are equations and systems of equations used in analyzing situations and solving problems?</p> <p><u>LEQ 1:</u><br/>How can it be determined if lines are parallel or perpendicular by examining patterns in their graphs, coordinates, and equations? (1.2) (A)</p> <p>How is the midpoint of a segment calculated? (1.3) (A)</p> | <p><b>Mathematical Reflections</b><br/><b>Partner Quiz</b><br/><b>Lesson Quiz</b><br/><b>Unit Assessment</b></p> |



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| <p>variables. For example, given coordinates for two pairs of points, determine whether the line through the first pair of points intersects the line through the second pair.</p> <p>8.F.3 -- Interpret the equation <math>y = mx + b</math> as defining a linear function, whose graph is a straight line; give examples of functions that are not linear. For example, the function <math>A = s^2</math> giving the area of a square as a function of its side length is not linear because its graph contains the points (1,1), (2,4) and (3,9), which are not on a straight line.</p> <p>8.F.4 -- Construct a function to model a linear relationship between two quantities. Determine the rate of change and initial value of the function from a description of a relationship or from two (x, y) values, including reading these from a table or from a graph. Interpret the rate of change and initial value of a linear function in terms of the situation it models, and in terms of its graph or a table of values.</p> <p>8.SP.3 -- Use the equation of a linear model to solve problems in the context of bivariate measurement data, interpreting the slope and intercept. For example, in a linear model for a biology experiment, interpret a slope of 1.5 cm/hr as meaning that an additional hour of sunlight each day is associated with an additional 1.5 cm in mature plant height.</p> |  |  | <p><u>LEQ 2:</u><br/>How can systems be solved by graphing, substituting, and combining equations? (2.1, 4.1-4.4) (A)</p> <p><u>LEQ 3:</u><br/>How can equations be rewritten to help find solutions? (3.1, 3.2) (A)</p> <p>How can equations be rewritten to assist in finding solutions to systems? (3.3) (A)</p> |  |
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# K-U-D Organizer

**Topic: Looking for Pythagoras**

Subject Area: Math

Days:

Grade: 8

Which standards are the students learning in this unit?

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| KNOW  | UNDERSTAND   | DO   |
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| <p>8.NS.1 -- Know that numbers that are not rational are called irrational. Understand informally that every number has a decimal expansion.</p> <p>The square root of the area of a square represents the side length of the square.</p> <p>Numbers that have two identical factors are called perfect squares.</p> <p>There is a special relationship between the side lengths of a right triangle that states that the sums of the squares of the legs equal the square of the hypotenuse (Pythagorean Theorem).</p> | <p>In the real number system, numbers can be defined by their decimal representations.</p> <p>The Pythagorean Theorem, the special relationship between side lengths of a right triangle, can be used to find and describe unknown length.</p> | <p>8.EE.2 -- Use square root and cube root symbols to represent solutions to equations of the form <math>x^2 = p</math> and <math>x^3 = p</math>, where <math>p</math> is a positive rational number. Evaluate square roots of small perfect squares and cube roots of small perfect cubes. Know that <math>2</math> is irrational.</p> <p>8.NS.1 – For rational numbers show that the decimal expansion repeats eventually, and convert a decimal expansion which repeats eventually into a rational number.</p> <p>8.NS.2 --Use rational approximations of irrational numbers to compare the size of irrational numbers, locate them approximately on a number line diagram, and estimate the value of expressions (e.g., <math>2</math>). For example, by truncating the decimal expansion of <math>2</math>, show that <math>2</math> is between <math>1</math> and <math>2</math>, then between <math>1.4</math> and <math>1.5</math>, and explain how to continue on to get better</p> |

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|  |  | <p>approximations.</p> <p>8.G.6 -- Explain a proof of the Pythagorean Theorem and its converse.</p> <p>8.G.7 -- Apply the Pythagorean Theorem to determine unknown side lengths in right triangles in real-world and mathematical problems in two and three dimensions.</p> <p>8.G.8 -- Apply the Pythagorean Theorem to find the distance between two points in a coordinate system.</p> |
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# Unit: Looking For Pythagoras

# Student Learning Map

Class Periods:

Key Learning: The Pythagorean Theorem, the special relationship between side lengths of a right triangle, can be used to find and describe unknown length.

Essential Question: How is the Pythagorean Theorem be used to find and describe unknown length?

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| Concept: Coordinate Grids | Concept: Square Roots | Concept: Pythagorean Theorem |
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| <p>LEQs:<br/>How is distance found on a coordinate grid? (1.1) (A)</p> <p>How can properties of figures be used to find missing coordinates? (1.2) (A)</p> <p>What are strategies that can be used to find area of irregular figures on a grid? (1.3) (A)</p> | <p>LEQs:<br/>How are square roots related to the sides and area of a square? (2.1 and 2.2) (ET)</p> <p>How can square roots be used to find the lengths of line segments? (2.3) (A)</p> | <p>LEQs:<br/>How can the Pythagorean Theorem be related to the area of squares? (3.1, 3.2) (ET)</p> <p>How is the Pythagorean Theorem applied to distances? (3.3) (A)</p> <p>How does the Pythagorean Theorem help prove that a triangle is a right triangle (3.4) (ET)</p> |
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| Vocabulary: | Vocabulary: square root | Vocabulary: hypotenuse, leg, Pythagorean Theorem |
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| Concept: Applying the Pythagorean Theorem |
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Subject: Math  
Grade:

Revised:

# Unit: Looking For Pythagoras

# Student Learning Map

Class Periods:

Key Learning: The Pythagorean Theorem, the special relationship between side lengths of a right triangle, can be used to find and describe unknown length.

Essential Question: How is the Pythagorean Theorem be used to find and describe unknown length?

LEQs:

How does the Pythagorean Theorem apply to real-world problems? (4.1, 4.2)

(ET) How does the Pythagorean Theorem help in analyzing triangles? (4.3, 4.4) (ET)



Vocabulary:

rational number, irrational number, real number

Subject: Math

Grade:

Revised:

# Curriculum Framework

School POCS Content Math Grade or Course 10<sup>th</sup> Grade IMP2



| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                      |
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| <p><b>Unit1</b><br/> <b>Bees Do It Best</b><br/>                     N.Q.3 -- Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.<br/>                     A.REI.2 -- Solve simple rational and radical equations in one variable, and give examples showing how extraneous solutions may arise.<br/>                     A.REI.4b -- Solve quadratic equations by inspection (e.g., for <math>x^2 = 49</math>), taking square roots, completing the square, the quadratic formula and factoring, as appropriate to the initial form of the equation. Recognize when the quadratic formula gives complex solutions and write them as <math>a \pm bi</math> for real numbers <math>a</math> and <math>b</math>.<br/>                     F.IF.5 -- Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function <math>h(n)</math> gives the number of person-hours it takes to assemble <math>n</math> engines in a factory, then the positive integers would be an appropriate domain for the function.<br/>                     G.SRT.4 -- Prove theorems about triangles. Theorems include: the Pythagorean Theorem proved using area.<br/>                     G.SRT.8 -- Use trigonometric ratios and the Pythagorean Theorem to solve right triangles in applied problems.<br/>                     G.GMD.1 -- Give an informal argument for the formulas for the circumference of a circle, area of a circle, volume of a cylinder, pyramid, and cone. Use dissection arguments, Cavalieri's principle, and informal limit arguments.<br/>                     G.GMD.3 -- Use volume formulas for cylinders,</p> | <p><b>31</b></p>                | <p><u>Key Learning:</u></p> <p>The concepts of linear measurement, trigonometry, area, surface area and volume can be used to develop a deep understanding of two and three dimensional polygon properties.</p> <p>Geometric concepts can be applied to model and solve real world problems.</p> <p><u>Concept1:</u><br/>One and Two Dimensional Measurement</p> <p><u>Concept 2:</u><br/>Quadratic Applications</p> <p><u>Concept3:</u><br/>Three Dimensional Measurement</p> | <p>How can I use geometry to model the efficiency of real world containers?</p> <p><u>LEQ1:</u><br/>What is the relationship between the areas of triangles to the area of other polygons?</p> <p>What role does Trigonometry play in finding area?</p> <p>How can you use area to prove the Pythagorean Theorem?</p> <p><u>LEQ2:</u><br/>What strategies can you use to find the area of an n-gon?</p> <p><u>LEQ 3:</u><br/>How are the characteristics of a prism used to develop formulas for surface area and volume?</p> <p>How is the relationship between a prism's surface area and its volume used to understand the</p> | <p>Selected Assignments</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>pyramids, cones, and spheres to solve problems.</p> <p>G.GMD.4 -- Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.</p> <p>G.MG.3 -- Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</p> <p>G.GPE.7 -- Use coordinates to compute perimeters of polygons and areas of triangles and rectangles, e.g., using the distance formula.</p> <p>G.SRT.2 -- Given two figures, use the definition of similarity in terms of similarity transformations to decide if they are similar; explain using similarity transformations the meaning of similarity for triangles as the equality of all corresponding pairs of angles and the proportionality of all corresponding pairs of sides.</p> <p>G.CO.10 -- Prove theorems about triangles. Theorems include: measures of interior angles of a triangle sum to <math>180^\circ</math>; base angles of isosceles triangles are congruent; the segment joining midpoints of two sides of a triangle is parallel to the third side and half the length; the medians of a triangle meet at a point.</p> <p>G.MG.1 -- Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).</p> <p>3.2 -- Classify 3-dimensional figures according to the shapes of their base(s) and faces</p> <p>3.3 -- Use properties of triangles and quadrilaterals to construct them in the coordinate plane</p> <p>3.4 -- Demonstrate an understanding of and apply formulas for area, surface area, and volume of geometric figures including pyramids, cones, spheres, and cylinders</p> <p>3.5 -- Solve problems which require an</p> |  |  | <p>characteristics of three dimensional shapes?</p> |  |
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| <p>understanding of the Pythagorean Theorem relationships.</p> <p>3.6 -- Compare the relationship between the volume of different shapes with the same base and height (e.g., cylinder and cone, prism and pyramid)</p> <p>3.2 -- Identify necessary and sufficient conditions that define parallelograms or triangles</p> <p>3.3 -- Justify whether two figures are similar or congruent</p> <p>3.5 -- Reason deductively to justify a conclusion or to create a counterexample</p> <p>3.9 -- Apply trigonometric relationships to determine side lengths and angle measures of right triangle</p> <p>3.10 -- Determine the impact of measurement and rounding error on subsequent computations</p> <p>3.11 -- Find missing dimensions of a shape given the area, volume, or surface area</p> <p>3.15 -- Demonstrate the effects of scaling on volume and surface area of three-dimensional solids</p> <p>1.3 -- Simplify numeric and symbolic expressions involving absolute value, square roots, and exponents</p> <p>1.5 -- Solve problems that involve using inverse operations including powers and roots</p> <p>3.5 -- Visualize three-dimensional objects from different perspectives</p> |  |  |  |  |
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| <b>Delaware Standards Alignment</b>  | <b><u>Timeline (range in days)</u></b> | <b><u>Concepts/Big Ideas</u></b>  | <b><u>Essential Questions</u></b>  | <b><u>Assessment (Quizzes, Tests, Lab Investigations)</u></b>             |
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| <p><b>Unit 3</b><br/> <b>Cookies-Systems of Equations and Linear Programming</b><br/>           A.CED.3 -- Represent constraints by equations or inequalities, and by systems of equations and/or inequalities, and interpret solutions as viable or nonviable options in a modeling</p> | <b>25</b>                              | <p><u>Key Learning:</u><br/>           Fluency with writing and solving Linear Functions and Inequalities is necessary to model the constraints of real world context and the</p> | <p>How can writing Equations and Graphing be used to solve complex problems?</p> <p><u>LEQ1:</u><br/>           How do you decide if a</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> |



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| <p>context. For example, represent inequalities describing nutritional and cost constraints on combinations of different foods.</p> <p>A.CED.4 -- Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations. For example, rearrange Ohm's law <math>V = IR</math> to highlight resistance <math>R</math>.</p> <p>A.CED.2 -- Create equations in two or more variables to represent relationships between quantities; graph equations on coordinate axes with labels and scales.</p> <p>A.REI.3 -- Solve linear equations and inequalities in one variable, including equations with coefficients represented by letters.</p> <p>A.REI.5 -- Prove that, given a system of two equations in two variables, replacing one equation by the sum of that equation and a multiple of the other produces a system with the same solutions.</p> <p>A.REI.6 -- Solve systems of linear equations exactly and approximately (e.g., with graphs), focusing on pairs of linear equations in two variables.</p> <p>A.REI.10 -- Understand that the graph of an equation in two variables is the set of all its solutions plotted in the coordinate plane, often forming a curve (which could be a line).</p> <p>A.REI.11 -- Explain why the x-coordinates of the points where the graphs of the equations <math>y = f(x)</math> and <math>y = g(x)</math> intersect are the solutions of the equation <math>f(x) = g(x)</math>; find the solutions approximately, e.g., using technology to graph the functions, make tables of values, or find successive approximations. Include cases where <math>f(x)</math> and/or <math>g(x)</math> are linear, polynomial, rational, absolute value, exponential, and logarithmic functions.</p> <p>A.REI.12 -- Graph the solutions to a linear inequality in two variables as a half-plane (excluding the boundary in the case of a strict inequality), and graph the solution set to a system of linear inequalities in two variables as the intersection of the corresponding half-planes.</p> |  | <p>cornerstone of solving Linear Programming Problems.</p> <p><u>Concept1:</u><br/>Writing Equations to Model Constraints</p> | <p>combination of values fits the constraint?</p> <p>How can you express a constraint symbolically?</p> <p>Why isn't the profit expression included in a list of constraints?</p> <p>Why does multiplying by a negative number reverse the inequality?</p> <p>How can you write the inequality in simplest form?</p> <p>What is the advantage of solving for one variable in terms of the other?</p> | <p>Unit Exam</p> |
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| <p>F.BF.1 -- Write a function that describes a relationship between two quantities.</p> <p>F.BF.1a -- Determine an explicit expression, a recursive process, or steps for calculation from a context.</p> <p>F.LQE.5 -- Interpret the parameters in a linear or exponential function in terms of a context.</p> <p>A.CED.1 -- Create equations and inequalities in one variable and use them to solve problems. Include equations arising from linear and quadratic functions, and simple rational and exponential functions.</p> <p>F.IF.4 -- For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>  | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
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| <p><b>Unit 3</b><br/> <b>Is There Really a Difference?</b><br/>           S.CP.4 -- Construct and interpret two-way frequency tables of data when two categories are associated with each object being classified. Use the two-way table as a sample space to decide if events are independent and to approximate conditional probabilities. For example, collect data from a random sample of students in your school on their favorite subject among math, science, and English. Estimate the probability that a randomly selected student from your school will favor science given that the student is</p> | <p><b>30</b></p>                | <p><u>Key Learning:</u><br/>           Collecting data from a random sample of a population makes it possible to draw valid conclusions about the whole population, taking variability into account.</p> <p><u>Concept1:</u><br/>           Experiences with Data</p> <p><u>Concept2:</u></p> | <p>How can I use statistical techniques to determine the likelihood that an apparent difference is (or is not) a normal fluctuation in sampling?</p> <p><u>LEQ1:</u><br/>           What statistical tools can help me identify and analyze patterns in data?</p> <p><u>LEQ2:</u></p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>in tenth grade. Do the same for other subjects and compare the results.</p> <p>S.IC.4 -- Use data from a sample survey to estimate a population mean or proportion; develop a margin of error through the use of simulation models for random sampling.</p> <p>S.IC.1 -- Understand statistics as a process for making inferences about population parameters based on a random sample from that population.</p> <p>S.CP.5 -- Recognize and explain the concepts of conditional probability and independence in everyday language and everyday situations. For example, compare the chance of having lung cancer if you are a smoker with the chance of being a smoker if you have lung cancer.</p> <p>S.IC.5 -- Use data from a randomized experiment to compare two treatments; use simulations to decide if differences between parameters are significant.</p> <p>S.IC.2 -- Understand statistics as a process for making inferences about population parameters based on a random sample from that population.</p> <p>S.ID.9 -- Distinguish between correlation and causation.</p> <p>S.ID.5 -- Summarize categorical data for two categories in two-way frequency tables. Interpret relative frequencies in the context of the data (including joint, marginal, and conditional relative frequencies). Recognize possible associations and trends in the data.</p> <p>S.MD.4 -- (+) Develop a probability distribution for a random variable defined for a sample space in which probabilities are assigned empirically; find the expected value. For example, find a current data distribution on the number of TV sets per household in the United States, and calculate the expected number of sets per household. How many TV sets would you expect to find in 100 randomly selected households?</p> <p>S.IC.6 -- Evaluate reports based on data.</p> <p>MP3 Construct viable arguments and critique the</p> |  | <p><b>Population Samples: Variation</b></p> <p><u>Concept3:</u><br/>Chi-square Tool</p> <p><u>Concept4:</u><br/>Stages of a Data Investigation: A Summary</p> | <p>How can I test the reliability of a random sample to accurately model the population?</p> <p><u>LEQ 3:</u><br/>What statistical measures and formulas help me define the variability of a data sample?</p> <p>How can I compute and apply the chi-square statistic to a data sample?</p> <p>How does computing and applying the chi-square statistic change when I am comparing two data samples from the same population?</p> <p><u>LEQ 4:</u><br/>How do good sampling and statistical techniques help me answer my research project question?</p> |  |
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| reasoning of others.                     |  |  |  |  |
| MP4 Model with mathematics               |  |  |  |  |
| MP5 Use appropriate tools strategically. |  |  |  |  |

| <b><u>Delaware Standards Alignment</u></b>   | <b><u>Timeline<br/>(range in<br/>days)</u></b> | <b><u>Concepts/Big Ideas</u></b>  | <b><u>Essential Questions</u></b>  | <b><u>Assessment (Quizzes,<br/>Tests, Lab<br/>Investigations)</u></b>                      |
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| <p><b>Unit 4</b><br/><b>Fireworks</b><br/>A.SSE.2 -- Use the structure of an expression to identify ways to rewrite it.<br/>A.APR.3 -- Identify zeros of polynomials when suitable factorizations are available, and use the zeros to construct a rough graph of the function defined by the polynomial (Includes A.SSE.3a).<br/>A.APR.1 -- Understand that polynomials form a system analogous to the integers, namely, they are closed under the operations of addition, subtraction, and multiplication; add, subtract, and multiply polynomials.<br/>A.REI.4 -- Solve quadratic equations in one variable (Includes A.CED.1).<br/>A.REI.4a -- Use the method of completing the square to transform any quadratic equation in <math>x</math> into an equation of the form <math>(x - p)^2 = q</math> that has the same solutions.<br/>A.REI.4b -- Solve quadratic equations by inspection (e.g., for <math>x^2 = 49</math>), taking square roots, completing the square, the quadratic formula and factoring, as appropriate to the initial form of the equation.<br/>F.IF.4 -- For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features</p> | <b>20</b>                                      | <p><u>Key Learning:</u><br/>Reading a quadratic expression with comprehension involves analysis of its underlying structure.</p> <p>Multiple representations can be used to model different aspects of the quadratic relationship between two variables.</p> <p><u>Concept1:</u><br/>Properties of Parabolas – Introduction to Vortex Form</p> <p><u>Concept2:</u><br/>Multiply and Factor Quadratic Expressions</p> <p><u>Concept3:</u><br/>Putting Quadratics to Use – A Summary</p> <p><u>Concept4:</u><br/>Intercepts and Factoring</p> | <p>How does the understanding of different quadratic representations build methods for solving problems?</p> <p><u>LEQ1:</u><br/>What are the key features of a parabola from an algebraic point of view?<br/>How can an equation be written using key features from a context in graphical form?</p> <p>How can I use inductive reasoning to reach conclusions?</p> <p><u>LEQ2:</u><br/>What are the number operations and algebraic techniques needed to convert quadratic functions form vertex form to standard form?</p> <p><u>LEQ3:</u><br/>What are the</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>include:intercepts;intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries.</p> <p>F.IF.7 -- Graph functions expressed symbolically and show key features of the graph, by hand in simple cases and using technology for more complicated cases. (7a: to include intercepts, maxima and minima)</p> <p>F.IF.8 -- Write a function defined by an expression in different but equivalent forms to reveal and explain different properties of the function (Includes A.SSE.3).</p> <p>F.IF.8a -- Use the process of factoring and completing the square in a quadratic function to show zeros, extreme values, and symmetry of the graph, and interpret these in terms of a context (Includes A.SSE.3b).</p> <p>F.IF.9 -- Compare properties of two functions each represented in a different way (algebraically, graphically, numerically in tables, or by verbal descriptions). For example, given a graph of one quadratic function and an algebraic expression for another, say which has the larger maximum.</p> <p>F.BF.3 -- Identify the effect on the graph of replacing <math>f(x)</math> by <math>f(x) + k</math>, <math>k f(x)</math>, <math>f(kx)</math>, and <math>f(x + k)</math> for specific values of <math>k</math> (both positive and negative);find the value of <math>k</math> given the graphs. Experiment with cases and illustrate an explanation of the effects on the graph using technology.</p> <p>N.Q.3 -- Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.</p> <p>MP.5 Use appropriate tools strategically.</p> <p>Use inductive reasoning strategies to discover key features of a parabola in symbolic and graphical forms.</p> |  |  | <p>characteristics of problems that can be solved using a quadratic function in vertex form?</p> <p>What key strategies help solve a variety of real - world problems- specifically the <i>Fireworks</i> problem?</p> <p>How can completing the square be used to derive the quadratic formula?</p> <p><u>LEQ 4:</u><br/>How can number techniques and symbolic methods, such as factoring, be used to solve quadratic equations?</p> |  |
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| <b><u>Delaware Standards Alignment</u></b> | <b><u>Timeline (range in</u></b> | <b><u>Concepts/Big Ideas</u></b> | <b><u>Essential Questions</u></b> | <b><u>Assessment (Quizzes, Tests, Lab</u></b> |
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|  | <u>days)</u> |   |   | <u>Investigations)</u>   |
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| <p><b>Unit 5</b><br/> <b>All About Alice</b><br/>           N.RN.2 -- Rewrite expressions involving radicals and rational exponents using the properties of exponents.<br/>           N.Q.2 -- Define appropriate quantities for the purpose of descriptive modeling.<br/>           A.SSE.4 -- Derive the formula for the sum of a finite geometric series (when the common ratio is not 1), and use the formula to solve problems. For example, calculate mortgage payments<br/>           A.CED.1 -- Create equations and inequalities in one variable and use them to solve problems. Include equations arising from linear and quadratic functions, and simple rational and exponential functions (Includes standard F.BF.1).<br/>           F.IF.4 -- For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.<br/>           F.IF.7e -- Graph exponential and logarithmic functions, showing intercepts and end behavior, and trigonometric functions, showing period, midline, and amplitude.<br/>           F.IF.8b -- Use the properties of exponents to interpret expressions for exponential functions. For example, identify percent rate of change in functions such as <math>y = (1.02)^t</math>, <math>y = (0.97)^t</math>, <math>y = (1.01)^{12t}</math>, <math>y = (1.2)^t/10</math>, and classify them as representing exponential growth or decay.<br/>           F.BF.5 -- Understand the inverse relationship between exponents and logarithms and use this relationship to solve problems involving logarithms and exponents.</p> | <b>20</b>    | <p><b>Key Learning:</b><br/>           Exponential Functions model data growing at a constant percent rate and can be used to define conventions that are purely mathematical.</p> <p><u>Concept 1:</u><br/>           Patterns of Growth and Decay</p> <p><u>Concept 2:</u><br/>           Rules for Computation with Exponents</p> <p><u>Concept 3:</u><br/>           Logarithms and Scientific Notation</p> | <p>How can the study of Exponential Functions build an understanding of the properties of exponents and skill with computation of exponents?</p> <p><u>LEQ1:</u><br/>           What are key features of growth and decay in a table and in a graph?</p> <p><u>LEQ2:</u><br/>           How can patterns used to define exponential growth be used to derive the additive law of exponents and the law of repeated exponentiation?</p> <p>How can the Alice story, patterns previously discovered, rules that have been derived and graphs all be used to develop an understanding of fractional exponents?</p> <p><u>LEQ3:</u><br/>           What are the properties of the inverse of the exponential function?</p> <p>How can exponents be used to write very large and very small numbers?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>F.LQE.1 -- Distinguish between situations that can be modeled with linear functions and with exponential functions.</p> <p>F.LQE.3 -- Observe using graphs and tables that a quantity increasing exponentially eventually exceeds a quantity increasing linearly, quadratically, or (more generally) as a polynomial function.</p> <p>F.LQE.5 -- Interpret the parameters in a linear or exponential function in terms of a context.</p> <p>MP 7 Look for and make use of structure.</p> <p>MP 8 Look for and express regularity in repeated reasoning.</p> |  |  |  |  |
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Key Learning:

The concepts of linear measurement, trigonometry, area, surface area, and volume can be used to develop a deep understanding of two and three dimensional polygon properties.

Geometric concepts can be applied to model and solve real world problems.



Unit Essential Question(s): **How can I use geometry to model the efficiency of real world containers?**



Concept:

**One and Two Dimensional Measurement**

G.SRT.4, G.SRT.8, G.GMD.1, G.GPE.7, G.SRT.2, G.CO.10

Students conceptually build the idea of area.

Students use patterns to find formulas, as functions that relate the area of shapes to their dimensions.

Students will review and use Trigonometry to find missing sides of triangles.

Students will understand the Pythagorean Theorem as a relationship among areas and as a tool for finding side lengths and altitudes.



Lesson Essential Question(s):

How can I use what I know about rectangles to develop the triangle area formula? (A)

What role do Triangles play in finding polygon areas? (A)

How can you use area to prove the Pythagorean Theorem? (A)



Vocabulary:

Base, Altitude, hypotenuse, leg (side), square root, tessellation, Pythagorean Theorem

Concept:

**Quadratic Applications**

N.Q.3, A.REI.2, A.REI.4b, F.IF.5, G.MG.3, G.GPE.7, G.MG.1

Students use earlier work with area, perimeter, similarity and trigonometry to derive a method for finding the area of any regular polygon.

Students use quadratic functions as a tool to model and explore area of polygons.



Lesson Essential Question(s):

What strategies can you use to find the area of an n-gon? (A)



Vocabulary:

regular polygons, n-gon, inverse trigonometric functions

Concept:

**Three Dimensional Measurement**

G.GMD.1, G.GMD.3, G.GMD.4, G.MG.1

Students will develop ways to find the volumes and surface areas of prisms.

Students will extend the Pythagorean Theorem to three dimensions by finding a formula for the length of the interior diagonal of a rectangular prism.

Students will analyze surface area and volume for similar polyhedra.



Lesson Essential Question(s):

How are the characteristics of a prism used to develop formulas for surface area and volume? (A)

How is the relationship between a prism's surface area and its volume used to understand the characteristics of three dimensional shapes? (A)



Vocabulary:

net, surface area, volume, prism, lateral face, lateral surface area, lateral edge, polyhedra



# K-U-D Organizer

**Topic: Do Bees Build It Best?**

Subject Area: Math - Geometry

Days: 31 – 90 minute sessions

Grade: 10

Which standards are the students learning in this unit?

In this first unit of Year 2, the honeycombs that bees build serve as the context for developing important ideas in two- and three-dimensional geometry. Concepts of measurement-linear distance (Pythagorean Theorem and Trigonometry), area, surface area, and volume-are the mathematical focus of this unit. Students develop methods for finding areas of two-dimensional polygons. They look closely at right triangles, reviewing trigonometry and using these ideas to find lengths, angles, and areas. Next students investigate those polygons that maximize area for a given perimeter. They then shift their perspective from two to three dimensions in order to address the unit problem.

| KNOW  | UNDERSTAND  | DO   |
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| <p>Know the standard units for measurement.</p> <p>Know how to find and apply area, surface area, and volume formulas.</p> <p>Know the effects a scale factor has on two dimensional and three dimensional figures.</p> <p>Know how to apply and prove the Pythagorean Theorem</p> <p>Know how to apply the right triangle trigonometric ratios and their inverses.</p> | <p>The concepts of linear measurement, trigonometry, area, surface area, and volume can be used to develop a deep understanding of two and three dimensional polygon properties.</p> <p>Geometric concepts can be applied to model and solve real world problems.</p> | <p><b>N.Q.3</b> -- Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.</p> <p><b>A.REI.2</b> -- Solve simple rational and radical equations in one variable, and give examples showing how extraneous solutions may arise.</p> <p><b>F.IF.5</b> -- Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function <math>h(n)</math> gives the number of person-hours it takes to assemble <math>n</math> engines in a factory, then the positive integers would be an appropriate domain for the function.</p> <p><b>A.REI.4b</b> -- Solve quadratic equations by inspection (e.g., for <math>x^2 = 49</math>), taking square roots, completing the square, the quadratic formula and factoring, as appropriate to the initial form of the equation. Recognize when the quadratic formula gives complex solutions and write them as <math>a \pm bi</math> for real numbers <math>a</math> and <math>b</math>.</p> <p><b>G.SRT.4</b> -- Prove theorems about triangles. Theorems include: the Pythagorean Theorem proved using area.</p> <p><b>G.SRT.8</b> -- Use trigonometric ratios and the Pythagorean Theorem to solve right triangles in applied problems.</p> <p><b>G.GMD.3</b> -- Use volume formulas for cylinders, pyramids, cones, and spheres to solve problems.</p> <p><b>G.GMD.1</b> -- Give an informal argument for the formulas for the circumference of a circle, area of a circle, volume of a cylinder, pyramid, and cone. Use dissection arguments, Cavalieri's principle, and informal</p> |

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|   |  | <p>limit arguments.</p> <p><b>G.GMD.4</b> -- Identify the shapes of two-dimensional cross-sections of three dimensional objects, and identify three- dimensional objects generated by rotations of two- dimensional objects.</p> <p><b>G.MG.3</b> -- Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</p> <p><b>G.GPE.7</b>--Use coordinates to compute perimeters of polygons and areas of triangles and rectangles, e.g., using the distance formula.</p> <p><b>G.SRT.2</b> -- Given two figures, use the definition of similarity in terms of similarity transformations to decide if they are similar; explain using similarity transformations the meaning of similarity for triangles as the equality of all corresponding pairs of angles and the proportionality of all corresponding pairs of sides.</p> <p><b>G.MG.1</b> -- Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).</p> <p><b>G.CO.10</b> -- Prove theorems about triangles. Theorems include: measures of interior angles of a triangle sum to <math>180^\circ</math>; base angles of isosceles triangles are congruent; the segment joining midpoints of two sides of a triangle is parallel to the third side and half the length; the medians of a triangle meet at a point.</p> |
| <p>Mathematically proficient students acquire precision in the use of mathematical language by engaging in discussion with others and by giving voice to their own reasoning. By the time they reach high school they have learned to examine claims, formulate definitions, and make explicit use of those definitions. The terms students should learn to use with increasing precision in this unit are: <b>Base, Altitude, Hypotenuse, Leg (side), Square root, Tessellation, Pythagorean Theorem, Regular Polygons, n-gon, Inverse Trigonometric functions, Net, Surface Area, Volume, Prism, Lateral Face, Lateral surface Area, Lateral Edge, Polyhedra.</b></p> |  |   |

# K-U-D Organizer

**Topic: IMP 2 Fireworks**

Subject Area: Math - Quadratics

Days: **20**- 50 minute sessions

Grade: 10

Which standards are the students learning in this unit?

This unit, Fireworks, focuses on the use of quadratic functions to represent a variety of real-world situations and on the development of algebraic skills for working with those functions. Experiences with graphs play an important role in understanding the behavior of quadratic functions. Students will see that rewriting quadratic expressions in special ways, either in factored form or in vertex form, provides insight into the graphs of the corresponding functions. Establishing this connection between algebra and geometry is a primary goal of the unit. (CCSS.N.Q.1, N.Q.3, A.CED.1, A.SSE.2, A.SSE.3, A.APR.1, A.REI.4, F.IF.4, F.IF.7, F.IF.8, F.IF.9, F.BF.1, F.BF.3, G.MG.2, and MP5)

| KNOW  | UNDERSTAND  | DO  |
|---|---|---|
| <p>Know how to use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays. (N.Q.1)</p> <p>Know that polynomials form a system analogous to the integers, namely, they are closed under the operations of addition, subtraction, and multiplication; add, subtract, and multiply polynomials. (A.APR.1, MP7)</p> <p>#1-Know how to use geometric shapes, their measures and their properties to describe objects (e.g., modeling a ship's path as a triangle, a feeding trough as a rectangular prism, a path of a baseball as a parabola, or a solar cooker as multiple parabolas).</p> | <p>Rewriting quadratic expressions either in factored form or vertex form, provides insights to the graphs of the corresponding functions.</p> <p>Establishing connections between algebra and geometry strengthens the ability to model and problem solve using mathematics.</p> | <p><b>Mathematical Modeling</b><br/>Express real-world situations in terms of functions and equations. (N.Q.3, F.BF.1, A.CED.1, and G.MG.2)<br/>Apply mathematical tools to models of real-world problems. (N.Q.3 and MP5)<br/>Interpret mathematical results in terms of real-world situations. (F.IF.4 and N.Q.3)</p> <p><b>Graphs of Quadratic Functions</b><br/>Recognize and understand the roles of the vertex and x-intercept in the graphs of quadratic functions. (F.IF.4 and F.IF.7)<br/>Recognize the significance of the sign of the <math>x^2</math> term in determining the orientation of the graph of a quadratic function. (F.IF.4 and F.IF.7)<br/>Use graphs to understand and solve problems involving quadratic functions. (F.IF.7)</p> <p><b>Work with Algebraic Expressions</b><br/>Use an area model to understand multiplication of binomials, factoring of quadratic expressions, and completing the square of quadratic expressions. (A.APR.1)<br/>Transform quadratic expressions into vertex form. (A.SSE.2, A.SSE.3, and F.IF.8)</p> |

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| <p>#2-Recognize characteristics of graphs, tables, and equations that model Quadratic functions (x squared term, parabola shape, maximum or minimum, increasing then decreasing values, symmetry about the vertex).</p> <p>#3-Know strategies for interpreting key features of representations (rewrite into vertex form, look for the value of the "a" coefficient, symmetry about the vertex to the x-intercepts, or factor to find the x- intercepts). MP 5 and MP7</p> <p>#4-Know that manipulating the parameters of the symbolic rule will result in a predictable transformation of the graph (how to shift the vertex location, how to produce a concave up or concave down shape, how to increase or decrease the rate of change). MP5 and MP7</p> <p>#6-Know the strategies and steps for Inductive Reasoning (as defined in the Concept #1 Extended Thinking Lesson)</p> <p>#5-Know graphing Calculator procedures necessary to view the graph and table for a quadratic function.</p> |  | <p>Simplify expressions involving parentheses. (A.SSE.2 and F.IF.8)<br/> Identify certain quadratic expressions as perfect squares. (A.SSE.2)<br/> <b>Solving Quadratic Equations</b><br/> Interpret quadratic equations in terms of graphs and vice versa. (N.Q.1, F.BF.3, F.IF.4, F.IF.7, and F.IF.9)<br/> Estimate x-intercepts using a graph. (A.REI.4 and F.IF.4)<br/> Find roots of an equation using the vertex form of the corresponding function. (A.APR.3, A.REI.4, and F.IF.4)<br/> Use the zero product rule of multiplication to solve equations by factoring. (A.APR.3 and A.REI.4)</p> |
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Mathematically proficient students acquire precision in the use of mathematical language by engaging in discussion with others and by giving voice to their own reasoning. By the time they reach high school they have learned to examine claims, formulate definitions, and make explicit use of those definitions. The terms students should learn to use with increasing precision in this unit are:

**Quadratic Function, Parabola, Vertex, Vertex Form, Quadratic Equation, x-intercept(s), Concave Up, Concave Down, Distributive property, Parabolic Function, Standard Form, Equivalent Expression, Completing the Square, Perfect Square, Quadratic Expression, Approximation, Square Root, Algebraic Reasoning, Geometric Reasoning, Factoring, Factored Form, roots, Polynomial, Degree of the Polynomial, Zero Product Rule**

**N.Q.1** -- Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.

**A.SSE.2** -- Use the structure of an expression to identify ways to rewrite it. For example, see  $x^4 - y^4$  as  $(x^2)^2 - (y^2)^2$ , thus recognizing it as a difference of squares that can be factored as  $(x^2 - y^2)(x^2 + y^2)$ .

**A.APR.3** -- Identify zeros of polynomials when suitable factorizations are available, and use the zeros to construct a rough graph of the function defined by the polynomial.

**A.APR.1** -- Understand that polynomials form a system analogous to the integers, namely, they are closed under the operations of addition, subtraction, and multiplication; add, subtract, and multiply polynomials.

**A.REI.4** -- Solve quadratic equations in one variable.

**A.REI.4a** -- Use the method of completing the square to transform any quadratic equation in  $x$  into an equation of the form  $(x - p)^2 = q$  that has the same solutions. Derive the quadratic formula from this form.

**A.REI.4b** -- Solve quadratic equations by inspection (e.g., for  $x^2 = 49$ ), taking square roots, completing the square, the quadratic formula and factoring, as appropriate to the initial form of the equation. Recognize when the quadratic formula gives complex solutions and write them as  $a \pm bi$  for real numbers  $a$  and  $b$ .

**F.IF.4** -- For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.

**F.IF.7** -- Graph functions expressed symbolically and show key features of the graph, by hand in simple cases and using technology for more complicated cases.

**F.IF.8** -- Write a function defined by an expression in different but equivalent forms to reveal and explain different properties of the function.

**F.IF.8a** -- Use the process of factoring and completing the square in a quadratic function to show zeros, extreme values, and symmetry of the graph, and interpret these in terms of a context.

**F.IF.9** -- Compare properties of two functions each represented in a different way (algebraically, graphically, numerically in tables, or by verbal descriptions). For example, given a graph of one quadratic function and an algebraic expression for another, say which has the larger maximum.

**F.BF.1** -- Write a function that describes a relationship between two quantities.

**F.BF.3** -- Identify the effect on the graph of replacing  $f(x)$  by  $f(x) + k$ ,  $k f(x)$ ,  $f(kx)$ , and  $f(x + k)$  for specific values of  $k$  (both positive and negative); find the value of  $k$  given the graphs. Experiment with cases and illustrate an explanation of the effects on the graph using technology. Include recognizing even and odd functions from their graphs and algebraic expressions for them.

**G.MG.2** -- Apply concepts of density based on area and volume in modeling situations (e.g., persons per square mile, BTUs per cubic foot).

**N.Q.3** -- Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.

**MP#5 Use appropriate tools strategically.** - Mathematically proficient students consider the available tools when solving a mathematical problem. These tools might include pencil and paper, concrete models, a ruler, a protractor, a calculator, a spreadsheet, a computer algebra system, a statistical package, or dynamic geometry software. Proficient students are sufficiently familiar with tools appropriate for their grade or course to make sound decisions about when each of these tools might be helpful, recognizing both the insight to be gained and their limitations. For example, mathematically proficient high school students analyze graphs of functions and solutions generated using a graphing calculator. They detect possible errors by strategically using estimation and other mathematical knowledge. When making mathematical models, they know that technology can enable them to visualize the results of varying assumptions, explore consequences, and compare predictions with data. Mathematically proficient students at various grade levels are able to identify relevant external mathematical resources, such as digital content located on a website, and use them to pose or solve problems. They are able to use technological tools to explore and deepen their understanding of concepts.

**MP#7 Look for and make use of structure.** - Mathematically proficient students look closely to discern a pattern or structure.

Young students, for example, might notice that three and seven more is the same amount as seven and three more, or they may sort a collection of shapes according to how many sides the shapes have. Later, students will see  $7 \times 8$  equals the well-remembered  $7 \times 5 + 7 \times 3$ , in preparation for learning about the distributive property. In the expression  $x^2 + 9x + 14$ , older students can see the 14 as  $2 \times 7$  and the 9 as  $2 + 7$ . They recognize the significance of an existing line in a geometric figure and can use the strategy of drawing an auxiliary line for solving problems.

They also can step back for an overview and shift perspective. They can see complicated things, such as some algebraic expressions, as single objects or as being composed of several objects. For example, they can see  $5 - 3(x - y)^2$  as 5 minus a positive number times a square and use that to realize that its value cannot be more than 5 for any real numbers  $x$  and  $y$ .

**Included in the descriptions of the standards are**

**A.CED.1** -- Create equations and inequalities in one variable and use them to solve problems.

**A.SSE.3** -- Choose and produce an equivalent form of an expression to reveal and explain properties of the quantity represented by the expression., **A.SSE.3a**, and **A.SSE.3b**.

# Student Learning Map

## Unit Topic: IMP Fireworks: Quadratic Functions

Grade 10

Subject: Math

### Key Learning(s):

Rewriting Quadratic expressions either in factored form or vertex form provides insights to the graphs of the corresponding functions. Establishing connections between algebra and geometry strengthens the ability to model and problem-solve using mathematics.

### Unit Essential Question(s):

How does my understanding of different quadratic representations build methods for solving problems?

### Extending/ Process Focus:

Inductive Reasoning  
MP5 Use appropriate tools strategically  
MP 7 Look for and make use of structure

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| <p><b>Concept: Properties of Parabolas: Intro to Vertex Form</b><br/>Explore the unit projectile motion problem (MP5 and MP7)</p> <p>Analyze the key features of parabolas and how they connect to the values of the parameters a, h, and k in the vertex form of a quadratic function equation, <math>y=a(x-h)^2+k</math> (MP7, N.Q.1, F.IF.4, F.IF.7, F.IF.8, and F.BF.3)</p> <p>Problem solve by modeling real world context using a quadratic function. (MP5, N.Q.1, N.Q.3, G.MG.2, F.BF.1, and F.IF.7)</p> | <p><b>Concept: Multiply and Factor Quadratic Expressions</b><br/>Simplify expressions involving parentheses (F.IF.8a, ASSE.2)<br/>Explain the symbolic representation of a quadratic function in terms of the context. (F.IF.4)<br/>Use an area model to connect multiplication of polynomials to multiplication of numbers (A.APR.1)<br/>Develop the algebraic skills needed to multiply and factor quadratic expressions. (A.APR.1, A.REI.4a, F.IF.8)<br/>Convert symbolic representation of quadratic functions from vertex form to standard form (A.REI.4a, F.IF.8, A.SSE.2)</p> | <p><b>Concept: Putting Quadratics to Use: A Summary</b><br/>Solve problems by: modeling the context; interpreting key points on the related graphs; and using the vertex form of a quadratic function. (MP5, N.Q.1, N.Q.3, G.MG.2, F.IF.4, and F.IF.7)</p> <p>Demonstrate the doing and undoing aspect of algebraic thinking through a process known as “completing the square”. (MP7, F.IF.8, F.IF.8a, A.REI.4, and A.REI.4a)</p> | <p><b>Concept: Intercepts and Factoring</b><br/>Use graphs to understand and solve problems involving quadratic functions. (MP5 and F.IF.9)</p> <p>Simplify expressions involving parentheses. (MP7, A.SSE.2, F.IF.8, and F.IF.8a)</p> <p>Interpret quadratic function equations in terms of the graphs and vice versa (MP5, MP7, and F.IF.9)</p> <p>Use the zero product rule of multiplication to solve equations by factoring. (MP7, A.SSE.2, A.APR.3, A.REI.4b, F.IF.8, F.IF.8a)</p> |
| <p><b>Lesson Essential Question(s):</b><br/><b>What are the key features of a parabola graphically and symbolically? (A)</b><br/><b>How can an equation be written using key features from a context in graphical form? (ET)</b><br/><b>How can I use inductive reason to reach conclusions? (ET)</b></p>   | <p><b>Lesson Essential Question(s):</b><br/><b>What are the number operations and algebraic techniques needed to convert quadratic functions form vertex form to standard form? (A)</b></p>  | <p><b>Lesson Essential Question(s):</b><br/><b>What are the characteristics of problems that can be solved using a quadratic function in vertex form? (A)</b><br/><b>What key strategies help solve a variety of real world problems- specifically the Fireworks Problem? (A)</b><br/><b>How can completing the square be used to derive the quadratic formula? (ET)</b></p>   | <p><b>Lesson Essential Question(s):</b><br/><b>How can number techniques and symbolic methods, such as factoring, be used to solve quadratic equations? (A)</b></p>  |
| <p><b>Vocabulary:</b> Quadratic Function, Parabola, Vertex, Vertex Form, Quadratic Equation, x-intercept(s), Concave Up and Concave Down</p>  | <p><b>Vocabulary:</b> Distributive Property, Parabolic Function, Standard Form, Equivalent Expression, Competing the Square and Perfect Square</p>   | <p><b>Vocabulary:</b> Quadratic Expression, Approximation, Square Root, Algebraic Reasoning, Geometric Reasoning.</p>  | <p><b>Vocabulary:</b> Factoring, Factored Form, Roots, Polynomial, Degree of Polynomial, Zero Product Rule.</p>  |

# Curriculum Framework

School POCS Content Math Grade or Course 9<sup>th</sup> Grade IMP1



| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
|---|---------------------------------|--|--|--|
| <p><b>Unit 1</b><br/> <b>Patterns</b><br/>           1 – Make sense of problems and persevere in solving them.<br/>           2 – Reason abstractly and quantitatively.<br/>           3 – Construct viable arguments and critique the reasoning of others.<br/>           4 – Model with mathematics.<br/>           5 – Use appropriate tools strategically.<br/>           6 – Attend to precision.<br/>           7 – Look for and make use of structure.<br/>           8 – Look for and express regularity in repeated reasoning.<br/>           A.SSE.1 – Interpret expressions that represent a quantity in terms of its context.<br/>           F.IF.3 – Recognize that sequences are functions, sometimes defined recursively, whose domain is a subset of the integers. For example, the Fibonacci sequence is defined recursively by <math>f(0) = f(1) = 1, f(n+1) = f(n) + f(n-1)</math> for <math>n \geq 1</math>.<br/>           F.BF.1 – Write a function that describes a relationship between two quantities.<br/>           F.BF.1a – Determine an explicit expression, a recursive process, or steps for calculation from a context.<br/>           F.BF.2 – Write arithmetic and geometric sequences both recursively and with an explicit formula, use them to model situations, and translate between the two forms.</p> | <p><b>22</b></p>                | <p><u>Key Learning:</u><br/>           Mathematical proficiency in problem solving and proof is dependent upon specific strategies and behaviors of the learner.</p> <p><u>Concept 1:</u><br/>           The Importance of Patterns</p> <p><u>Concept 2:</u><br/>           Communicating About Mathematics</p> <p><u>Concept 3:</u><br/>           Investigations with a focus on Problem Solving</p> | <p>How does proficiency with In-Out tables, Proof, and Number sense build my mathematical problem solving skills?</p> <p><u>LEQ 1:</u><br/>           How can I use an In-Out table to generate a rule for a numerical pattern?</p> <p><u>LEQ 2:</u><br/>           What role does written and oral communication play in the development of my mathematical problem solving skill?</p> <p><u>LEQ 3:</u><br/>           How does learning to justify my reasoning and critique the reasoning of others build my proficiency in mathematical problem solving?</p> <p>What tools and techniques help me investigate and solve Geometry problems?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
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| <p><b>Unit 2</b><br/> <b>Game of Pig</b><br/> S.ID.1 -- Represent data with plots on the real number line (dot plots, histograms, and box plots).<br/> S.ID.9 -- Distinguish between correlation and causation.<br/> S.IC.2 -- Understand statistics as a process for making inferences about population parameters based on a random sample from that population.<br/> S.CP.1 -- Describe events as subsets of a sample space (the set of outcomes) using characteristics (or categories) of the outcomes, or as unions, intersections, or complements of other events (“or,” “and,” “not”).<br/> S.CP.2 -- Understand that two events A and B are independent if the probability of A and B occurring together is the product of their probabilities, and use this characterization to determine if they are independent.<br/> S.CP.3 -- Understand the conditional probability of A given B as <math>P(A \text{ and } B)/P(B)</math>, and interpret independence of A and B as saying that the conditional probability of A given B is the same as the probability of A, and the conditional probability of B given A is the same as the probability of B.<br/> S.CP.6 -- Find the conditional probability of A given B as the fraction of B’s outcomes that also belong to A, and interpret the answer in terms of the model.<br/> S.MD.1 -- (+) Define a random variable for a quantity of interest by assigning a numerical value to each event in a sample space; graph the corresponding probability distribution using the same graphical displays as for data distributions.<br/> S.MD.2 -- (+) Calculate the expected value of a random variable; interpret it as the mean of the probability distribution.</p> | <b>30</b>                       | <p><u>Key Learning:</u><br/> The key ideas of probability and strategic thinking are integrated to create strategies to win games of chance. Independence, conditional probability, and expected value are concepts that can be used to interpret data and solve problems of chance.</p> <p><u>Concept 1:</u><br/> Introduction to Probability</p> <p><u>Concept 2:</u><br/> Expected Value</p> | <p>What are the key probability ideas that help predict chance events?</p> <p><u>LEQ1:</u><br/> What strategies help me win a game of chance?</p> <p>How can I use the area model to determine theoretical probability?</p> <p><u>LEQ2:</u><br/> What models can I use to develop ways of computing expected value?</p> <p>When is expected value <i>not</i> the sole criterion for making a decision in a game of chance?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |



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| <p>S.MD.3 -- (+) Develop a probability distribution for a random variable defined for a sample space in which theoretical probabilities can be calculated; find the expected value. For example, find the theoretical probability distribution for the number of correct answers obtained by guessing on all five questions of a multiple-choice test where each question has four choices, and find the expected grade under various grading schemes.</p> <p>S.MD.5 -- (+) Weigh the possible outcomes of a decision by assigning probabilities to payoff values and finding expected values.</p> <p>S.MD.5.a -- Find the expected payoff for a game of chance. For example, find the expected winnings from a state lottery ticket or a game at a fast-food restaurant.</p> <p>S.MD.5.b -- Evaluate and compare strategies on the basis of expected values. For example, compare a high-deductible versus a low-deductible automobile insurance policy using various, but reasonable, chances of having a minor or a major accident.</p> <p>S.MD.6 -- (+) Use probabilities to make fair decisions (e.g., drawing by lots, using a random number generator).</p> <p>S.MD.7 -- (+) Analyze decisions and strategies using probability concepts (e.g., product testing, medical testing, pulling a hockey goalie at the end of a game).</p> <p>4 -- Model with mathematics.</p> <p>8 -- Look for and express regularity in repeated reasoning.</p> <p>1 -- Make sense of problems and persevere in solving them.</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
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| <p><b>Unit 3</b><br/> <b>Overland Trail</b><br/>           N.Q.2 --<br/>           Define appropriate quantities for the purpose of descriptive modeling.<br/>           A.SSE.1 --<br/>           Interpret expressions that represent a quantity in terms of its context.<br/>           A.SSE.1a --<br/>           Interpret parts of an expression, such as terms, factors, and coefficients.<br/>           A.SSE.2 --<br/>           Use the structure of an expression to identify ways to rewrite it. For example, see <math>x^4 - y^4</math> as <math>(x^2)^2 - (y^2)^2</math>, thus recognizing it as a difference of squares that can be factored as <math>(x^2 - y^2)(x^2 + y^2)</math>.<br/>           A.SSE.3 --<br/>           Choose and produce an equivalent form of an expression to reveal and explain properties of the quantity represented by the expression.<br/>           A.CED.1 --<br/>           Create equations and inequalities in one variable and use them to solve problems. Include equations arising from linear and quadratic functions, and simple rational and exponential functions.<br/>           A.REI.1 --<br/>           Explain each step in solving a simple equation as following from the equality of numbers asserted at the previous step, starting from the assumption that the original equation has a solution. Construct a viable argument to justify a solution method.<br/>           A.REI.3 --<br/>           Solve linear equations and inequalities in one variable, including equations with coefficients represented by letters.<br/>           A.REI.10 --<br/>           Understand that the graph of an equation in two variables is the set of all its solutions plotted in the coordinate plane, often forming a curve (which could</p> | <p><b>30 days</b></p>           | <p><u>Key Learning:</u> Understand solving equations as a process of reasoning and explain the reasoning. Understanding how graphs, equations, tables and situations are connected is critical to solving linear function problems.</p> <p><u>Concept 1:</u> Symbolic Representations of Linear Situations<br/> <u>Concept 2:</u> Graphing Connects to all Linear Representations<br/> <u>Concept 3:</u> Solving Systems of Linear Relationships and Linear Equations</p> | <p>How does my understanding of different linear representations/models build my ability to solve linear function problems?</p> <p><u>LEQ 1:</u> What mathematical strategies are components of every day decision making and planning?</p> <p>What do I need to understand about symbols in order to write equations that represent linear relationships?</p> <p><u>LEQ2:</u> How can I use graphing as a mathematical tool to understand linear relationships?</p> <p>How can I use my skill at finding a line of best fit to develop the symbolic representation of slope and starting value of this line?</p> <p>What key strategies help me make connections between the graph, context, table, and</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>be a line).<br/> A.REI.11 --<br/> Explain why the x-coordinates of the points where the graphs of the equations <math>y = f(x)</math> and <math>y = g(x)</math> intersect are the solutions of the equation <math>f(x) = g(x)</math>; find the solutions approximately, e.g., using technology to graph the functions, make tables of values, or find successive approximations. Include cases where <math>f(x)</math> and/or <math>g(x)</math> are linear, polynomial, rational, absolute value, exponential, and logarithmic functions.</p> <p>F.IF.2 --<br/> Use function notation, evaluate functions for inputs in their domains, and interpret statements that use function notation in terms of a context.</p> <p>F.IF.4 --<br/> For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.</p> <p>F.IF.5 --<br/> Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function <math>h(n)</math> gives the number of person-hours it takes to assemble <math>n</math> engines in a factory, then the positive integers would be an appropriate domain for the function.</p> <p>F.IF.6 --<br/> Calculate and interpret the average rate of change of a function (presented symbolically or as a table) over a specified interval. Estimate the rate of change from a graph.</p> <p>F.IF.7 --<br/> Graph functions expressed symbolically and show key features of the graph, by hand in simple cases and using technology for more complicated cases.</p> <p>F.BF.1 --<br/> Write a function that describes a relationship between two quantities.</p> |  |  | <p><b>equation for a linear relationship?</b></p> <p><b>LEQ3: What strategies help me find solutions to systems of linear relationships?</b></p> <p><b>How do the rules of equivalent equations and the pan balance model build my strategies for solving linear equations?</b></p> |  |
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| <p>F.LQE.1a --<br/>Prove that linear functions grow by equal differences over equal intervals, and that exponential functions grow by equal factors over equal intervals.</p> <p>F.LQE.1b --<br/>Recognize situations in which one quantity changes at a constant rate per unit interval relative to another.</p> <p>F.LQE.5 --<br/>Interpret the parameters in a linear or exponential function in terms of a context.</p> <p>S.ID.6.a --<br/>Fit a function to the data; use functions fitted to data to solve problems in the context of the data. Use given functions or choose a function suggested by the context. Emphasize linear, quadratic, and exponential models.</p> <p>S.ID.6.c --<br/>Fit a linear function for a scatter plot that suggests a linear association.</p> <p>S.ID.7 --<br/>Interpret the slope (rate of change) and the intercept (constant term) of a linear model in the context of the data.</p> <p>F.IF.7b --<br/>Graph square root, cube root, and piecewise-defined functions, including step functions and absolute value functions.</p> <p>S.ID.6 --<br/>Represent data on two quantitative variables on a scatter plot, and describe how the variables are related.</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
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| <p><b>Unit 4</b><br/><b>Pit and Pendulum</b><br/>N.Q.3 -- Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.<br/>S.IC.1 -- Understand statistics as a process for making inferences about population parameters based on a random sample from that population.<br/>F.IF.4 -- For a function that models a</p> | <b>30</b>                       | <p><u>Key Learning:</u><br/>Data are gathered, displayed, examined, interpreted, and summarized to discover patterns and deviations from patterns.</p> | <p>How can statistical ideas help me understand and account for measurement variation as I collect data?</p> <p><u>LEQ 1:</u> What strategies can I use to set up</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.</p> <p>F.IF.7a -- Graph linear and quadratic functions and show intercepts, maxima, and minima.</p> <p>F.IF.7b -- Graph square root, cube root, and piecewise-defined functions, including step functions and absolute value functions.</p> <p>F.BF.3 -- Identify the effect on the graph of replacing <math>f(x)</math> by <math>f(x) + k</math>, <math>k f(x)</math>, <math>f(kx)</math>, and <math>f(x + k)</math> for specific values of <math>k</math> (both positive and negative); find the value of <math>k</math> given the graphs. Experiment with cases and illustrate an explanation of the effects on the graph using technology. Include recognizing even and odd functions from their graphs and algebraic expressions for them</p> <p>F.LQE.2 -- Construct linear and exponential functions, including arithmetic and geometric sequences, given a graph, a description of a relationship, or two input-output pairs (include reading these from a table).</p> <p>S.ID.1 -- Represent data with plots on the real number line (dot plots, histograms, and box plots).</p> <p>S.ID.3 -- Interpret differences in shape, center, and spread in the context of the data sets, accounting for possible effects of extreme data points (outliers).</p> <p>S.ID.4 -- Use the mean and standard deviation of a data set to fit it to a normal distribution and to estimate population percentages. Recognize that there are data sets for which such a procedure is not appropriate. Use calculators, spreadsheets, and tables to estimate areas under the normal curve.</p> <p>S.MD.4 -- (+) Develop a probability distribution</p> |  | <p><u>Concept 1: Analyze Data through Experiments</u></p> <p><u>Concept 2: Statistical Tools</u></p> <p><u>Concept 3: Function Exploration through Graphing</u></p> | <p>experiments that yield accurate results (minimizing measurement variation)?</p> <p><u>LEQ2: What are the properties of a normal distribution that make it a useful statistical tool for describing measurement data?</u></p> <p>How can I use the mean and standard deviation to describe the variability of measurement data?</p> <p>How can I use my understanding of normal distribution, mean, and standard deviation to effectively retest the variables affecting the period of a pendulum?</p> <p><u>LEQ3: What are the strategies I can use to fit a set of data to a function rule?</u></p> <p>How can I use these function fitting strategies to solve the unit problem?</p> |  |
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| <p>for a random variable defined for a sample space in which probabilities are assigned empirically; find the expected value. For example, find a current data distribution on the number of TV sets per household in the United States, and calculate the expected number of sets per household. How many TV sets would you expect to find in 100 randomly selected households?<br/>MP1 Make sense of problems and persevere in solving them.</p> <p>MP3 Construct viable arguments and critique the reasoning of others.</p> <p>MP4 Model with Mathematics</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>  | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
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| <p><b>Unit 5</b><br/><b>Shadows</b><br/>G.SRT.1 -- Verify experimentally the properties of dilations given by a center and a scale factor.<br/>G.SRT.1.a -- A dilation takes a line not passing through the center of the dilation to a parallel line, and leaves a line passing through the center unchanged.<br/>G.SRT.1.b -- The dilation of a line segment is longer or shorter in the ratio given by the scale factor.<br/>G.SRT.2 -- Given two figures, use the definition of similarity in terms of similarity transformations to decide if they are similar; explain using similarity transformations the meaning of similarity for triangles as the equality of all corresponding pairs of angles and the proportionality of all corresponding pairs of sides.<br/>G.SRT.3 -- Use the properties of similarity transformations to establish the AA criterion for two triangles to be similar.</p> | <p>27</p>                       | <p><u>Key Learning:</u><br/>Understand how formal definitions of similarity can be developed by connecting proportionality and triangle properties.</p> <p>Understand how the meaning of similarity plays a role in defining the trigonometric functions of sine, cosine, and tangent.</p> <p><u>Concept 1:</u><br/>Experimentation with Shadow Length</p> <p><u>Concept 2:</u><br/>Polygon Similarity</p> <p><u>Concept 3:</u></p> | <p>How is defining triangle similarity connected to the definition of Trigonometric functions?</p> <p><u>LEQ 1:</u><br/>What variables affect the length of a shadow?</p> <p><u>LEQ2:</u><br/>What properties of polygons will cause them to have the same shape?</p> <p>What are useful algebraic strategies for solving proportions?</p> <p><u>LEQ3:</u><br/>How is similarity in triangles different from other polygon similarity?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>G.CO.6 -- Use geometric descriptions of rigid motions to transform figures and to predict the effect of a given rigid motion on a given figure; given two figures, use the definition of congruence in terms of rigid motions to decide if they are congruent.</p> <p>G.CO.7 -- Use the definition of congruence in terms of rigid motions to show that two triangles are congruent if and only if corresponding pairs of sides and corresponding pairs of angles are congruent.</p> <p>G.CO.10 -- Prove theorems about triangles. Theorems include: measures of interior angles of a triangle sum to <math>180^\circ</math>; base angles of isosceles triangles are congruent; the segment joining midpoints of two sides of a triangle is parallel to the third side and half the length; the medians of a triangle meet at a point.</p> <p>G.CO.9 -- Prove theorems about lines and angles. Theorems include: vertical angles are congruent; when a transversal crosses parallel lines, alternate interior angles are congruent and corresponding angles are congruent; points on a perpendicular bisector of a line segment are exactly those equidistant from the segment's endpoints.</p> <p>G.SRT.4 -- Prove theorems about triangles. Theorems include: a line parallel to one side of a triangle divides the other two proportionally, and conversely; the Pythagorean Theorem proved using triangle similarity.</p> <p>G.CO.11 -- Prove theorems about parallelograms. Theorems include: opposite sides are congruent, opposite angles are congruent, the diagonals of a parallelogram bisect each other, and conversely, rectangles are parallelograms with congruent diagonals.</p> <p>G.GPE.6 -- Find the point on a directed line segment between two given points that partitions the segment in a given ratio.</p> <p>G.SRT.5 -- Use congruence and similarity criteria for triangles to solve problems and to prove relationships in geometric figures.</p> |  | <p>Triangle Similarity</p> <p><u>Concept 4:</u><br/>Similarity and Trig Ratios</p> | <p>How do angle and line relationship affect triangle similarity?</p> <p><u>LEQ4:</u><br/>How can similarity be used to find indirect measurements?</p> <p>What are the basic ideas of Trigonometry developed from similar triangles?</p> |  |
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| <p>G.CO.8 -- Explain how the criteria for triangle congruence (ASA, SAS, and SSS) follow from the definition of congruence in terms of rigid motions.</p> <p>A.CED.4 -- Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations. For example, rearrange Ohm's law <math>V = IR</math> to highlight resistance <math>R</math>.</p> <p>G.SRT.6 -- Understand that by similarity, side ratios in right triangles are properties of the angles in the triangle, leading to definitions of trigonometric ratios for acute angles.</p> <p>G.SRT.7 -- Explain and use the relationship between the sine and cosine of complementary angles.</p> <p>G.SRT.8 -- Use trigonometric ratios and the Pythagorean Theorem to solve right triangles in applied problems.</p> <p>Deductive Reasoning</p> <p>Abstracting</p> |  |  |  |  |
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Topic: IMP Yr 1: Overland Trail

Days: 30

Subject(s): Math

Grade(s): 9th

Know:

Understand:

Do:

**N.Q.1 – Unranked**

Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.

**N.Q.2 – Unranked**

Define appropriate quantities for the purpose of descriptive modeling.

**A.SSE.1a – Unranked**

Interpret parts of an expression, such as terms, factors, and coefficients.

**A.REI.10 – Unranked**

Understand that the graph of an equation in two variables is the set of all its solutions plotted in the coordinate plane, often forming a curve (which could be a line).

Understand solving equations as a process of reasoning and explain the reasoning.

Understanding how graphs, equations, tables and situations are connected is critical to solving linear function problems.

**N.Q.2 – Unranked**

Define appropriate quantities for the purpose of descriptive modeling.

**A.SSE.1 – Unranked**

Interpret expressions that represent a quantity in terms of its context.

**A.SSE.1a – Unranked**

Interpret parts of an expression, such as terms, factors, and coefficients.

**A.SSE.2 – Unranked**

Use the structure of an expression to identify ways to rewrite it. For example, see  $x^4 - y^4$  as  $(x^2)^2 - (y^2)^2$ , thus recognizing it as a difference of squares that can be factored as  $(x^2 - y^2)(x^2 + y^2)$ .

**A.SSE.3 – Unranked**

Choose and produce an equivalent form of an expression to reveal and explain properties of the quantity represented by the expression.

**A.CED.1 – Unranked**

Create equations and inequalities in one variable and use them to solve problems. Include equations arising from linear and quadratic functions, and simple rational and exponential functions.

**A.REI.1 – Unranked**

Explain each step in solving a simple equation as following from the equality of numbers asserted at the previous step, starting from the assumption that the original equation has a solution. Construct a viable argument to justify a solution method.

**A.REI.3 – Unranked**

Solve linear equations and inequalities in one variable, including equations with coefficients represented by letters.

**A.REI.10 – Unranked**

Understand that the graph of an equation in two variables is the set of all its solutions plotted in the coordinate plane, often forming a curve (which could be a line).

Topic: IMP Yr 1: Overland Trail

Days: 30

Subject(s): Math

Grade(s): 9th

Know:

Understand:

Do:

**A.REI.11 – Unranked**

Explain why the x-coordinates of the points where the graphs of the equations  $y = f(x)$  and  $y = g(x)$  intersect are the solutions of the equation  $f(x) = g(x)$ ; find the solutions approximately, e.g., using technology to graph the functions, make tables of values, or find successive approximations. Include cases where  $f(x)$  and/or  $g(x)$  are linear, polynomial, rational, absolute value, exponential, and logarithmic functions.

**F.IF.2 – Unranked**

Use function notation, evaluate functions for inputs in their domains, and interpret statements that use function notation in terms of a context.

**F.IF.4 – Unranked**

For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.

**F.IF.5 – Unranked**

Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function  $h(n)$  gives the number of person-hours it takes to assemble  $n$  engines in a factory, then the positive integers would be an appropriate domain for the function.

**F.IF.6 – Unranked**

Calculate and interpret the average rate of change of a function (presented symbolically or as a table) over a specified interval. Estimate the rate of change from a graph.

**F.IF.7 – Unranked**

Graph functions expressed symbolically and show key features of the graph, by hand in simple cases and using technology for more complicated cases.

**F.BF.1 – Unranked**

Write a function that describes a relationship between two quantities.

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**F.LQE.1a – Unranked**

Prove that linear functions grow by equal differences over equal intervals, and that exponential functions grow by equal factors over equal intervals.

**F.LQE.1b – Unranked**

Recognize situations in which one quantity changes at a constant rate per unit interval relative to another.

**F.LQE.5 – Unranked**

Interpret the parameters in a linear or exponential function in terms of a context.

**S.ID.6.a – Unranked**

Fit a function to the data; use functions fitted to data to solve problems in the context of the data. Use given functions or choose a function suggested by the context. Emphasize linear, quadratic, and exponential models.

**S.ID.6.c – Unranked**

Fit a linear function for a scatter plot that suggests a linear association.

**S.ID.7 – Unranked**

Interpret the slope (rate of change) and the intercept (constant term) of a linear model in the context of the data.

**F.IF.7b – Unranked**

Graph square root, cube root, and piecewise-defined functions, including step functions and absolute value functions.

**S.ID.6 – Unranked**

Represent data on two quantitative variables on a scatter plot, and describe how the variables are related.

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Which standards are students learning in this unit?

**N.Q.1 – Unranked**

Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.

**N.Q.2 – Unranked**

Define appropriate quantities for the purpose of descriptive modeling.

**A.SSE.1 – Unranked**

Interpret expressions that represent a quantity in terms of its context.

**A.SSE.1a – Unranked**

Interpret parts of an expression, such as terms, factors, and coefficients.

**A.SSE.2 – Unranked**

Use the structure of an expression to identify ways to rewrite it. For example, see  $x^4 - y^4$  as  $(x^2)^2 - (y^2)^2$ , thus recognizing it as a difference of squares that can be factored as  $(x^2 - y^2)(x^2 + y^2)$ .

**A.SSE.3 – Unranked**

Choose and produce an equivalent form of an expression to reveal and explain properties of the quantity represented by the expression.

**A.CED.1 – Unranked**

Create equations and inequalities in one variable and use them to solve problems. Include equations arising from linear and quadratic functions, and simple rational and exponential functions.

**A.REI.1 – Unranked**

Explain each step in solving a simple equation as following from the equality of numbers asserted at the previous step, starting from the assumption that the original equation has a solution. Construct a viable argument to justify a solution method.

**A.REI.3 – Unranked**

Solve linear equations and inequalities in one variable, including equations with coefficients represented by letters.

**A.REI.10 – Unranked**

Understand that the graph of an equation in two variables is the set of all its solutions plotted in the coordinate plane, often forming a curve (which could be a line).

**A.REI.11 – Unranked**

Explain why the x-coordinates of the points where the graphs of the equations  $y = f(x)$  and  $y = g(x)$  intersect are the solutions of the equation  $f(x) = g(x)$ ; find the solutions approximately, e.g., using technology to graph the functions, make tables of values, or find successive approximations. Include cases where  $f(x)$  and/or  $g(x)$  are linear, polynomial, rational, absolute value, exponential, and logarithmic functions.

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**F.IF.2 – Unranked**

Use function notation, evaluate functions for inputs in their domains, and interpret statements that use function notation in terms of a context.

**F.IF.4 – Unranked**

For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.

**F.IF.5 – Unranked**

Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function  $h(n)$  gives the number of person-hours it takes to assemble  $n$  engines in a factory, then the positive integers would be an appropriate domain for the function.

**F.IF.6 – Unranked**

Calculate and interpret the average rate of change of a function (presented symbolically or as a table) over a specified interval. Estimate the rate of change from a graph.

**F.IF.7 – Unranked**

Graph functions expressed symbolically and show key features of the graph, by hand in simple cases and using technology for more complicated cases.

**F.BF.1 – Unranked**

Write a function that describes a relationship between two quantities.

**F.LQE.1a – Unranked**

Prove that linear functions grow by equal differences over equal intervals, and that exponential functions grow by equal factors over equal intervals.

**F.LQE.1b – Unranked**

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**F.LQE.5 – Unranked**

Interpret the parameters in a linear or exponential function in terms of a context.

**S.ID.6.a – Unranked**

Fit a function to the data; use functions fitted to data to solve problems in the context of the data. Use given functions or choose a function suggested by the context. Emphasize linear, quadratic, and exponential models.

**S.ID.6.c – Unranked**

Fit a linear function for a scatter plot that suggests a linear association.

**S.ID.7 – Unranked**

Interpret the slope (rate of change) and the intercept (constant term) of a linear model in the context of the data.

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**F.IF.7b – Unranked**

Graph square root, cube root, and piecewise-defined functions, including step functions and absolute value functions.

**S.ID.6 – Unranked**

Represent data on two quantitative variables on a scatter plot, and describe how the variables are related.

Building on students' work in Patterns, this unit develops the central mathematical idea of functions and their representations. Students will move among the following four "faces" of functions; Situations, Graphs, Tables and Rules.

The focus of this unit is on linear functions. Students will use starting values and rate of change to characterize linear functions, build In-Out tables, draw graphs, and write equations to represent specific contexts. They will use tables, graphs, and symbols to solve linear equations and systems of linear equations. They will fit lines to real data and use graphs and symbols representing these lines to solve problems in the context of the unit.

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Key Learning:

Understand solving equations as a process of reasoning and explain the reasoning.

Understanding how graphs, equations, tables and situations are connected is critical to solving linear function problems.



Unit Essential Question(s):

**How does my understanding of different linear representations/models build my ability to solve linear function problems?**



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| <p><b>Concept:</b><br/><b>Symbolic Representations of Linear Situations</b><br/>N.Q.1, A.CED.1, A.SSE.1</p> <p>Students create examples that fit a set of constraints.</p> <p>Students find numbers that fit several conditions.</p> <p>Students use mean and median to analyze data and make informed planning decisions.</p> <p>Students revisit and strengthen their understanding of the distributive property.</p> <p>Students express algorithms in words and symbols. A.SSE.1</p> <p>Students practice interpreting algebraic expressions in words using summary phrases. A.SSE.1</p> <p>Students learn to develop meaningful algebraic expressions and equations. A.SSE.1, A.CED.1</p> | <p><b>Concept:</b><br/><b>Graphing Connects to all Linear Representations</b><br/>N.Q.1, N.Q.2, A.SSE.1a, A.REI.10, F.IF.2, F.IF.6, F.IF.7, F.LQE.1a, F.LQE.1b, S.ID.6, S.ID.6.a, S.ID.6.c, S.ID.7</p> <p>Students review the coordinate system. N.Q.1</p> <p>Students interpret graphs intuitively and use graphs intuitively to represent situations. N.Q.1 and 2,</p> <p>Students make graphs from tabular information. A.REI.10, S.ID.6c</p> <p>Students quantify graphs with appropriate scales. N.Q.1, F.IF.5, S.ID.6</p> <p>Students use graphs to represent two-variable equations and data sets. A.SSE.1, F.IF.7, S.ID.6,</p> <p>Students use multiple representations-graphs, tables, and algebraic relationships-to describe situations. F.IF.4, F.IF.2, S.ID.6</p> <p>Students find and interpret lines of best fit intuitively. A.REI.10, S.ID.6a and 6c</p> <p>Students explore the role of constant rate in linear situations. F.IF.6, F.LE.1a, F.LE.1b, S.ID.7</p> <p>Students use rates and starting values, or other data points, to create equations for straight lines. F.LE.5, A.SSE.1a, F.IF.6, F.IF.7, S.ID.7</p> <p>Students explore the concept of slope in linear representations. F.LE.1b, A.SSE.1a, F.IF.6, F.IF.7, S.ID.7</p> | <p><b>Concept:</b><br/><b>Solving Systems of Linear Relationships and Linear Equations</b><br/>A.SSE.1, A.SSE.1a, A.SSE.2, A.SSE.3, A.CED.1, A.REI.1, A.REI.3, A.REI.11, F.IF.2, F.IF.4, F.IF.5, F.LQE.5</p> <p>Students use the point of intersection of two graphs to find values that satisfy two conditions. F.IF.4, A.SSE.3, A.REI.11,</p> <p>Students solve linear equations for one variable in terms of another variable. A.SSE.2, A.REI.1, A.REI.3,</p> <p>Students solve problems involving two linear conditions. A.SSE.2, A.SSE.3, A.REI.11</p> <p>Students solve linear equations in one variable. A.REI.1</p> <p>Students use the zoom and trace features to get information from a graphing calculator. F.IF.4, F.IF.5</p> <p>Students make and interpret graphs on a graphing calculator. F.IF.4, A.SSE.1 and 1a, A.CED.1, F.IF.2, F.IF.5, F.LE.5</p> |
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| <p><b>Lesson Essential Question(s):</b><br/>What mathematical strategies are components of every day decision making and planning? (A)</p> <p>What do I need to understand about symbols in order to write equations that represent linear relationships? (A)</p> | <p><b>Lesson Essential Question(s):</b><br/>How can I use graphing as a mathematical tool to understand linear relationships? (A)</p> <p>How can I use my skill at finding a line of best fit to develop the symbolic representation of slope and starting value of this line? (A)</p> <p>What key strategies help me make connections between the graph, context, table, and equation for a linear relationship? (A)</p> | <p><b>Lesson Essential Question(s):</b><br/>What strategies help me find solutions to systems of linear relationships? (A)</p> <p>How do the rules of equivalent equations and the pan balance model build my strategies for solving linear equations? (A)</p> |
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| <p><b>Vocabulary:</b><br/>Constraint, Algebraic Expression, Equation, Expected Value, Coefficient, Summary Phrases, Algebraic Substitution</p> | <p><b>Vocabulary:</b><br/>Axis, Quadrant, Ordered Pairs, Independent Variable, Dependent Variable, Line of Best Fit, Linear Function, Rate of Change, Starting Point, Discrete Graph, Continuous Graph</p> | <p><b>Vocabulary:</b><br/>Equivalent Equations, X-intercept</p> |
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| <p><b>Additional Information:</b></p> |
| <p><b>Attached Document(s):</b></p>   |



Vocab Report for Topic: IMP Yr 1: Overland Trail

Days: 30

Subject(s): Math

Grade(s): 9th

**Concept: Symbolic Representations of Linear Situations**

- Constraint - A condition that needs to be met in order to determine a solution for a problem situation.
- Algebraic Expression - Symbols used to describe a real world context.
- Equation - An algebraic expression(s) that are set equal to a constant value or another expression(s) to represent two equal quantities.
- Expected Value - Essentially an average, it is a numerical prediction of the likelihood of an event occurring.
- Coefficient - The numerical value in an expression.
- Summary Phrases - A verbal description that can be symbolically written as an algebraic expression.
- Algebraic Substitution - Replacing an algebraic expression with an equivalent expression.

**Concept: Graphing Connects to all Linear Representations**

- Axis - The line(s) that define the vertical and/or horizontal direction on a coordinate grid.
- Quadrant - The vertical and horizontal axes cut the coordinate plane into four sections, called quadrants.
- Ordered Pairs - Pairs of numbers that define the location of a point by first listing the horizontal distance from (0,0) and then the vertical distance from (0,0). Since the horizontal distance models the x-axis direction and the vertical distance models the y-axis direction we call them (x,y) coordinates of the point.
- Independent Variable - The x or x-axis direction for the point (x,y).
- Dependent Variable - The y or y-axis direction for the point (x,y).
- Line of Best Fit - A straight line that represents all or most of the data.
- Linear Function - A relationship between two variables modeled graphically by a straight line.
- Rate of Change - A term for slope of a line. In the equation  $y=ax + b$ , a is the symbolic representation of the rate of change.
- Starting Point - Also called the y-intercept. In the equation  $y=ax + b$ , b represents the starting point or y-intercept.
- Discrete Graph - Dependent on the context of the problem, a graph that represents individual data points vs. all the possible value between data points.
- Continuous Graph - Dependent on the context of the problem, a graph that represents all the values between data points vs. only specific data points.

**Concept: Solving Systems of Linear Relationships and Linear Equations**

- Equivalent Equations - Symbolic rules that are written differently but represent the same numerical value.
- X-intercept - The point on a graph that has a y- value of zero (X,0). This point will also be on the x-axis in a coordinate grid.

# Curriculum Framework

School POCS Content Math Grade or Course 11<sup>th</sup> Grade IMP3

| <u>Delaware Standards Alignment</u>   | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big<br/>Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment<br/>(Quizzes,<br/>Tests, Lab<br/>Investigations)</u>                         |
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| <p><b>Unit 3</b><br/><b>Orchard Hideout.</b><br/><b>G.CO.1</b> - Know precise definitions for angle, circle, perpendicular line, parallel line, and line segment, based on the undefined notions of point, line, distance along a line, and distance around a circular arc.</p> <p>Know that all circles are similar.<br/>Know strategies for geometric constructions.<br/>Know the equation of a circle.<br/>Know that the distance formula is an application of the Pythagorean Theorem.</p> <p><b>A.REI.4a</b> -Use the method of completing the square to transform any quadratic equation in x into an equation of the form <math>(x - p)^2 = q</math> that has the same solutions. Derive the quadratic formula from this form.</p> <p><b>G.CO.9</b> -Prove theorems about lines and angles. Theorems include: vertical angles are congruent; when a transversal crosses parallel lines, alternate interior angles are congruent and corresponding angles are congruent; points on a perpendicular bisector of a line segment are exactly those equidistant from the segment's endpoints.</p> <p><b>G.CO.12</b> -Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.). Copying a segment; copying an angle; bisecting a segment; bisecting an angle; constructing perpendicular lines, including the perpendicular bisector of a line segment; and constructing a line parallel to a given line through a point not on the line.</p> <p><b>G.C.1</b> -Prove that all circles are similar.</p> <p><b>G.C.2</b> -Identify and describe relationships among inscribed</p> | <p><b>26</b></p>                        | <p><u>Key Learning:</u><br/>Geometric shapes can be described by equations, making algebraic manipulation into a tool for geometric understanding, modeling, and proof.</p> <p><u>Concept1:</u><br/>Pythagorean Theorem and Distance</p> <p><u>Concept2:</u><br/>Equidistant Points and Lines.</p> <p><u>Concept3:</u><br/>All About Circles</p> | <p>How are the algebraic formulas for distance, midpoint, and circles connected to the geometric ideas of measurement (linear and two dimensional)?</p> <p><u>LEQ1:</u><br/>How can I use the Pythagorean Theorem to find distances in the Orchard?</p> <p><u>LEQ2:</u><br/>How can I use the Pythagorean Theorem to develop the midpoint and distance formula?</p> <p><u>LEQ 3:</u><br/>How can I use the distance and midpoint formulas to justify and prove geometric ideas based on equal distance?</p> <p><u>LEQ 4:</u><br/>How can I use the proportionality constant between perimeter and area of polygons to develop the idea of pi?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>angles, radii, and chords. Include the relationship between central, inscribed, and circumscribed angles; inscribed angles on a diameter are right angles; the radius of a circle is perpendicular to the tangent where the radius intersects the circle.</p> <p><b>G.C.3</b>-Construct the inscribed and circumscribed circles of a triangle, and prove properties of angles for a quadrilateral inscribed in a circle.</p> <p><b>G.GPE.1</b> -Derive the equation of a circle of given center and radius using the Pythagorean Theorem; complete the square to find the center and radius of a circle given by an equation.</p> <p><b>G.GPE.2</b> -Derive the equation of a parabola given a focus and directrix.</p> <p><b>G.GPE.3</b> -(+) Derive the equations of ellipses and hyperbolas given the foci, using the fact that the sum or difference of distances from the foci is constant.</p> <p><b>G.GPE.4</b> -Use coordinates to prove simple geometric theorems algebraically. For example, prove or disprove that a figure defined by four given points in the coordinate plane is a rectangle; prove or disprove that the point (1,3) lies on the circle centered at the origin and containing the point (0, 2).</p> <p><b>G.GPE.7</b>-Use coordinates to compute perimeters of polygons and areas of triangles and rectangles, e.g., using the distance formula.</p> <p><b>G.GMD.1</b> -Give an informal argument for the formulas for the circumference of a circle, area of a circle, volume of a cylinder, pyramid, and cone. Use dissection arguments, Cavalieri's principle, and informal limit arguments.</p> <p><b>G.GMD.3</b> -Use volume formulas for cylinders, pyramids, cones, and spheres to solve problems.</p> <p><b>G.MG.1</b> -Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).</p> <p><b>G.SRT.1</b> -Verify experimentally the properties of dilations given by a center and a scale factor.</p> <p><b>MP3</b>-Construct viable arguments and critique the reasoning of others</p> <p><b>MP7</b>-Look for and make use of structure.</p> <p><b>MP8</b>-Look for and express regularity in repeated reasoning</p> |  |  | <p>How can finding the distance from a point to a line help me determine how long it will take the trees in the orchard to grow to a specific radius?</p> <p>How can I find which line of sight in the orchard will be the last to be blocked?</p> |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big<br/>Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment<br/>(Quizzes,<br/>Tests, Lab<br/>Investigations)</u>                         |
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| <p><b>Unit 2 IMP3<br/>Meadows and Malls</b></p> <p><b>N.VM.6</b> -Know how to use matrices and technology to represent and manipulate data, e.g., to represent payoffs or incidence relationships in a network. (How to enter data and use calculator keys to complete matrix operations)</p> <p>Know how to use algebraic methods to solve systems of linear equations in two variables (substitution, graphing, guess-and-check, and the elimination method.)</p> <p>Know the difference between the concepts of inconsistent, dependent, and independent systems of equations.</p> <p>Know how to graph linear equations in three variables, recognizing that these graphs are planes in 3D-Space.</p> <p><b>N.VM.6</b> -Use matrices to represent and manipulate data, e.g., to represent payoffs or incidence relationships in a network.</p> <p><b>N.VM.7</b> -Multiply matrices by scalars to produce new matrices, e.g., as when all of the payoffs in a game are doubled.</p> <p><b>N.VM.8</b> -Add, subtract, and multiply matrices of appropriate dimensions.</p> <p><b>N.VM.9</b> -Understand that, unlike multiplication of numbers, matrix multiplication for square matrices is not a commutative operation, but still satisfies the associative and distributive properties.</p> <p><b>N.VM.10</b> -Understand that the zero and identity matrices play a role in matrix addition and multiplication similar to the role of 0 and 1 in the real numbers. The determinant of a square matrix is nonzero if and only if the matrix has a multiplicative inverse.</p> <p><b>A.CED.3</b> -Represent constraints by equations or inequalities, and by systems of equations and/or inequalities, and interpret solutions as viable or nonviable options in a modeling context. For example,</p> | <p><b>40</b></p>                        | <p><u>Key Learnings:</u></p> <p>Matrix Algebra and technology make solving complex problems with multiple variables possible.</p> <p>Three variables can be used to model three-dimensional space on a coordinate plane.</p> <p><u>Concept1:</u></p> <p>Strategies for Linear Programming</p> <p><u>Concept2:</u></p> <p>Generalizing Linear Programming Strategies to 3D.</p> <p><u>Concept3:</u></p> <p>Linear Programming and the</p> | <p>How can I use Matrix Algebra to solve complex problems with multiple variables?</p> <p><u>LEQ1:</u></p> <p>How can I solve a two-variable linear programming problem without graphing?</p> <p><u>LEQ2:</u></p> <p>What strategies help me graph lines in a three-dimensional coordinate system?</p> <p>Compare solving a two-variable linear programming problem to solving a three-variable linear programming problem.</p> <p><u>LEQ 3:</u></p> <p>What strategies help me solve linear programming problems with three-variables?</p> <p>What strategies help me solve linear programming problems with any number of variables?</p> <p><u>LEQ 4:</u></p> <p>How can I use matrices and matrix operations to solve linear programming problems?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>represent inequalities describing nutritional and cost constraints on combinations of different foods.</p> <p><b>A.REI.6</b> -Solve systems of linear equations exactly and approximately (e.g., with graphs), focusing on pairs of linear equations in two variables.</p> <p><b>A.REI.8</b> -Represent a system of linear equations as a single matrix equation in a vector variable.</p> <p><b>A.REI.9</b> -Find the inverse of a matrix if it exists and use it to solve systems of linear equations (using technology for matrices of dimension <math>3 \times 3</math> or greater).</p> <p><b>A.REI.11</b> -Explain why the x-coordinates of the points where the graphs of the equations <math>y = f(x)</math> and <math>y = g(x)</math> intersect are the solutions of the equation <math>f(x) = g(x)</math>; find the solutions approximately, e.g., using technology to graph the functions, make tables of values, or find successive approximations. Include cases where <math>f(x)</math> and/or <math>g(x)</math> are linear, polynomial, rational, absolute value, exponential, and logarithmic functions.</p> <p><b>A.REI.12</b> -Graph the solutions to a linear inequality in two variables as a half-plane (excluding the boundary in the case of a strict inequality), and graph the solution set to a system of linear inequalities in two variables as the intersection of the corresponding half-planes.</p> <p><b>G.MG.3</b> -Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</p> <p><b>MP1</b> –Make sense of problems and persevere in solving them.</p> <p><b>MP4</b> –Model with Mathematics.</p> <p><b>MP5</b> –Use appropriate tools strategically.</p> |  | <p>Elimination Method.</p> <p><u>Concept4:</u></p> <p>Matrix Methods and Linear Programming</p> | <p>What are the concepts and strategies I have learned in this unit that will help me solve the unit problem titled Meadows or Malls?</p> |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big<br/>Ideas</u>   | <u>Essential Questions</u>   | <u>Assessment<br/>(Quizzes,<br/>Tests, Lab<br/>Investigations)</u>                         |
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| <p><b>Unit 3 IMP3</b><br/><b>Small World Isn't It?</b></p> <p><b>G.MG.2</b> -Apply concepts of density based on area and volume in modeling situations (e.g., persons per square mile, BTUs per cubic foot).</p> <p><b>A.SSE.3c</b> -Use the properties of exponents to transform expressions for exponential functions. For example the expression <math>1.15t</math> can be rewritten as <math>(1.151/12)12t \approx 1.01212t</math> to reveal the approximate equivalent monthly interest rate if the annual rate is 15%.</p> <p><b>A.SSE.4</b> -Derive the formula for the sum of a finite geometric series (when the common ratio is not 1), and use the formula to solve problems. For example, calculate mortgage payments</p> <p><b>F.IF.5</b> -Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function <math>h(n)</math> gives the number of person-hours it takes to assemble <math>n</math> engines in a factory, then the positive integers would be an appropriate domain for the function.</p> <p><b>F.IF.8b</b> -Use the properties of exponents to interpret expressions for exponential functions. For example, identify percent rate of change in functions such as <math>y = (1.02)t</math>, <math>y = (0.97)t</math>, <math>y = (1.01)12t</math>, <math>y = (1.2)t/10</math>, and classify them as representing exponential growth or decay.</p> <p><b>F.BF.2</b> -Write arithmetic and geometric sequences both recursively and with an explicit formula, use them to model situations, and translate between the two forms.</p> <p><b>F.LQE.1c</b> –Recognize situations in which a quantity grows or decays by a constant percent rate per unit interval relative to another.</p> <p><b>F.LQE.2</b> -Construct linear and exponential functions, including arithmetic and geometric sequences, given a graph, a description of a relationship, or two input-output pairs (include reading these from a table).</p> | <p><b>34</b></p>                        | <p><u>Key Learning:</u></p> <p>Mathematical descriptions of growth help to define data and make predictions, resulting in successful real-world problem solutions.</p> <p><u>Concept1:</u></p> <p>Average Growth</p> <p><u>Concept2:</u></p> <p>Constant Growth</p> <p><u>Concept3:</u></p> <p>Instantaneous Velocity</p> <p><u>Concept4:</u></p> <p>Exponential Growth</p> | <p>Why is being able to mathematically describe the growth rate of a function critical to modeling and solving real-world problems?</p> <p><u>LEQ1:</u></p> <p>How can I use my understanding of an average growth rate to develop the idea of slope?</p> <p><u>LEQ2:</u></p> <p>How can I prove that a straight line has a constant slope?</p> <p><u>LEQ 3:</u></p> <p>How is the idea of slope expanded to nonlinear functions using the concept of instantaneous rate of change?</p> <p><u>LEQ 4:</u></p> <p>Why is an exponential function the logical choice for modeling population growth?</p> <p>How does my understanding of the number “e” make comparison between exponential functions easier?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p><b>F.LQE.4</b> -For exponential models, express as a logarithm the solution to <math>abct = d</math> where a, c, and d are numbers and the base b is 2, 10, or e; evaluate the logarithm using technology.</p> <p><b>G.MG.2</b> -Apply concepts of density based on area and volume in modeling situations (e.g., persons per square mile, BTUs per cubic foot).</p> <p><b>S.ID.6.a</b> -Fit a function to the data; use functions fitted to data to solve problems in the context of the data. Use given functions or choose a function suggested by the context. Emphasize linear, quadratic, and exponential models.</p> |  |  |  |  |
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| <u>Delaware Standards Alignment</u>   | <u>Timeline (range in days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment (Quizzes, Tests, Lab Investigations)</u>                                     |
|---|---------------------------------|--|--|--|
| <p><b>Unit 5 IMP3 High Dive</b></p> <p><b>G.SRT.6</b> -Understand that by similarity, side ratios in right triangles are properties of the angles in the triangle, leading to definitions of trigonometric ratios for acute angles.</p> <p>How to graph the trigonometric functions and variations on those functions.</p> <p>Inverse trigonometric functions and principal values.</p> <p>The Pythagorean identity- Sine squared Theta plus Cosine squared Theta equals one.</p> <p>How to define polar coordinates. How to find rectangular coordinates from polar coordinates and vice versa.</p> <p><b>A.SSE.1b</b> -Interpret complicated expressions by viewing one or more of their parts as a single entity. For example, interpret <math>P(1+r)^n</math> as the product of <math>P</math> and a factor not depending on <math>P</math>.</p> <p><b>F.IF.4</b> -For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.</p> <p><b>F.IF.7e</b> --Graph exponential and logarithmic functions, showing intercepts and end behavior, and trigonometric functions, showing period, midline, and amplitude.</p> <p><b>F.TF.2</b> --Explain how the unit circle in the coordinate plane enables the extension of trigonometric functions to all real numbers, interpreted as radian measures of angles traversed counterclockwise around the unit circle.</p> | <p><b>23</b></p>                | <p><u>Key Learning:</u></p> <p>Applications of the Sine and Cosine Functions are useful tools to study the Physics of falling objects.</p> <p>The ability to work with trigonometric functions (including polar coordinates and identities) enhances our ability to solve complex real world problems.</p> <p><u>Concept1:</u></p> <p>The Sine Function</p> <p><u>Concept2:</u></p> <p>Constant Acceleration</p> | <p>How can I use Trigonometric Functions to model and solve Real World Physics problems?</p> <p><u>LEQ1:</u></p> <p>How can I use the sine function to define circular motion and the height of an object on the circle?</p> <p>What role do the period, amplitude, and position of center play when graphing circular motion in terms of height and time?</p> <p><u>LEQ2:</u></p> <p>How can I integrate my formula for the time it takes a body to fall with the one I developed earlier for the height of the platform?</p> <p><u>LEQ 3:</u></p> <p>How can I use the cosine function to understand and define the horizontal motion of the platform and the cart?</p> <p>How can I use the graphing calculator to help me find a solution to the equation for the unit problem?</p> <p><u>LEQ 4:</u></p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |



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| <p><b>F.TF.5</b> --Choose trigonometric functions to model periodic phenomena with specified amplitude, frequency, and midline.</p> <p><b>F.TF.7</b> --Use inverse functions to solve trigonometric equations that arise in modeling contexts; evaluate the solutions using technology, and interpret them in terms of the context.</p> <p><b>F.TF.8</b> --Prove the Pythagorean identity <math>\sin^2(\theta) + \cos^2(\theta) = 1</math> and use it to calculate trigonometric ratios.</p> <p><b>F.IF.7a</b> --Graph linear and quadratic functions and show intercepts, maxima, and minima</p> |  | <p><u>Concept3:</u></p> <p>The Cosine Function</p> <p><u>Concept4:</u></p> <p>Polar Coordinate/<br/>Trigonometric Identities</p> | <p>How is what I have learned about circular motion connected to the study of additional trigonometric topics such as polar coordinates, identities, and the tangent function?</p> |  |
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# Curriculum Framework

## School POCS Content Math Grade or Course 12<sup>th</sup> Grade Statistical Exploration

| <u>Delaware Standards Alignment</u>   | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big<br/>Ideas</u>  | <u>Essential Questions</u>  | <u>Assessment<br/>(Quizzes,<br/>Tests, Lab<br/>Investigations)</u>                          |
|---|---|--|---|---|
| <p><b>Unit 4 from IMP 1<br/>Pit and Pendulum</b></p> <p>N.Q.3 - Choose a level of accuracy appropriate to limitations on measurement when reporting quantities.</p> <p>S.IC.1 -Understand statistics as a process for making inferences about population parameters based on a random sample from that population.</p> <p>F.IF.4 - For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.</p> <p>F.IF.7a - Graph linear and quadratic functions and show intercepts, maxima, and minima.</p> <p>F.IF.7b -Graph square root, cube root, and piecewise-defined functions, including step functions and absolute value functions.</p> <p>F.BF.3 -Identify the effect on the graph of replacing <math>f(x)</math> by <math>f(x) + k</math>, <math>k f(x)</math>, <math>f(kx)</math>, and <math>f(x + k)</math> for specific values of <math>k</math> (both positive and negative); find the value of <math>k</math> given the graphs. Experiment with cases and illustrate an explanation of the effects on the graph using technology. Include recognizing even and odd functions from their graphs and algebraic expressions for them</p> <p>F.LQE.2 -Construct linear and exponential functions, including arithmetic and geometric sequences, given a graph, a description of a relationship, or two input-output pairs (include reading these from a table).</p> <p>S.ID.1 - Represent data with plots on the real number line (dot plots, histograms, and box plots).</p> | <p><b>30</b></p>                        | <p><u>Key Learning:</u><br/>Data are gathered, displayed, examined, interpreted, and summarized to discover patterns and deviations from patterns.</p> <p><u>Concept 1:</u><br/>Analyze Data through Experiments</p> <p><u>Concept 2:</u><br/>Statistical Tools</p> <p><u>Concept 3:</u><br/>Function Exploration through Graphing</p> | <p>How can statistical ideas help me understand and account for measurement variation as I collect data?</p> <p><u>LEQ 1:</u> What strategies can I use to set up experiments that yield accurate results (minimizing measurement variation)?</p> <p><u>LEQ2:</u> What are the properties of a normal distribution that make it a useful statistical tool for describing measurement data?</p> <p>How can I use the mean and standard deviation to describe the variability of measurement data?</p> <p>How can I use my understanding of normal distribution, mean, and standard deviation to effectively retest the variables affecting the period of a pendulum?</p> <p><u>LEQ3:</u> What are the strategies I can use to fit a set of data to a function rule?</p> <p>How can I use these function fitting strategies to solve the unit</p> | <p>Selected Assignments</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

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| <p>S.ID.3 - Interpret differences in shape, center, and spread in the context of the data sets, accounting for possible effects of extreme data points (outliers).</p> <p>S.ID.4 - Use the mean and standard deviation of a data set to fit it to a normal distribution and to estimate population percentages. Recognize that there are data sets for which such a procedure is not appropriate. Use calculators, spreadsheets, and tables to estimate areas under the normal curve.</p> <p>S.MD.4 - (+) Develop a probability distribution for a random variable defined for a sample space in which probabilities are assigned empirically; find the expected value. For example, find a current data distribution on the number of TV sets per household in the United States, and calculate the expected number of sets per household. How many TV sets would you expect to find in 100 randomly selected households?</p> <p>MP1 Make sense of problems and persevere in solving them.</p> <p>MP3 Construct viable arguments and critique the reasoning of others.</p> <p>MP4 Model with Mathematics</p> |  |  | <p>problem?</p> |  |
|---|--|--|-----------------|--|

| <u>Delaware Standards Alignment</u>   | <u>Timeline<br/>(range<br/>in days)</u> | <u>Concepts/Big<br/>Ideas</u>   | <u>Essential Questions</u>  | <u>Assessment<br/>(Quizzes,<br/>Tests, Lab<br/>Investigations)</u>                         |
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| <p><b>Unit 3 from IMP2</b><br/> <b>Is There Really a Difference?</b><br/> S.CP.4 -Construct and interpret two-way frequency tables of data when two categories are associated with each object being classified. Use the two-way table as a sample space to decide if events are independent and to approximate conditional probabilities. For example, collect data from a random sample of students in your school on their favorite subject among math, science, and English. Estimate the probability that a randomly selected student from your school will favor science given that the student is in tenth grade. Do the same for other subjects and compare the results.<br/> S.IC.4 - Use data from a sample survey to estimate a population mean or proportion; develop a margin of error through the use of simulation models for random sampling.<br/> S.IC.1 -Understand statistics as a process for making inferences about population parameters based on a random sample from that population.<br/> S.CP.5 - Recognize and explain the concepts of conditional probability and independence in everyday language and everyday situations. For example, compare the chance of having lung cancer if you are a smoker with the chance of being a smoker if you have lung cancer.<br/> S.IC.5 -Use data from a randomized experiment to compare two treatments; use simulations to decide if differences between parameters are significant.<br/> S.IC.2 -Understand statistics as a process for making inferences about population parameters based on a random sample from that population.<br/> S.ID.9 -Distinguish between correlation and causation.<br/> S.ID.5 -Summarize categorical data for two categories in two-way frequency tables. Interpret relative frequencies in the context of the data (including joint, marginal, and conditional relative frequencies). Recognize possible associations and trends in the data.<br/> S.MD.4 -(+) Develop a probability distribution for a random variable defined for a sample space in which probabilities are assigned empirically; find the expected value. For example,</p> | <p><b>30</b></p>                        | <p><u>Key Learning:</u><br/> Collecting data from a random sample of a population makes it possible to draw valid conclusions about the whole population, taking variability into account.</p> <p><u>Concept1:</u><br/> Experiences with Data</p> <p><u>Concept2:</u><br/> Population Samples: Variation</p> <p><u>Concept3:</u><br/> Chi-square Tool</p> <p><u>Concept4:</u><br/> Stages of a Data Investigation:<br/> A Summary</p> | <p>How can I use statistical techniques to determine the likelihood that an apparent difference is (or is not) a normal fluctuation in sampling?</p> <p><u>LEQ1:</u><br/> What statistical tools can help me identify and analyze patterns in data?</p> <p><u>LEQ2:</u><br/> How can I test the reliability of a random sample to accurately model the population?</p> <p><u>LEQ 3:</u><br/> What statistical measures and formulas help me define the variability of a data sample?</p> <p>How can I compute and apply the chi-square statistic to a data sample?</p> <p>How does computing and applying the chi-square statistic change when I am comparing two data samples from the same population?</p> <p><u>LEQ 4:</u><br/> How do good sampling and statistical techniques help me answer my research project question?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

find a current data distribution on the number of TV sets per household in the United States, and calculate the expected number of sets per household. How many TV sets would you expect to find in 100 randomly selected households?  
S.IC.6 -Evaluate reports based on data.

MP3 Construct viable arguments and critique the reasoning of others.

MP4 Model with mathematics

MP5 Use appropriate tools strategically.

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| <u>Delaware Standards Alignment</u>  | <u>Timeline<br/>(range in<br/>days)</u> | <u>Concepts/Big Ideas</u>  | <u>Essential Questions</u>   | <u>Assessment<br/>(Quizzes,<br/>Tests, Lab<br/>Investigations)</u>                         |
|--|---|--|--|--|
| <p><b>Unit 4 from IMP3<br/>Pennant Fever</b></p> <p><b>A.APR.5</b> -- Know and apply the Binomial Theorem for the expansion of <math>(x + y)^n</math> in powers of <math>x</math> and <math>y</math> for a positive integer <math>n</math>, where <math>x</math> and <math>y</math> are any numbers, with coefficients determined for example by Pascal's Triangle</p> <p><b>S.CP.9</b> -- (+) Use permutations and combinations to compute probabilities of compound events and solve problems</p> <p><b>S.MD.2</b> -- (+) Calculate the expected value of a random variable; interpret it as the mean of the probability distribution.</p> <p><b>S.MD.5</b> -- (+) Weigh the possible outcomes of a decision by assigning probabilities to payoff values and finding expected values.</p> <p><b>S.MD.7</b> -- (+) Analyze decisions and strategies using probability concepts (e.g., product testing, medical testing, pulling a hockey goalie at the end of a game).</p> <p><b>S.MD.6</b> -- (+) Use probabilities to make fair decisions (e.g., drawing by lots, using a random number generator).</p> <p>MP3 Construct viable arguments and critique the reasoning of others.</p> <p>MP4 Model with mathematics</p> <p>MP5 Use appropriate tools strategically.</p> | <p><b>33</b></p>                        | <p><u>Key Learning:</u><br/>Understanding combinatorial coefficients, and the binomial theorem builds the foundation for a deeper understanding of probability.</p> <p><u>Concept1:</u><br/>Probability and Statistics</p> <p><u>Concept2:</u><br/>Counting principles</p> <p><u>Concept3:</u><br/>Pascal's Triangles and Combinatorial Coefficients</p> | <p><u>LEQ1:</u><br/>How can I develop a mathematical model for a complex probability situation?</p> <p>What is the advantage of using a simulation?</p> <p><u>LEQ2:</u><br/>Explain how counting techniques can be generalized into useful formulas.</p> <p><u>LEQ 3:</u><br/>How can I use my knowledge of Pascal's triangle to help me understand counting techniques?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

| <b><u>Delaware Standards Alignment</u></b>   | <b><u>Timeline (range in days)</u></b> | <b><u>Concepts/Big Ideas</u></b>  | <b><u>Essential Questions</u></b>  | <b><u>Assessment (Quizzes, Tests, Lab Investigations)</u></b>                              |
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| <p><b>Unit 3 from IMP4</b><br/> <b>Pollsters Dilemma</b><br/> S.IC.1 -Understand statistics as a process for making inferences about population parameters based on a random sample from that population.<br/> S.ID.1 - Represent data with plots on the real number line (dot plots, histograms, and box plots).<br/> S.ID.3 - Interpret differences in shape, center, and spread in the context of the data sets, accounting for possible effects of extreme data points (outliers).</p> <p>S.ID.4 - Use the mean and standard deviation of a data set to fit it to a normal distribution and to estimate population percentages. Recognize that there are data sets for which such a procedure is not appropriate. Use calculators, spreadsheets, and tables to estimate areas under the normal curve.</p> <p>S.IC.1 -Understand statistics as a process for making inferences about population parameters based on a random sample from that population.<br/> S.IC.2 -Understand statistics as a process for making inferences about population parameters based on a random sample from that population.</p> <p>S.IC.4 - Use data from a sample survey to estimate a population mean or proportion; develop a margin of error through the use of simulation models for random sampling.</p> <p>MP3 Construct viable arguments and critique the reasoning of others.</p> <p>MP4 Model with mathematics</p> <p>MP5 Use appropriate tools strategically.</p> | <b>26</b>                              | <p><u>Key Learning:</u><br/> Understanding how sample size is related to confidence in polling results develops a conceptual understanding of statistical analysis.</p> <p><u>Concept1:</u><br/> Sampling Concepts</p> <p><u>Concept2:</u><br/> The Central Limit Theorem and the Normal Distribution</p> <p><u>Concept3:</u><br/> Mean and Standard Deviation</p> <p><u>Concept4:</u><br/> Confidence Levels and Margin of Error</p> | <p><u>LEQ1:</u><br/> How do I know when a poll is a “good poll”?</p> <p>How can I use statistical tools to “sample with replacement”?</p> <p><u>LEQ2:</u><br/> How does understanding a normal distribution help me analyze a polling sample?</p> <p><u>LEQ 3:</u><br/> How can I use mean and standard deviation when I am analyzing the quality of a polling sample?</p> <p><u>LEQ 4:</u><br/> What techniques can I use to estimate the size of a poll based on the reported “margin of error”?</p> | <p>Selected Activities</p> <p>Concept/Lesson Quizzes</p> <p>Portfolio</p> <p>Unit Exam</p> |

# Curriculum Framework for Spanish I

School: Positive Outcomes Charter School

Curricular Tool: N/A

Course: Level H1/Novice Low-Novice Mid

| Standards Alignment   | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets   | Assessments   |
|---|---|--|---|
| <b>Unit One: Mucho gusto</b><br><b>Timeline : 3 weeks</b>   |   |  |   |
| <p><b>1.1 Interpersonal Communication</b>-Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes.</p> <p><b>1.3 Presentational Communication</b>- Students write or tell about products or practice of their own culture or the target language cultures. They use language supported by visual cues such as posters, pictures, props, etc</p> <p><b>2.1 Cultural Practices and Perspectives</b>-Students observe, identify and discuss simple patterns of behavior or interaction in various settings such as school, family and the community in the target language cultures.</p> | <p><b>Concepts:</b><br/>Greetings<br/>Introductions<br/>Alphabet<br/>Numbers 0-30<br/>Spanish-speaking countries &amp; capitals<br/>Days of the week<br/>Weather<br/>Classroom expressions.</p> <p><b>Big Ideas:</b><br/>Across the globe, people have different concepts of greetings and salutations.</p> | <p><b>Essential Questions:</b><br/>How do students introduce themselves?<br/><br/>How do people from other cultures introduce themselves?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Tell about a product or practice of their own culture and compare it to a similar product or practice of the targets culture.</li> <li>Appropriately greet one another</li> <li>Introduce themselves to each other and guests who visit the classroom.</li> </ul> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessments</b><br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment</p> |
| <b>Unit Two: Tiempo con amigos</b><br><b>Timeline: 6 weeks</b>  |   |  |   |
| <p><b>1.1 Interpersonal Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes.</p> <p><b>1.3 Presentational Communication</b>- Students write or tell about products or practice of their own</p>  | <p><b>Concepts:</b><br/>Pasttimes<br/>Likes/dislikes (<i>gustar + infinitive</i>)<br/>Interrogative words<br/>Formal vs. informal you<br/>Personal pronouns and <i>ser</i><br/>Noun/adjective agreement and placement</p>   | <p><b>Essential Questions:</b><br/>What do students like to do and how does that compare with students from around the globe?</p> <p><b>Learning Targets:</b><br/>Identify pasttimes</p>   | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessments</b><br/>Vocabulary quizzes</p>   |



| Standards Alignment  | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets   | Assessments  |
|--|--|--|--|
| <p>culture or the target language cultures. They use language supported by visual cues such as posters, pictures, props, etc</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students observe, identify and discuss simple patterns of behavior or interaction in various settings such as school, family and the community in the target language cultures.</p> <p><b>3.1 Connections to Other Disciplines</b>-Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information</p> <p><b>3.2 Access to Information</b> -Students use sources intended for same age speakers of the target language to prepare reports on topics of personal interest or those with which they have limited previous experience.</p> <p><b>4.1 Language Comparisons</b>-Students realize that cognates enhance comprehension of spoken and written language and demonstrate that awareness by identifying commonly occurring cognates in the language they are learning.</p> | <p><b>Big Ideas</b><br/>While differences exist due to culture and geography, students around the world share many common interests and join in similar activities.</p>          |  | <p>Oral Presentation<br/>Rubrics<br/>Self Assessment</p>   |
| <p><b>Unit Three: En la escuela</b><br/><b>Timeline: 5 weeks</b></p>   |  |  |  |
| <p><b>1.1 Interpersonal Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes.</p>  | <p><b>Concepts:</b><br/>Time and schedules<br/>Classes and descriptors<br/>Student life<br/>Irregular verbs (<i>estar, tener, ir</i>)<br/>Present tense of regular –ar verbs</p> | <p><b>Essential Questions:</b><br/>How can students describe their school experience?<br/><br/>How do schools compare from culture-to-culture?</p> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets   | Assessments  |
|--|---|--|--|
| <p><b>1.2 Interpretive Communication</b> - Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. They also comprehend main ideas in oral narratives such as personal anecdote and narratives based on familiar topics.</p> <p><b>1.3 Presentational Communication</b>- Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students observe, identify and discuss simple patterns of behavior or interaction in various settings such as school, family and the community in the target language cultures.</p> <p><b>2.2 Cultural Products</b>-Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.2 Access to Information</b>- Students use sources intended for same age speakers of the target language to prepare reports on topics of personal interest or those with which they have limited previous experience.</p> <p><b>4.2 Cultural Comparisons</b>-Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> <p><b>5.2 Enjoyment/Lifelong Learning</b>-Students use</p> | <p><b>Big Ideas:</b><br/>Students around the world share similar schooling experiences although differences exist due to geography, resources, and culture.</p> | <p><b>Learning Targets</b></p> <ul style="list-style-type: none"> <li>• Identify classes and extra-curricular activities in the target language</li> <li>• Discuss classes and extra-curricular activities in the target language</li> <li>• Compare and contrast classes and extra-curricular activities in the United States and in the target language culture.</li> <li>• Interview a student in the target language about his/her current classes and activities as well as future classes and activities</li> <li>• Write an article in the target language about classes and extra-curricular activities</li> <li>• Persuade others in the target language to participate in a specific extra-curricular activity</li> <li>• Express feelings and emotions in Spanish.</li> <li>• Form questions in Spanish.</li> </ul> | <p><b>Suggested Summative Assessments</b></p> <p>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Performance Task</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets   | Assessments   |
|--|--|--|---|
| various media from the language and culture for entertainment or personal pleasure   |  |  |   |
| <b>Unit Four: La mesa de la familia</b><br><b>Timeline: 6 weeks</b>  |  |  |   |
| <p><b>1.1 Interpersonal Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes.</p> <p><b>1.3 Presentational Communication</b>- Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students observe, identify and discuss simple patterns of behavior or interaction in various settings such as school, family and the community in the target language cultures.</p> <p><b>2.2 Cultural Products</b> - Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.1 Connections to other Disciplines</b>- Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information</p> <p><b>3.2 Access to Information</b>- Students use sources intended for same age speakers of the target language to prepare reports on topics of personal</p> | <p><b>Concepts:</b><br/> Family<br/> Dates<br/> Numbers 200-1,000,000<br/> Possessive adjectives<br/> Food, restaurants, table etiquette<br/> -er/-ir verbs; <i>gustar</i>; stem-changing verbs</p> <p><b>Big Ideas:</b><br/> Families share a sense of unity and tradition that often centers around mealtimes, cuisine, and celebrations</p> | <p><b>Essential Questions:</b><br/> What is my definition of family?<br/><br/> What do I eat that is “American”?<br/><br/> What are some staple foods of target language countries?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Identify the main idea of short stories in the target language</li> <li>Research and identify career options where knowing a second language will be beneficial.</li> </ul> | <p><b>Suggested Formative Assessments</b><br/> Interactive Word Wall<br/> Questioning<br/> Journaling<br/> Observation of oral discourse<br/> Skit</p> <p><b>Suggested Summative Assessments</b><br/> Vocabulary quizzes<br/> Oral Presentation<br/> Rubrics<br/> Self Assessment<br/> Skit</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets   | Assessments   |
|--|--|--|---|
| <p>interest or those with which they have limited previous experience.</p> <p><b>4.1 Language Comparisons-</b> Students realize that cognates enhance comprehension of spoken and written language and demonstrate that awareness by identifying commonly occurring cognates in the language they are learning.</p> <p><b>5.1 Transfer to Communities-</b>Students identify ways that knowing languages are crucial to many professions.</p>   |  |  |   |
| <p><b>Unit Five: Vamos de compras</b><br/><b>Timeline: 5 weeks</b></p>   |  |  |   |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes.</p> <p><b>1.2 Interpretive Communication</b> Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. They also comprehend main ideas in oral narratives such as personal anecdote and narratives based on familiar topics.</p> <p><b>1.3 Presentational Communication-</b> Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students observe, identify and discuss simple</p> | <p><b>Concepts:</b><br/>Clothing and shopping<br/>Vocabulary<br/>Getting around town<br/>Direct object pronouns<br/>People choose clothing that reflect their personal identity as well as their cultural heritage.</p> <p><b>Big Ideas:</b><br/>Culture and language are inseparable; they influence and reflect each other.</p> <p>Language learning provides opportunities to uncover big ideas about languages, cultures, and other disciplines.</p> | <p><b>Essential Questions:</b><br/>What clothing do teenagers wear?<br/><br/>What cultural elements influence their choices?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Oral presentation</li> <li>• Identify main ideas presented in media in the target culture</li> </ul> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessments</b><br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets  | Assessments  |
|--|--|---|--|
| <p>patterns of behavior or interaction in various settings such as school, family and the community in the target language cultures.</p> <p><b>3.1 Connections to other Disciplines</b> -Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information</p> <p><b>4.1 Language Comparisons</b> - Students realize that cognates enhance comprehension of spoken and written language and demonstrate that awareness by identifying commonly occurring cognates in the language they are learning.</p> <p><b>5.1- Transfer to Communities</b> Students identify ways that knowing languages are crucial to many professions.</p> |  |   |  |
| <p><b>Unit Six: Bienvenido a nuestra casa</b><br/><b>Timeline: 5 weeks</b></p>   |  |   |  |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes.</p> <p><b>1.2 Interpretive Communication</b> Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. They also comprehend main ideas in oral narratives such as personal anecdote and narratives based on familiar topics.</p> <p><b>1.3 Presentational Communication</b> - Students write or tell about products or practices of their</p>   | <p><b>Concepts:</b><br/>Vocabulary related to rooms in the house, furniture, chore<br/><i>ser vs. estar</i><br/><i>tu</i> affirmative commands<br/>Ordinal numbers</p> <p><b>Big Ideas:</b><br/>How people define a home differs according to culture, geography, and resources.</p> <p>Although houses share commonalities throughout the world, the notion of home is tied</p> | <p><b>Essential Questions:</b><br/>How does my definition of home compare to that of other students' from other cultures?</p> <p>How does the definition of chore differ depending on culture?</p> <p>What is a home?</p> <p>How and where do I live?<br/>How and where do people live in the countries where</p> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessments</b><br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Interpretive Tasks</p> |

| Standards Alignment   | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets  | Assessments   |
|---|--|---|---|
| <p>own culture or the target language cultures. They use language supported by visual cues such as posters, pictures, process. etc</p> <p><b>2.2 Cultural Products</b> - Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.2 Access to Information</b> - Students use sources intended for same age speakers of the target language to prepare reports on topics of personal interest or those with which they have limited previous experience.</p> <p><b>4.2 Cultural Comparisons</b> - Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> <p><b>5.2 Enjoyment/Lifelong Learning</b> - Students use various media from the language and culture for entertainment or personal pleasure</p> | <p>to one's culture and personal vision</p>                          | <p>the target language is spoken?</p> <p>What are my family's responsibilities and routines at home and how do they compare to those of the family in the target culture?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• describe the layout of a house</li> <li>• describe how and where they live</li> <li>• compare and contrast cultural practices and perspectives</li> <li>• read and decipher real estate listings in the target language</li> <li>• make and answer questions in the target language</li> <li>• decipher an authentic story in the target language</li> <li>• listen and comprehend authentic dialogues in the target language</li> <li>• design a home in the target language</li> </ul> |   |
| <p><b>Unit Seven: Mantener un cuerpo sano</b><br/><b>Timeline: 5 weeks</b></p>  |  |   |   |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to</p>   | <p><b>Concepts:</b><br/>Vocabulary related to health and emotion</p> | <p><b>Essential Questions:</b><br/>How do I express myself and my feelings to others?</p>   | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning</p> |

| Standards Alignment   | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets   | Assessments  |
|---|--|--|--|
| <p>commands and questions. Student also express basic likes and dislikes.</p> <p><b>1.3 Presentational Communication</b> - Students write or tell about products or practices of their own culture or the target language cultures. They use language supported by visual cues such as posters, pictures, process. etc</p> <p><b>2.2 Cultural Products</b> - Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.1 Connections to other Disciplines</b> -Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information</p> <p><b>3.2 Access to Information</b> - Students use sources intended for same age speakers of the target language to prepare reports on topics of personal interest or those with which they have limited previous experience.</p> <p><b>4.2 Cultural Comparisons</b> -Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> <p><b>5.2 Enjoyment/Lifelong Learning</b> -Students use various media from the language and culture for entertainment or personal pleasure</p> | <p>Parts of the body<br/>Illnesses and remedies<br/><i>Estar</i><br/>Sports<br/><i>Jugar</i><br/><i>Ssaber vs. conocer</i><br/>Preterit of –ar verbs</p> <p><b>Big Ideas:</b><br/>A person’s perception of health depends on cultural values related to physical definitions and emotional mores</p> | <p>How do I communicate my health or state of being to others?</p> <p>How does my definition of what it means to be healthy compare to that of someone from the target language culture?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Identify tangible products of the culture.</li> <li>• Transfer knowledge of geographic features to the characteristics of Spanish speaking countries.</li> <li>• Identify similarities and differences in products and practices that are shared by the two cultures.</li> </ul> | <p>Journaling<br/>Observation of oral discourse<br/>Skit</p> <p><b>Suggested Summative Assessments</b><br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Skit</p> |

## Curriculum Framework for Spanish 2

School: Positive Outcomes Charter School

Curricular Tool: N/A

Course: Level H2/ Novice Mid

| Standards Alignment  | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets   | Assessments  |
|--|--|--|--|
| <b>Unit One: Student Life (DDOE Model Unit)</b><br><b>Timeline : 4 weeks</b>   |  |  |  |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.2 Interpretive Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.3 Presentational Communication</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.2 Cultural Products</b> -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.2 Access to Information</b> Students use sources intended for same-age speakers of the target language to prepare reports on topics of personal interest, or those with which they have limited previous experience.</p> <p><b>4.1 Language Comparisons</b>- -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> | <p><b>Concepts:</b><br/>Vocabulary relating to school subjects, sports, and extracurricular activities<br/>Present tense of regular verbs<br/>Present tense of irregular verbs (to have, to be, to go, to come, to do, to play, to start, to eat lunch, to think, to be pleasing to)<br/>Near future (to go + infinitive)<br/>Agreement and placement of adjectives<br/>How to make and answer questions</p> <p><b>Big Ideas:</b><br/>High school students across the world share some common school experiences, although differences exist due to culture.</p> | <p><b>Essential Questions:</b><br/>What is my high school experience?<br/><br/>What is high school like for students in other cultures?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Discuss classes and extracurricular activities in the target language</li> <li>• Compare and contrast classes and extracurricular activities in the United States and in the target language culture</li> <li>• Decipher an authentic report card in the target language</li> <li>• Identify classes and extracurricular activities in the target language</li> <li>• Create a course schedule and extracurricular request form in the target language</li> <li>• Interview a student in the target language about his/her current classes and activities as well as future classes and activities</li> <li>• Write an article in the target language about classes and extracurricular activities</li> </ul> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse<br/>Vocabulary quizzes<br/>Self-assessment</p> <p><b>Suggested Summative Assessment</b><br/>Oral Presentation with rubric<br/>Summative IPA</p> |



| Standards Alignment   | Unit Concepts/<br>Big Ideas  | Essential Questions/<br>Learning Targets  | Assessments   |
|---|--|---|---|
| <p><b>4.2 Cultural Comparisons</b> -Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p>  |  | <ul style="list-style-type: none"> <li>Persuade others in the target language to participate in a specific extracurricular activity</li> </ul>  |   |
| <p><b>Unit Two: Un modelo a la pasarela (Model Unit)</b><br/><b>Timeline: 6 weeks</b></p>   |  |   |   |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Students exchange information about personal events, memorable experiences and other school subjects with peers and/or members of the target cultures.</p> <p><b>1.2 Interpretive Communication</b> - Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media.</p> <p><b>1.3 Presentational Communication</b>- Students prepare simple stories or scaffolded paragraphs about personal experiences, or other school subjects to share with classmates or members of the target cultures</p> <p><b>2.2 Cultural Products</b>--Students search for, identify and investigate the function of utilitarian products (e.g., sports equipment, household items, tools, foods and clothing) of the culture studied as found within their homes and communities.</p> <p><b>4.1 Language Comparisons</b>-- Students</p> | <p><b>Concepts:</b><br/>Vocabulary related to clothing and fit, personal needs, stores, materials, crafts, and recommendations.<br/>Verbs: <i>gustar: encantar, interesar, importar, quedar</i><br/>Present tense irregular <i>yo</i> verbs<br/>Prepositions and pronouns<br/>Time expressions with <i>hace</i><br/>Irregular preterit verbs: <i>u</i> stems, <i>uv</i> stems, <i>i</i> stems<br/>Stem-changing –<i>ir</i> verbs in the preterit<br/>Converting money and exchange rates.<br/>Spanish-speaking countries in the Caribbean; art, handicrafts, and markets.</p> <p><b>Big Ideas</b><br/>People shop out of necessity and for fun, whether it be for food, clothing or for gifts.</p> <p>By studying another culture, individuals can better understand and appreciate their native and other cultures.</p> | <p><b>Essential Questions:</b><br/>How do your clothes and style compare to that of someone from another culture?<br/><br/>How does studying another culture make an individual understand and appreciate his/her own?<br/><br/>How is commerce different in Spanish-speaking countries?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Compare and contrast fashion trends between your own and the Spanish culture.</li> <li>Accurately exchange given amounts of money</li> <li>Engage in non-rehearsed role play</li> <li>Students will choose pages in a fashion magazine with photos and write sentences describing the clothing or garments they see in a “fashion critique” article.</li> </ul> | <ul style="list-style-type: none"> <li>Teacher observations with specific indicators or “Look Fors”</li> <li>Pairs practice – Turn and Talk/Think Pair Share</li> <li>Pairs practice – Audio tape recording of dialogue and self-analysis</li> <li>Blabberize recordings</li> <li>Homework</li> <li>Bellringer work</li> <li>Exit tickets</li> <li>Summaries</li> <li>“Hot Seat” impromptu responses</li> <li>Inside-Outside Circles</li> <li>Role play activities (unrehearsed)</li> <li>Human continuum and explanation</li> <li>Word toss</li> <li>Word splash</li> <li>Learning logs</li> <li>Four corners and defense</li> <li>Blogs</li> <li>Email responses</li> <li>Quizzes</li> <li>Say something</li> <li>Brainstorming A-Z</li> <li>Numbered heads together</li> <li>Pen pals responses</li> </ul> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets  | Assessments  |
|--|---|---|--|
| <p>demonstrate an awareness of ways of expressing respect and communicating status differences in their own language and the language they are learning.</p> <p><b>4.2 Cultural Comparisons</b>--Students hypothesize the relationship between the products and perspectives in the cultures studied and compare and contrast them with their own.</p>   |   |   | <ul style="list-style-type: none"> <li>• Unit Exams – Written and oral</li> <li>• Presentations</li> <li>• Conversational/presentational peer coaching</li> <li>• Demonstrations</li> <li>• Debate</li> <li>• RAFT’s to prompt unrehearsed role plays</li> </ul>                     |
| <p><b>Unit Three: Somos saludables</b><br/><b>Timeline: 5 weeks</b></p>  |   |   |  |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.2 Interpretive Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.3 Presentational Communication</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.2 Cultural Products</b> -Students identify and observe tangible products of the culture such as</p> | <p><b>Concepts:</b><br/>Vocabulary related to sports, healthy habits, daily routine, body parts, and personal care items.<br/>Sequencing of events<br/>adverbs (<i>-mente</i>)<br/>reflexive verbs and pronouns<br/>present progressive<br/>demonstrative adjectives and pronouns<br/>plans with <i>pensar</i><br/>preterit of regular –er and –ir verbs</p> <p><b>Big Ideas:</b><br/>The definition of a nutritious, healthy lifestyle varies from culture to culture.</p> | <p><b>Essential Questions:</b><br/>What is your daily routine and how does that compare with that of a student from another culture?<br/><br/>What is your definition of nutrition?<br/><br/>How do you maintain your health?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Identify daily routines and compare and contrast them with a “day in the life” of a Spanish speaking student</li> <li>• Create a “menu” from a typical day of an American teenager and a Spanish teenager</li> </ul> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessment</b><br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Summative IPA</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets  | Assessments   |
|--|---|---|---|
| <p>toys, dress, types of dwelling and foods.</p> <p><b>3.1 Connections to other Disciplines-</b> Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information.</p> <p><b>3.2 Access to Information</b> -Students use sources intended for same-age speakers of the target language to prepare reports on topics of personal interest, or those with which they have limited previous experience.</p> <p><b>4.1 Language Comparisons-</b> -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>4.2 Cultural Comparisons--</b>Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> <p><b>5.2 Enjoyment/Lifelong Learning</b> -Students use various media from the language and culture for entertainment or personal pleasure.</p> |   |   |   |
| <p><b>Unit Four: Al centro comercial</b><br/><b>Timeline: 6 weeks</b></p>  |   |   |   |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.2 Interpretive Communication</b> -Students</p>   | <p><b>Concepts:</b><br/>Vocabulary related to clothing and fit, personal needs, stores, materials, crafts, and recommendations.<br/>Verbs: <i>gustar: encantar, interesar, importar, quedar</i></p> | <p><b>Essential Questions:</b><br/>How do your clothes and style compare to that of someone from another culture?<br/><br/>Where do you shop?</p> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessment</b></p> |

| Standards Alignment   | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets  | Assessments  |
|---|---|---|--|
| <p>introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.3 Presentational Communication-</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.2 Cultural Products--</b>Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.1 Connections to Other Disciplines-</b> - Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information.</p> <p><b>4.1 Language Comparisons--</b>Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>4.2 Cultural Comparisons--</b>Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> | <p>Present tense irregular <i>yo</i> verbs<br/>Prepositions and pronouns<br/>Time expressions with <i>hace</i><br/>Irregular preterit verbs: u stems, uv stems, i stems<br/>Stem-changing –ir verbs in the preterit<br/>Converting money and exchange rates.<br/>Spanish-speaking countries in the Caribbean; art, handicrafts, and markets.</p> <p><b>Big Ideas</b><br/>People shop out of necessity and for fun, whether it be for food, clothing or for gifts.</p> | <p>How is commerce different in Spanish-speaking countries?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Compare and contrast fashion trends between your own and the Spanish culture.</li> <li>• Accurately exchange given amounts of money</li> <li>• Appropriately use verb forms</li> </ul> | <p>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Summative IPA</p>  |
| <p><b>Unit Five: A comer</b><br/><b>Timeline: 4 weeks</b></p>   |   |   |  |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p>   | <p><b>Concepts:</b><br/>Vocabulary related to food and food preparation, place settings, restaurant dishes and ordering<br/>Ud. and Uds. commands</p>   | <p><b>Essential Questions:</b><br/>How do your favorite foods compare with those of someone from another culture?</p>   | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> |

| Standards Alignment   | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets   | Assessments   |
|---|---|--|---|
| <p><b>1.2 Interpretive Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.3 Presentational Communication</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.2 Cultural Products</b>--Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.1 Connections to Other Disciplines</b>--Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information.</p> <p><b>4.1 Language Comparisons</b> -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>4.2 Cultural Comparisons</b>-Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and</p> | <p>extremes (-isimo)<br/>affirmative and negative expressions</p> <p><b>Big Ideas:</b><br/>Food is symbolic to people of their cultural heritage and varies according to their socioeconomic status, geography, and tastes.</p> | <p>How do you order in a restaurant?</p> <p>How do you prepare foods from another culture?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Write and act out a skit of a scene in a restaurant</li> <li>• Accurately use affirmative and negative expression</li> </ul> | <p><b>Suggested Summative Assessment</b><br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Summative IPA</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets  | Assessments   |
|--|---|---|---|
| their own.   |   |   |   |
| <b>Unit Six: ¡Buen Viaje! (Model Unit)</b><br><b>Timeline: 5 weeks</b>   |   |   |   |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.2 Interpretive Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.3 Presentational Communication</b>- - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.1 Cultural Practices and Perspectives</b> - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>3.1 Connections to Other Disciplines</b>--Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information.</p> <p><b>3.2 Access to Information</b> -Students read, listen to and talk about age-appropriate school content, folk tales, short stories, internet sites, poems and</p> | <p><b>Concepts:</b><br/> Location prepositions<br/> direct and indirect object pronouns<br/> preterit of regular –ar verbs, <i>ir, ser, hacer, ver and dar.</i><br/> Costa Rican national parks and ecosystems.<br/> Vocabulary related to airplane travel, lodging and vacation;<br/> giving and receiving directions</p> <p><b>Big Ideas:</b><br/> The concept of travel connotes different meaning to people according to their needs, resources, and experiences</p> <p>Travel provides opportunities to gain new insight about self and the world.</p> <p>Knowledge of different forms of transportation provides richer experiences while visiting unfamiliar places.</p> <p>The study of world language enables individuals to participate in multiple communities and enriches their experiences.</p> | <p><b>Essential Questions:</b><br/> How are my travel needs similar to and different from those from other cultures?<br/><br/> What information do I need to know in order to plan a trip to a foreign country?<br/><br/> What is my definition of a vacation and how does that differ from someone’s from another culture?<br/><br/> How do I describe and use different forms of transportation to get around?<br/><br/> What information do I need to plan a vacation in a foreign country?<br/><br/> What do I need to obtain a driver’s license in a Spanish-speaking country?<br/><br/> What are the most visited points of interest in Venezuela and Colombia?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Identify five tourist points of interest, and state (write and speak) why one should visit.</li> </ul> | <p><b>Suggested Formative Assessments</b><br/> Interactive Word Wall<br/> Questioning<br/> Journaling<br/> Observation of oral discourse</p> <p><b>Suggested Summative Assessment</b><br/> Vocabulary quizzes<br/> Oral Presentation<br/> Rubrics<br/> Self Assessment<br/> Summative IPA</p> |

| Standards Alignment  | Unit Concepts/<br>Big Ideas   | Essential Questions/<br>Learning Targets   | Assessments   |
|--|---|--|---|
| <p>songs written for native speakers of the target language.</p> <p><b>4.1 Language Comparisons</b> -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>4.2 Cultural Comparisons</b> Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> <p><b>5.1 Transfer to Communities</b>--Students contact local agencies to secure information regarding products or practices of target-language cultures.</p>  |   | <ul style="list-style-type: none"> <li>• Identify (list) the parts of a car in Spanish.</li> <li>• Use affirmative and negative commands correctly in Spanish.</li> <li>• Pronounce B and V correctly when speaking Spanish.</li> <li>• Obtain a driver’s license in a Spanish-speaking country.</li> </ul>  |   |
| <p><b>Unit Seven: El arte y las películas</b><br/><b>Timeline: 4 weeks</b></p>   |   |  |   |
| <p><b>1.1 Interpersonal Communication</b> - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.2 Interpretive Communication</b> -Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Student also express basic likes and dislikes</p> <p><b>1.3 Presentational Communication</b>- - Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.1 Cultural Practices and Perspectives</b> -</p> | <p><b>Concepts:</b><br/>Vocabulary related to movies and to movie making, technology negative <i>tu</i> commands making and accepting invitations irregular preterit imperfect preterit vs. imperfect past participles as adjectives</p> <p><b>Big Ideas:</b><br/>Entertainment like film and cinema play a valuable role in leisure time, as well as in teaching about a people’s culture.</p> | <p><b>Essential Questions:</b><br/>What effects do Hispanics have on the film industry?<br/><br/>How do you express your feelings about movies and technology?<br/><br/>What do you learn from films?</p> <p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>• Extend and accept invitations in role play situations</li> <li>• Accurately use the preterit and imperfect tenses in speech.</li> </ul> | <p><b>Suggested Formative Assessments</b><br/>Interactive Word Wall<br/>Questioning<br/>Journaling<br/>Observation of oral discourse</p> <p><b>Suggested Summative Assessment</b><br/>Compare film awards<br/>Read and respond to an excerpt from <i>La casa de los espíritus</i>.<br/>Vocabulary quizzes<br/>Oral Presentation<br/>Rubrics<br/>Self Assessment<br/>Summative IPA</p> |

| Standards Alignment   | Unit Concepts/<br>Big Ideas | Essential Questions/<br>Learning Targets | Assessments |
|---|-----------------------------|--|-------------|
| <p>Students write or tell about products or practices of their own culture or the target-language cultures. They use language supported by visual cues such as posters, pictures, props, etc.</p> <p><b>2.2 Cultural Products</b> -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>3.1 Connections to other Disciplines-</b> -Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, mathematical terms and scientific information.</p> <p><b>4.1 Language Comparisons</b> -Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.</p> <p><b>4.2 Cultural Comparisons</b> -Students speculate on why certain products originate in and/or are important to particular cultures by analyzing selected products from the target cultures and their own.</p> |                             |  |             |



## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:** ¡Buen Viaje!  
**Designed by:** Innovative Schools  
**Content Area:** World Language-Spanish  
**Grade Level(s):** H2

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### Summary of Unit

The goal of this unit is to familiarize students with various modes of transportation and ways to travel. In it, students will discuss modes of transportation and travel, list parts of a car, obtain a driver's license in Spanish, give and respond to commands, and plan a vacation to Venezuela or Colombia.

The unit involves primary sources, collaboration, research, and conversation. This unit is aligned to the H2 standards and should be taught in a school where students have had Spanish for one year.

## Stage 1 – Desired Results

What students will know, do, and understand

### Delaware Content Standards

1.1 - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Students exchange information about personal events, memorable experiences and other school subjects with peers and/or members of the target cultures.

1.2 - Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media.

1.3 - Students prepare simple stories or scaffolded paragraphs about personal experiences, or other school subjects to share with classmates or members of the target cultures.

2.2 –Students search for, identify and investigate the function of utilitarian products (e.g., sports equipment, household items, tools, foods and clothing,) of the target culture studied as found within their homes and communities

3.1- Students demonstrate an understanding of the concepts learned in other subjects in the target language, including geographic terms and concepts, historical facts and concepts, health and physical fitness and the performing arts.

3.2 - Students read, listen to and talk about age-appropriate school content, folk tales, short stories, internet sites, poems and songs written for native speakers of the target language.

4.1 -Students demonstrate an awareness of ways of expressing respect and communicating status differences in their own language and the language they are learning.

4.2 - Students hypothesize the relationship between the products and perspectives in the cultures studied and compare and contrast them with their own.

### Big Idea(s)

The study of world language enables individuals to participate in multiple communities and enriches their experiences.

Knowledge of different forms of transportation provides richer experiences while visiting unfamiliar places.

### Unit Enduring Understanding(s)

Travel provides opportunities to gain new insight about self and the world.

Knowledge of different forms of transportation provides richer experiences while visiting unfamiliar places.

The concept of travel connotes different meaning to people according to their needs, resources, and experiences

### **Unit Essential Questions(s)**

How do I describe and use different forms of transportation to get around?

What information do I need to plan a vacation in a foreign country?

What do I need to obtain a driver's license in a Spanish-speaking country?

What are the most visited points of interest in Venezuela and Colombia?

How are my travel needs similar to and different from those from other cultures?

What is my definition of a vacation and how does that differ from someone's from another culture?

### **Knowledge and Skills**

#### **Students will know...**

Travel Vocabulary

Modes of transportation

Parts of a Car

Imperative Formation (commands)

Procedure for obtaining a driver's license in their state

#### **Students will be able to...**

- Identify tourist points of interest, and state (write and speak) why one should visit.
- Identify (list) the parts of a car in Spanish.
- Demonstrate the accurate use of the affirmative and the negative when engaging in conversation with Spanish speakers to ensure clarity of message.
- Identify the steps to obtain a driver's license in a Spanish-speaking country. Compare that with the steps for obtaining a DE driver's license.
- Present directions to a local landmark as if giving them to a visitor to your town.
- Create a "traveler profile" indicating interests, wants, and needs when traveling to a Spanish speaking country

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

#### Interpersonal (Role Play):

Students will randomly choose a role-play scenario to act-out for the class. Students will be given 5-10 minutes to think about their situations, but may not use that time to practice as group.

#### Role play scenarios:

- A. You will confirm your travel arrangements (on the phone) with the travel agency, and then check in at the airport ticket counter.
  - a. Person A will be the traveler, and will ask questions over the phone to clarify travel arrangements with Person B. Then, person A will check in at the ticket counter at the airport and Person B will be the ticketing agent.
  - b. You will ask questions to confirm your trip (destination, airports, times, dates, price, etc). You may ask clarifying (follow-up) questions.
- B. You will pass through the customs check point.
  - a. Person A will be the customs officer and Person B will be the traveler.
  - b. Person A will ask questions about Person B's trip, luggage and purchases, etc.
- C. You will describe problems that your rental car has to a mechanic while you were on the way to a travel destination.
  - a. Person A is the traveler and Person B is the mechanic.
  - b. Person A experienced car trouble while en route to a travel destination. Person A describes the problems that the car has. Person B, very knowledgeable, will correct any mistakes about the car's parts said by Person A.

**Differentiate:** Give students a conversation to put in order based on one of the scenarios. For increased rigor, have students design a video for one of the following to instruct others how to do one of options (i.e. instructional video to pass through customs check point).

#### Interpretive Assessment:

Students will be given a brochure from either Venezuela or Colombia. Students will read the brochure and interpret pros and cons of what each country has to offer vacationers. Based on their reading, students will determine which country they would like to visit, indicating specific reasons why based on their informational reading.

**Differentiate:** Give students an opportunity to work in pairs to read the language and interpret the information on the brochure.

#### Presentational Assessment:

- I. Using your brochure from the interpretive assessment, further research the country you've visited to provide historical facts and reasons why tourists should visit.
- II. Create a tourist pamphlet describing the area, providing all information in Spanish about the tourist points of interest.

- III. Create an itinerary that can be used while traveling through the country, including modes of transportation.
- IV. Use PowerPoint as a visual aid to enhance your travel plan.
- V. Present your plan to the class and submit your itinerary to the "tourist agency" to vote for the trip of the year (the class will serve as the tourist agency to vote for the best project).

**Differentiate:** For kinesthetic learners, have students create a bulletin board in lieu of an itinerary, or have students create a commercial for a package that includes the places s/he wishes to stay.

## Rubric(s)

### Interpersonal Assessment:

|   | Novice Low<br>1   | Novice Mid<br>2   | Novice High<br>3  | Intermediate Low<br>4   |
|---|---|---|---|---|
| What language do I use?<br>Vocabulary                           | I can produce only a few random words in the target language  | I can use a limited number of words and phrases for common objects and actions, but they are repetitive.  | I can use familiar words and phrases on familiar tasks, topics, and activities.<br>I can elaborate a little.  | I can use a variety of words and phrases on a range of familiar topics. I can begin to give more details and elaborate on a topic.  |
| How do I use language?<br>Function & Structure                  | I can use some simple words to provide basic information.   | I can use words, phrases and formulaic sentences to provide basic information.  | I can use phrases and short simple sentences to provide basic information. I can begin to combine words and phrases to create original sentences.   | I can use strings of simple sentences to express my thoughts. I can combine words and phrases to create original sentences. I can string a few thoughts together in a logical order, although the thoughts may lack the use of cohesive devices.          |
| How well am I understood during this task?<br>Comprehensibility | I can pronounce very few sounds unique to the target language and can only be understood with great effort. | I can pronounce in isolation some sounds unique to the target language and be understood with difficulty by someone accustomed to a language learner. | I can mostly be understood by someone accustomed to a language learner. I can pronounce in isolation many sounds unique to the target language, but mispronunciation during speech or the use of longer sentences often result in a breakdown in comprehensibility. | I can be understood by someone accustomed to a language learner. I can pronounce in isolation most sounds unique to the language, but mispronunciation during speech or the use of novel sentences sometimes results in a breakdown in comprehensibility. |
| How well do I understand?<br>Comprehension                      | I can understand some isolated words.   | I can understand some simple questions and statements. I frequently need to hear things repeated again.   | I can understand simple questions and statements. Sometimes I need to hear things repeated again.   | I can understand questions and statements. Sometimes I need to hear things repeated again.  |

Adapted from the ACTFL Proficiency Guidelines-Speaking (1999) and the ACTFL Performance Guidelines for K-12 Learners (1998) and *LinguaFolio* (2009).

|   |  |  |  |   |
|---|--|--|--|---|
| How well do I use the language?<br>Language Control | Can utter only words; unable to speak at any length<br>No identifiable organization; only individual words | My errors in grammar, word order, and word choice often prevent communication. | My errors in grammar, word order, and word choice sometimes prevent communication. | My errors in grammar, word order, and word choice do not prevent communication. My speech is sometimes halted by long pauses and/or repetition. |
| How much language do I deliver?<br>Task Completion  | I completed little of what I was asked to do.  | I completed some of what I was asked to do.                                    | I completed most everything I was asked to do.                                     | I completed everything I was asked to do.   |

### Interpretive Assessment:

| Interpretive  | Exceeds Expectations | Meets Expectations  | Does Not Meet Expectations   |
|---|----------------------|---|--|
| Literal Comprehension:<br>– Word recognition<br>– Main idea detection<br>– Supporting details detection                                   |                      | Recognizes key words and phrases.<br>Identifies most or significant important ideas expressed in words or phrases embedded in familiar contexts.<br>Identifies the main idea(s) of the novice-level text. | Recognizes a few key words and phrases.<br>Identifies a few important ideas expressed in words or phrases embedded in familiar contexts.<br>Does not identify the main idea(s) of the novice-level text. |
| Interpretive Comprehension:<br>– Word inferences<br>– Concept inferences<br>– Author/cultural perspectives<br>– Organizational principles |                      |   |  |

\*Note: Due to the limited nature of text type used for novice learners, performance beyond “meets expectations” is not assessed in the current version of the IPA.

## Presentational Assessment:

|   | Novice Low<br>1   | Novice Mid<br>2   | Novice High<br>3  | Intermediate Low<br>4   |
|---|---|---|---|---|
| <p>What language do I use?<br/>Vocabulary</p>                           | I can produce only a few random words in the target language  | I can use a limited number of words and phrases for common objects and actions, but they are repetitive.  | I can use familiar words and phrases on familiar tasks, topics, and activities. I can elaborate a little.   | I can use a variety of words and phrases on a range of familiar topics. I can begin to give more details and elaborate on a topic.  |
| <p>How do I use language?<br/>Function &amp; Structure</p>              | I can use some simple words to provide basic information.   | I can use words, phrases and formulaic sentences to provide basic information.  | I can use phrases and short simple sentences to provide basic information. I can begin to combine words and phrases to create original sentences.   | I can use strings of simple sentences to express my thoughts. I can combine words and phrases to create original sentences. I can string a few thoughts together in a logical order, although the thoughts may lack the use of cohesive devices.          |
| <p>How well am I understood during this task?<br/>Comprehensibility</p> | I can pronounce very few sounds unique to the target language and can only be understood with great effort. | I can pronounce in isolation some sounds unique to the target language and be understood with difficulty by someone accustomed to a language learner. | I can mostly be understood by someone accustomed to a language learner. I can pronounce in isolation many sounds unique to the target language, but mispronunciation during speech or the use of longer sentences often result in a breakdown in comprehensibility. | I can be understood by someone accustomed to a language learner. I can pronounce in isolation most sounds unique to the language, but mispronunciation during speech or the use of novel sentences sometimes results in a breakdown in comprehensibility. |

Adapted from the *ACTFL Proficiency Guidelines-Speaking* (1999) and the *ACTFL Performance Guidelines for K-12 Learners* (1998) and *LinguaFolio* (2009).

|   |  |  |  |   |
|---|--|--|--|---|
| <p>How well do I use the language?<br/>Language Control</p> | Can utter only words; unable to speak at any length<br>No identifiable organization; only individual words | My errors in grammar, word order, and word choice often prevent communication. | My errors in grammar, word order, and word choice sometimes prevent communication. | My errors in grammar, word order, and word choice do not prevent communication. My speech is sometimes halted by long pauses and/or repetition. |
| <p>How much language do I deliver?<br/>Task Completion</p>  | I completed little of what I was asked to do.  | I completed some of what I was asked to do.                                    | I completed most everything I was asked to do.                                     | I completed everything I was asked to do.   |



## **Other Evidence**

### **Informal Assessment:**

- Teacher observations with specific indicators or “Look Fors”
- Pairs practice – Turn and Talk/Think Pair Share
- Pairs practice – Audio tape recording of dialogue and self-analysis
- Blabberize recordings
- Homework
- Bellringer work
- Exit tickets
- Summaries
- “Hot Seat” impromptu responses
- Inside-Outside Circles
- Role play activities (unrehearsed)
- Human continuum and explanation
- Word toss
- Word splash
- Learning logs
- Four corners and defense
- Blogs
- Email responses
- Quizzes
- Say something
- Brainstorming A-Z
- Numbered heads together
- Pen pals responses
- Unit Exams – Written and oral
- Presentations
- Conversational/presentational peer coaching
- Demonstrations
- Debate
- RAFT’s to prompt unrehearsed role plays

### **Formal Assessment:**

Unit exams – written and oral

Mid-term exams

Final exams

### **Student Self-Assessment and Reflection**

“I Can” Checklists

Vocabulary Games (Sparkle, Mata-lo, Grab it, and other varied vocabulary games)

Daily Warm-ups

Exit tickets that ask students to reflect on the day’s learning

Varied Assessment Prompts (3-2-1, \$10 summaries, homework revision)

Project Goal-Setting (group and individual)

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### Key learning events needed to achieve unit goals

Lesson Opener: Show a video or series of videos from the YouTube channel: <http://www.youtube.com/user/Colombiatravel/videos>

1. Have students ID 3 things featured in the videos that they'd love to visit in person.
2. Have students compare and contrast points of interest in Delaware or other locations on the east coast of the United States and Colombia, naming ways they are similar and ways they are different.
3. Have students in groups of 2-3 suggest a travel location in the United States' east coast to market to Colombians. Which location would they choose and why?
4. Have students define "vacation" and explain what a vacation means to them personally. Would your idea of vacation be the same as everyone else's? Why or why not?

### Leading to the Interpersonal Assessment

#### Modes of Transportation

- I. Introduce transportation vocabulary by showing different forms of transportation (images) and where you could go in Spanish:  
*Viaje a Argentina en avión.*  
*Voy al supermercado en bus.*  
Give students pictures with destinations (near and far) and have them sort by forms of transportation necessary to arrive there. Discuss as a class.
- II. For each form of transportation, give verbs and other related vocabulary:  
**EN AVIÓN:** *volar, aeropuerto, piloto*, etc.
- III. Have students write and perform a skit in which they use forms of transportation.
- IV. Prepare situations that you act out using a particular form of transportation and have students guess where you are. (Tengo me saca a mano y mi billete por Perú). Next tell a story where you're taking an incorrect form of transportation (i.e. a plane to the market, a car from Delaware to Europe, etc). Have students suggest a correct form of transportation.
- V. Have students write a paragraph naming a trip that they took recently, where they went, and which forms of transportation they used.

#### Travel Vocabulary

- I. Show a picture of an airplane. Give students a map of the airport and have them label different locations in Spanish. As a class, prepare to take a trip by "purchasing" a ticket to a destination that you've selected. Give students blank passports and Tickets. Have students fill in the data on the tickets and passports.

- II. Students are likely not to have traveled extensively. Set up a ticket counter in the front of the room. Walk students through the process of checking in at the ticket counter. Perform a pre-made dialogue with one of your students that involves:
  - a. Checking in
  - b. Luggage check in
  - c. Going through security checkpoints
  - d. Going through customs
- III. Have students design their own skits where they role play each of the four locations (II.a-d).

### Commands

- I. Have students stand and demonstrate directional words (left, right, straight ahead, etc). Demonstrate the action "Go straight, turn right, etc" Practice giving students commands, then ask another student to give commands to you.
- II. Rearrange the classroom desks in a maze. Blindfolded, have students give you directions from one side of the room to the other. Next, have students take turns giving directions through the maze.
- III. Take a classroom field trip around the floor of your building in which you give students directions in Spanish.
- IV. Show students command formation rules  
You (informal, formal, informal plural, formal plural); We
- V. Have students work in groups of 2 to write as many commands in Spanish in 5-7 minutes. Share with the class. Show students the irregular commands.
- VI. Divide students into groups of 5-6. Give students whiteboards. Have students relay race to conjugate all five command forms of the verb you've chosen. Only one student can do the TU form, one student does the USTED form, etc. The last student has to write all 5 forms on the board to win the point.
- VII. Have students write directions from school to home (or another place of your choosing). Students must include at least 5 different commands.

### Road Trip

Tell students: Let's imagine that we're going to take a road trip across Venezuela. What are some of the vocabulary and other information we should know?

1. How to get a license
  2. Parts of the car
  3. Places
  4. How to ask for help (and respond).
- I. Give students an application for a license to fill out in Spanish. Have students do a driver's test with an office chair following the commands of their examiner. Have students practice asking and answering questions from the license form and responding (¿Cómo se llama?)
  - II. Show a diagram of a car and label as a class the separate parts (windshield, wheels, motor, etc). Have students design their dream car and label all parts.
  - III. Show a map of Venezuela. Have students write directions from one city to another.
  - IV. ROLE PLAY: Your car broke down – ask for help with a specific problem.

- a. Give students a slip of paper with a particular problem, such as a cracked windshield.
- b. Model how you could ask for help and respond (use commands).
- c. Have students circle around the room and ask people for help. Have students respond to their requests for help by using commands.

**[Interpersonal Assessment]**

**Leading to the Interpretive and Presentational Assessments**

- A. Jigsaw: Prepare readings or other materials on either Venezuela or Colombia that focuses on:
  1. Currency
  2. The procedures of getting a passport in the United States to travel to these countries
  3. What kinds of things I can take along (in a suit case or in a carry on)
  4. How to find affordable and safe housing while abroad
  5. Various forms of public transportation in and among the places to visit
  6. Points of InterestStudents will be searching to answer the question: What do I need to plan a vacation in a foreign country?
- B. What are the most visited points of interest in Colombia or Venezuela. Give students access to a computer lab in which they will find points of interest in one of the countries. Have them compare their results with another group. Were your discoveries the same? If not, explain what attracted you to these points of interest.

**[Interpretive and Presentational Assessments]**

## Resources and Teaching Tips

- <http://www.youtube.com/user/Colombiatravel/videos>
- Students may not have traveled extensively. If so, take time to walk through things like airport travel so that students can visualize the process, then focus on vocabulary in context.
- This unit lends well to a lot of kinesthetic learners. Students have fun moving around the room for different tasks (such as directions and role-play).
- Textbook and ancillary resources as needed.
- Teacher-created PowerPoint, overheads, and other visuals
- Vocab sheets for specific unit vocabulary sections (i.e. parts of the car)
- [http://www.doe.k12.de.us/infosuites/staff/ci/content\\_areas/world\\_languages.shtml](http://www.doe.k12.de.us/infosuites/staff/ci/content_areas/world_languages.shtml)

## Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

## Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** – Students focus on another culture to enrich their international education by comparing and contrasting American travel destinations to those of Colombia and Venezuela.
- **21<sup>st</sup> Century Learning** – Students use a variety of technologies to demonstrate access and employment of higher order thinking skills relevant to the global job market.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- **8<sup>th</sup> Grade Technology Literacy** - the ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information to improve learning in all subject areas and to acquire lifelong knowledge and skills in the 21st Century (SETDA, 2003).
- Students use video and audio recording as part of their assessment.
- Students use computers, internet, and other digital resources to experience other cultures.

## Content Connections

Content Standards integrated within instructional strategies

Students draw from Social Studies in reading maps and giving directions.  
Students use the Arts to design their dream car and travel pamphlet.

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:**            **Un modelo a la pasarela (Clothing and Fashion)**  
                                 ***A Model on the Runway***

**Designed by:**        **Stephen Benscoter, M.Ed.**

**District:**             **Innovative Schools**

**Content Area:**      **World Language-Spanish**

**Grade Level(s):**    **H2**

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### Summary of Unit

The goal of this unit is to give students background in describing fashion and clothing in a variety of contexts. Students will design their own fashion line as the culminating activity in which they will build, present and describe (orally and written) positive and negative preferences for clothing. In this unit, students will also learn to describe daily activities in Spanish, review what clothing is appropriate for various activities, and to compare their daily activities with those of their classmates.

The unit involves primary sources, collaboration, research, and conversation. This unit is aligned to the H2 standards and should be taught in a school where students have had Spanish for one year.

## Stage 1 – Desired Results

What students will know, do, and understand

### Delaware Content Standards

1.1 - Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Students exchange information about personal events, memorable experiences and other school subjects with peers and/or members of the target cultures.

1.2 - Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media.

1.3 - Students prepare simple stories or scaffolded paragraphs about personal experiences, or other school subjects to share with classmates or members of the target cultures.

2.2 - Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.

4.1 - Students identify and observe tangible products of the culture such as toys, dress, types of dwelling and foods.

4.2 - Students hypothesize the relationship between the products and perspectives in the cultures studied and compare and contrast them with their own.

### Big Idea(s)

Culture and language are inseparable; and they influence and reflect each other.

By studying another culture, individuals can better understand and appreciate their native and other cultures.

### Unit Enduring Understanding(s)

Different cultures view beauty differently.

Patrons of fashion buy into trends set by cultural icons and the media.

### Unit Essential Questions(s)

How do your clothes and style compare to that of someone from another culture?

How does studying another culture make an individual understand and appreciate his/her own?

How is commerce different in Spanish-speaking countries?

## **Knowledge and Skills**

### **Students will know...**

Vocabulary related to clothing and fit, personal needs, stores, materials, crafts, and recommendations.

Time expressions

Converting money and exchange rates

Spanish-speaking countries in the Caribbean; art, handicrafts, and markets

### **Students will be able to...**

- Compare and contrast fashion trends between their own and the Spanish culture.
- Accurately exchange given amounts of money
- Engage in non-rehearsed role play
- Write sentences describing the clothing or garments they see in a "fashion critique" article



## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

#### Interpretive: Fashion Line

You work for the *Fashionista* corporation that specializes in clothing lines for “fly” Hispanic teenagers in a variety of social contexts. You will read several fashion reviews and editorials in Spanish fashion magazines to determine what is popular and what is not. Based on the reading and what you know about traditional clothing and fashion from a country described in class, design a line of clothes that blends elements of fashion in a specific context (i.e. sports and recreation, going to a party, school clothing, etc.)

Next, design a look for your models and an advertisement for your line. Your advertisement campaign will include a written advertisement for print in a fashion magazine, a video advertisement for your debut at fashion week, and a radio advertisement. Based on what your line produces, create an advertisement that persuades someone to buy from your line of clothes, using specific marketing strategies and elements you read/noticed while reading the fashion magazines.

**Differentiate:** The teacher can give students access to images of current Argentinian and Uruguayan teenagers in fashion typical to a specific setting. The teacher can also find examples of clothing advertisements in Spanish for students to use as a model.

#### Interpersonal: Letter to a Childhood Friend

Based on your work with the *Fashionista* corporation, write an e-mail to a colleague (a student in class) that describes the similarities and differences in how your daily routine has changed in your new job. Be sure to include things you used to do, and things you do now. Include how your new job requires you to dress differently than you did when you were younger. Then, have a conversation with a colleague based on your email.

**Differentiate:** Give students an email to which they should respond in order to scaffold the writing exercise. For increased rigor, have students describe what they used to wear during specific activities: i.e. *When I used to play football, I needed shorts, cleats, and a jersey.* Students should look up any words they do not know in a dictionary with the help of the instructor.

#### Presentational: Fashion Show

Using either Argentina or Uruguay as your source, research the typical things that teenagers do for fun and what they wear. Use this research to show how your clothing line in *Fashionista* corporation blends the old with the new.

Next, present your clothing line for the class. Each person will model one “look” while the next person explains what the person is wearing in Spanish.

You will be part of the “audience” while other groups are presenting. In this role, you are part of *El Mundo* newsjournal, and your job is to include a description of at least one complete outfit for each group. You will write an article to recap your experience at the fashion show.

**Differentiate:** The teacher may create a list of clothing looks for each group with pictures. Students will still need to describe one look with adjectives and structures from class. For increased rigor, they may choose to create a short video recap with oral descriptions of each group.

## Rubric(s)

### Interpersonal Rubric:

|   | Novice Low<br>1   | Novice Mid<br>2   | Novice High<br>3  | Intermediate Low<br>4   |
|---|---|---|---|---|
| <p>What language do I use?<br/>Vocabulary</p>                           | I can produce only a few random words in the target language  | I can use a limited number of words and phrases for common objects and actions, but they are repetitive.  | I can use familiar words and phrases on familiar tasks, topics, and activities.<br>I can elaborate a little.  | I can use a variety of words and phrases on a range of familiar topics. I can begin to give more details and elaborate on a topic.  |
| <p>How do I use language?<br/>Function &amp; Structure</p>              | I can use some simple words to provide basic information.   | I can use words, phrases and formulaic sentences to provide basic information.  | I can use phrases and short simple sentences to provide basic information. I can begin to combine words and phrases to create original sentences.   | I can use strings of simple sentences to express my thoughts. I can combine words and phrases to create original sentences. I can string a few thoughts together in a logical order, although the thoughts may lack the use of cohesive devices.          |
| <p>How well am I understood during this task?<br/>Comprehensibility</p> | I can pronounce very few sounds unique to the target language and can only be understood with great effort. | I can pronounce in isolation some sounds unique to the target language and be understood with difficulty by someone accustomed to a language learner. | I can mostly be understood by someone accustomed to a language learner. I can pronounce in isolation many sounds unique to the target language, but mispronunciation during speech or the use of longer sentences often result in a breakdown in comprehensibility. | I can be understood by someone accustomed to a language learner. I can pronounce in isolation most sounds unique to the language, but mispronunciation during speech or the use of novel sentences sometimes results in a breakdown in comprehensibility. |
| <p>How well do I understand?<br/>Comprehension</p>                      | I can understand some isolated words.   | I can understand some simple questions and statements. I frequently need to hear things repeated again.   | I can understand simple questions and statements. Sometimes I need to hear things repeated again.   | I can understand questions and statements. Sometimes I need to hear things repeated again.  |

Adapted from the *ACTFL Proficiency Guidelines-Speaking* (1999) and the *ACTFL Performance Guidelines for K-12 Learners* (1998) and *LinguaFolio* (2009).

### Interpretive Rubric:

| Interpretive  | Exceeds Expectations | Meets Expectations  | Does Not Meet Expectations   |
|---|----------------------|---|--|
| Literal Comprehension:<br>– Word recognition<br>– Main idea detection<br>– Supporting details detection                                   |                      | Recognizes key words and phrases.<br>Identifies most or significant important ideas expressed in words or phrases embedded in familiar contexts.<br>Identifies the main idea(s) of the novice-level text. | Recognizes a few key words and phrases.<br>Identifies a few important ideas expressed in words or phrases embedded in familiar contexts.<br>Does not identify the main idea(s) of the novice-level text. |
| Interpretive Comprehension:<br>– Word inferences<br>– Concept inferences<br>– Author/cultural perspectives<br>– Organizational principles |                      |   |  |

\*Note: Due to the limited nature of text type used for novice learners, performance beyond “meets expectations” is not assessed in the current version of the IPA.

**Presentational Task Rubric:**

|   | Novice Low<br>1   | Novice Mid<br>2   | Novice High<br>3  | Intermediate Low<br>4   |
|---|---|---|---|---|
| What language do I use?<br>Vocabulary                           | I can produce only a few random words in the target language  | I can use a limited number of words and phrases for common objects and actions, but they are repetitive.  | I can use familiar words and phrases on familiar tasks, topics, and activities. I can elaborate a little.   | I can use a variety of words and phrases on a range of familiar topics. I can begin to give more details and elaborate on a topic.  |
| How do I use language?<br>Function & Structure                  | I can use some simple words to provide basic information.   | I can use words, phrases and formulaic sentences to provide basic information.  | I can use phrases and short simple sentences to provide basic information. I can begin to combine words and phrases to create original sentences.   | I can use strings of simple sentences to express my thoughts. I can combine words and phrases to create original sentences. I can string a few thoughts together in a logical order, although the thoughts may lack the use of cohesive devices.          |
| How well am I understood during this task?<br>Comprehensibility | I can pronounce very few sounds unique to the target language and can only be understood with great effort. | I can pronounce in isolation some sounds unique to the target language and be understood with difficulty by someone accustomed to a language learner. | I can mostly be understood by someone accustomed to a language learner. I can pronounce in isolation many sounds unique to the target language, but mispronunciation during speech or the use of longer sentences often result in a breakdown in comprehensibility. | I can be understood by someone accustomed to a language learner. I can pronounce in isolation most sounds unique to the language, but mispronunciation during speech or the use of novel sentences sometimes results in a breakdown in comprehensibility. |

Adapted from the ACTFL Proficiency Guidelines-Speaking (1999) and the ACTFL Performance Guidelines for K-12 Learners (1998) and LinguaFolio (2009).

|   |  |  |  |   |
|---|--|--|--|---|
| How well do I use the language?<br>Language Control | Can utter only words; unable to speak at any length<br>No identifiable organization; only individual words | My errors in grammar, word order, and word choice often prevent communication. | My errors in grammar, word order, and word choice sometimes prevent communication. | My errors in grammar, word order, and word choice do not prevent communication. My speech is sometimes halted by long pauses and/or repetition. |
| How much language do I deliver?<br>Task Completion  | I completed little of what I was asked to do.  | I completed some of what I was asked to do.                                    | I completed most everything I was asked to do.                                     | I completed everything I was asked to do.   |

**Other Evidence**

**Informal Assessment:**

- Teacher observations with specific indicators or “Look Fors”
- Pairs practice – Turn and Talk/Think Pair Share
- Pairs practice – Audio tape recording of dialogue and self-analysis
- Blabberize recordings

- Homework
- Bellringer work
- Exit tickets
- Summaries
- "Hot Seat" impromptu responses
- Inside-Outside Circles
- Role play activities (unrehearsed)
- Human continuum and explanation
- Word toss
- Word splash
- Learning logs
- Four corners and defense
- Blogs
- Email responses
- Quizzes
- Say something
- Brainstorming A-Z
- Numbered heads together
- Pen pals responses
- Unit Exams – Written and oral
- Presentations
- Conversational/presentational peer coaching
- Demonstrations
- Debate
- RAFT's to prompt unrehearsed role plays

**Formal Assessment:**

Unit exams – written and oral

Mid-term exams

Final exams

**Student Self-Assessment and Reflection**

"I Can" Checklists

Vocabulary Games (Sparkle, Mata-lo, Grab it, and other varied vocabulary games)

Daily Warm-ups

Exit tickets that ask students to reflect on the day's learning

Varied Assessment Prompts (3-2-1, \$10 summaries, homework revision)

Project Goal-Setting (group and individual)

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### Key learning events needed to achieve unit goals

- **Lesson Intro:** Wear hideous, mismatched clothes the first day of the lesson to present new vocabulary (clothing). Model forms of *gustar* with each of the items you wore. Show a video of project runway (or similar Spanish equivalent). Have students jot down a list of vocabulary in Spanish that they already know (i.e. *sombrero*). Share out list as a class. Next, model pronunciation of each vocab word from the list. Have students work in groups of 2 to write vocab (in Spanish) down on post-it notes based on a separate category (*ropa de escuela, ropa de juegos, ropa de trabajo, ropa de deportes*, etc.). Put post-it notes on the board.

**¡Mata-lo!** After each group has organized vocab on the board, divide students into two teams. Give each team a fly swatter to swat the vocabulary word that you call out in English. Students gain a point for accurately hitting the target word first. They may not hit each other (if they cannot handle the excitement, we switch to grab-it, instead of swat-it).

- **Sequence 2:** Have students create a list of activities they like to and list the clothing that they need to do it (the list might be in English, but the clothing will be in Spanish for this activity).

**El verbo *gustar*:** Present the verb *gustar* (N.B. Students will have trouble with this concept because it is different from the L1). Explain that pronouns (*me, te, le, nos, vos, le*) are Indirect Objects (*a + persona*). Have students brainstorm a list of activities they like to do and write them on the board (in Spanish) for students to copy. Fill in any vocabulary holes with activity vocabulary so students have a complete list.

**Find someone who.../Busca alguien que...:** Give students a grid with different activities, such as *le gusta nadar*, or wearing different types of clothing, such as *una camisa*. Students will circulate the room saying "*te gusta nadar*" until someone responds "*sí, me gusta nadar*." Model ways to ask the question and to answer the question before starting this activity. (*te gusta nadar / sí, me gusta nadar / no, no me gusta nadar*). Students should fill in each box with someone's name. Have students jot down 3 different articles of clothing, 2 activities you do when wearing the clothing, and one activity that they like to do.

- **Sequence 3:** Have students write sentences listing activities and sets of clothing necessary to do that activity (e.g. *Me gusta bailar. Cuando bailo, necesito una camisa y un pantalón. Me gusta también jugar al fútbol. Necesito botas de fútbol.*

**Situation Cards:** Show students pictures of people dressed for specific activities. Read a sentence with each picture: *Le gusta caminar*. Some pictures, you will say true statements, some you will say false statements.

Have students determine if what you say is *verdad o falso*.

**Direct Objects:** Ask students if they like to do certain activities. Repeat each activity over and over again. Tell students that in order to avoid so much repetition, we use direct object pronouns. Show different activities on the overhead (or PowerPoint) and ask, ¿Te gusta caminar? ¿Te lo gusta? Then model Sí, yo me lo gusta también. Do this for all the pronouns. Be sure to indicate that *Le gusta* becomes *Se lo gusta*.

**Communicative Activity:** Give students a pack of flash cards for the vocabulary. Have students take turns asking and responding “¿Te gusta bailar? Sí, me lo gusta. ¿Te lo gusta también?”

Using realia, show students various outfits. Next have students respond if they like them (use the different forms of direct objects/ me lo, me la, me los, me las). Next present the verb *preferir (e-ie)*. Have students create a list of activities they have to do in a week and the clothing they wear. Then, for each activity, have students find an activity that they'd rather (or prefer) to do. (*lunes, voy al escuela, pero prefiero ir al parque*).

- **Sequence 4 (Cultural Dress):** Have students research typical activities and dress for teenagers in Argentina or Uruguay. Have students find pictures and create a PowerPoint to create a “scrapbook” of activities. Each PowerPoint should contain (a picture of the person, his name *se llama Miguel*, what he likes to do *le gusta jugar al fútbol*, and 3 clothing items he needs for this situation.

**Compare/Contrast:** Have students work in groups of 2-3 to compare and contrast teens from their chosen country and themselves. Have students create a poster to show differences and similarities.

**Fashion:** Give students fashion magazines from various Hispanic countries and from the United States. Have students find three separate looks (a Hispanic teen look, a US teen look, and a shared or similar look). Have students cut out the pictures and add them to the posters they made.

Have students name ways US Teens and Hispanic Teens are similar; ways they are different; and activities you have in common.

- **Sequence 5 (Daily Routine):** Using a PowerPoint Presentation, model (act out) a typical daily routine in Spanish using pictures and sentences on your visual aid. Use realia, such as clothing and props. Next, have students rehearse pronunciation with your presentation. Then, have students perform your presentation for the class.

Teach reflexive verbs / pronouns / conjugations. Then, have students create their own daily routine from your model to perform for the class. Give students a variety of daily goals on slips of paper and have them dress appropriately (interview, school, construction work, work-out, Saturday laundry day, etc).

Have students create a dialogue / skit of their daily routine. Have students as the audience describe the other students' daily routines and compare /



contrast with their own routines.

- **Sequence 6 (Imperfecto):** Ask students what they were like at 7 years old. Have students share their favorite activity and how they dressed for it. Present the imperfect past tense. Have students write a journal entry: *Cuando tenía siete años...* Have students role-play an interview of a *jugador famoso*. Students should create 3-4 questions to ask (to differentiate, you can give less able students a list of questions to which they should respond). Students must obtain 3 activities and 6 articles of clothing from each interview.
- **Sequence 7: (Letter to a childhood Friend – Leading to the Interpersonal Assessment):** Students should take ½ day writing the letter and looking up vocabulary. This is a good time for 1-1 with instructor for any questions about syntax / grammar. Spend ¼ day peer-editing and ¼ day on revision. Students will need to turn in both copies of their writing.
- **Sequence 8 (Project Runway – Leading to the Interpretive Assessment):** Give students time to brainstorm and create a fashion line. They should need 1-2 days to conceptualize and research the “looks” for each person in their group (I make my students give me a list of each person’s involvement and what their look is in Spanish by the end of the conceptual planning period). Students will need 1-2 days to write and record the advertisements (as one part of the group works on the written advertisement, the other part works on the radio and video advertisement). Spend a day to play ads for the class and give students time to read advertisements. I give my students time to vote on which line to “purchase.”
- **Sequence 9 (Project Runway Continued – Leading to the Presentational Assessment):** Students write sentences to present a fellow group member talking about look, clothing items, etc. 1 student should prepare an introduction for the group (*Nuestro grupo le gusta bailar como los argentinos. Nuestra ropa esta perfecta para bailar.*). Spend an additional day performing the Runway Show. This is a great time to use multiple intelligences (someone serves as a photographer, a camera person, etc). Students must submit their *El Mundo* articles by the following class period.

## Resources and Teaching Tips

- Textbook and ancillary resources as needed.
- Teacher-created PowerPoint and overheads
- Busca alguien que... teacher-created resource
- Communicative activities created as needed
- Authentic cultural readings, such as this yahoo answer resource: <http://answers.yahoo.com/question/index?qid=20090407152831AAZ6BB7>
- Youtube Video Links:
  - <http://www.youtube.com/watch?v=7rKZI3m2LEo>
  - <http://www.youtube.com/watch?NR=1&v=-AaoZk22Y9o>
  - <http://www.youtube.com/watch?v=yvo10WqqC8k>
  - <http://www.youtube.com/watch?v=BAsz6vrZ-7E&feature=related>
- Students are likely to have trouble with Gustar because it works differently from English structures. (It is pleasing to me. Versus: I like)
- [http://www.doe.k12.de.us/infosuites/staff/ci/content\\_areas/world\\_languages.shtml](http://www.doe.k12.de.us/infosuites/staff/ci/content_areas/world_languages.shtml)

### Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Suggested accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

## Design Principles for Unit Development

- **International Education** – Students focus on another culture to enrich their international education by comparing and contrasting American teens with Teens from Argentina and Uruguay.
- **21<sup>st</sup> Century Learning** – Students use a variety of technologies to demonstrate access and employment of higher order thinking skills relevant to the global job market.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- **8<sup>th</sup> Grade Technology Literacy** - the ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information to improve learning in all subject areas and to acquire lifelong knowledge and skills in the 21st Century (SETDA, 2003).
- Students use video and audio recording as part of their assessment.
- Students use computers, internet, and other digital resources to experience other cultures.

## Content Connections

Content Standards integrated within instructional strategies

- Students use the visual arts to create an advertisement to represent their clothing line in their interpretive assessment.
- Students use argumentative writing techniques from ELA.

## *Delaware Model Unit Gallery Template*

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title: Student Life**

**Designed by: Jennifer Short and Gina Travalini**  
**District: Red Clay Consolidated**

**Content Area: World Languages**  
**Grade Level(s): H2**

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### **Summary of Unit**

This unit is taught at the beginning of the school year, and it builds on the Level 1 unit entitled, My School. This unit is more in depth because it challenges students to reach out to students in their target language culture and learn more about their school experience. The transfer task focuses on interacting with an exchange student from the target language culture.

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## **Stage 1 – Desired Results** (What students will know, do, and understand)

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### **Delaware Content Standards**

#### **1.1 Interpersonal Communication**

Students introduce themselves and their classmates, name objects, places and actions and respond to commands and questions. Students exchange information about personal events, memorable experiences and other school subjects with peers, and/or members of the target cultures.

#### **1.2 Interpretive Communication**

Students comprehend brief, written messages and short personal notes on familiar topics such as family, school events and celebrations. Students understand the main idea contained in various media.

#### **1.3 Presentational Communication**

Students prepare simple stories or scaffolded paragraphs about personal experiences or other school subjects to share with classmates or members of the target culture.

#### **2.2 Cultural Products and Perspectives**

Students search for, identify and investigate the function of utilitarian products (e.g., sports equipment, household items, tools, foods and clothing) of the culture studies as found within their homes and communities.

#### **3.2 Access to Information**

Students read, listen to and talk about age-appropriate school content, folk tales, short stories, internet sites, poems and songs written for native speakers of the target language.

#### **4.1 Language Comparisons**

Students demonstrate an awareness of ways of expressing respect and communicating status differences in their own language and the language they are learning.

#### **4.2 Cultural Comparisons**

Students hypothesize the relationship between the products and perspectives in the cultures studied and compare and contrast them with their own.

### **Big Idea(s)**

#### **Student Life**

#### **Unit Enduring Understanding**

High school students across the world share some common school experiences, although differences exist due to culture.

#### **Unit Essential Questions**

- What is my high school experience?
- What is high school like for students in other cultures?

## **Knowledge and Skills**

### **Students will know...**

- Vocabulary relating to school subjects, sports, and extracurricular activities
- Present tense of regular verbs
- Present tense of irregular verbs (to have, to be, to go, to come, to do, to play, to start, to eat lunch, to think, to be pleasing to)
- Near future (to go + infinitive)
- Agreement and placement of adjectives
- How to make and answer questions

### **Students will be able to...**

## Stage 2 – Assessment Evidence

(Evidence that will be collected to determine whether or not Desired Results are achieved)

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### Suggested Performance/Transfer Task(s)

#### Essential Questions

- What is my high school experience?
- What is high school like for students in other cultures?

#### SUMMATIVE IPA

**Scenario:** Your family is hosting an exchange student from the target language culture. You need to help him/her decide his/her future school schedule and extracurricular activities.

**Interpretive Task #1:** Students should read the attached report card for a student attending high school in the target language culture and answer the following questions in English by writing the answers on paper. [Rubric](#) (\*These questions should be written in the target language even though the students are to answer them in English.)

- What is the student's name?
- In what grade is the student?
- What subjects is the student studying?
- In what subject is the student receiving the best grade? The worst grade?
- What is the name of the school and what type of high school is it?
- Based on how well the student is performing, what classes do you think the student would be interested in taking next year? Why?

**Interpretive Task #2:** Read an article about students in the target language culture regarding extracurricular activities. Students are to answer the following questions in English by writing the answers on paper.

- How many activities does he/she participate in?
- List the sports in which he/she participates.
- List any clubs of which he/she is a member.
- Are any of these activities affiliated with school? If so, which ones?

**Interpersonal Task:** Students work in pairs in the target language to talk about the similarities and differences with their classes and activities and those from the target language culture (refer to report card). Students will complete a [Venn Diagram worksheet](#) based on their conversation. [Rubric](#)

**Presentational Task:** Students are given two forms from their guidance counselor—one on [course selections](#) and the other on desired [extracurricular activities](#). They are to write the desired courses in the target language for the exchange student for the upcoming school year based on the previous courses on the report card from interpretive task #1. They should also include extracurricular activities for the exchange student based on the blog from interpretive task #2 and the interpersonal task. Students must write a letter to their guidance counselor explaining their selections for the exchange student, justifying why they are going to require those classes and activities. [Rubric](#)

- G – Student selects courses and extracurricular activities
- R – Student serves as advisor to exchange student
- A – Guidance counselor and exchange student
- S – Recommending a schedule
- P – Completed course selection form and desired extracurricular activity form and paragraph of justification
- S – Students must write a paragraph explaining their selections for the exchange student, justifying why they are going to require those classes and activities—students must use the future tense

### **Rubric(s)**

Interpretive Task #1 Rubric

Interpersonal Task Rubric

[Presentational Task Rubric](#)

### **Other Evidence**

### **Student Self-Assessment and Reflection**

Students will complete the “I can...” checklist at the end of the each lesson.

1. \_\_\_\_\_ I can use vocabulary relating to school subjects, sports, and extracurricular activities to communicate my thoughts.
2. \_\_\_\_\_ I can make and answer questions.
3. \_\_\_\_\_ I can discuss classes and extracurricular activities in the target language.
4. \_\_\_\_\_ I can compare and contrast classes and extracurricular activities in the United States and in the target language culture.
5. \_\_\_\_\_ I can decipher an authentic report card in the target language.
6. \_\_\_\_\_ I can identify classes and extracurricular activities in the target language.
7. \_\_\_\_\_ I can create a course schedule and extracurricular request form in the target language.
8. \_\_\_\_\_ I can interview a student in the target language about his/her current classes and activities as well as future classes and activities.
9. \_\_\_\_\_ I can write an article in the target language about classes and extracurricular activities.
10. \_\_\_\_\_ I can persuade others in the target language to participate in a specific extracurricular activity.

## Stage 3 – Learning Plan (Design learning activities to align with Stage 1 and Stage 2 expectations)

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### Key Learning Events Needed to Achieve Unit Goals

#### Lessons in Model Resource Unit

**Lesson 1:** Describing Schools and Courses

**Lesson 2:** Describing Extracurricular Activities and Future Events

#### Lesson 1: Describing Schools and Courses

##### **Essential Questions**

- What is my high school experience? What is my high school like for students in other cultures?

##### **Background**

- Dates, times, numbers, alphabet, and level 1 curriculum (see resources and teaching tips for additional worksheets on this topic).

*Strategy 1* – Present big theme and enduring understandings as well as the essential questions and objectives for the unit.

*Strategy 2* – KWL—Students will fill out a [KWL chart](#) regarding school life in the target culture. Have students pair share and then culminate the results of their previous knowledge by presenting their results to the class and adding new vocabulary to their chart.

*Strategy 3* – Look at several examples of class schedules. Identify cognates. Complete a dictionary activity to look up unknown vocabulary words and create a vocabulary list. Students present findings to class.

*Strategy 4* – [Flashcards](#): show students pictures representing each class and have students listen and repeat the correct term for each in the target language. Show word in target language on reverse side (see Accommodations for extra tips).

*Strategy 5* – Students listen to an [audio](#) of native speakers talk about their school classes and schedule. Complete the [worksheet](#) based on the information in the audio clips. (See resources and teaching tips for additional worksheets on this topic.)

*Strategy 6* – Create a verbal charade game, “Catch phrase.” Students are put in groups and given a flashcard of a class. Students must create 3 sentences in the target language describing the class without using the word. Each group must read the descriptions to the class. The class must guess the correct answer.

*Strategy 7* – Grammar of [regular and common irregular present tense verbs](#) modeling, rule instruction, a worksheet. (See resources and teaching tips for additional worksheets on this topic.)

- Students generate a list of previously learned verbs in their notebook.
- Teacher compiles list of verbs on board and includes any other important ones that were not mentioned.
- On board teacher and students go through the list of verbs dividing them up into categories related to verb endings, i.e., ar verbs, ir verbs, and er verbs as well as irregular verb category.



- Teacher then reviews conjugation of each category of verbs, giving examples of how each verb is used in a sentence. Students take notes.
- Students complete a worksheet on [regular](#) and [irregular](#) verbs.
- Break students into groups of three to do a Round Robin activity creating sentences. Each student should take out a piece of paper and write a subject on their paper (e.g., the boy, I, Elena...). They then pass the paper to their left. On the paper in front of them, they should then add a verb, conjugated correctly to fit the subject in the present tense. They then pass their papers to the left. On the paper in front of them, they should finish the sentence, by adding some additional information that fits with the subject and verb. At the end, each student (regardless of his/her group) should have a total of 6 sentences. All group members are responsible for making sure to check for grammar and content.

*Strategy 8* – Review adjectives with instruction, modeling, and worksheet.

- [Flashcards](#): Students are shown several pictures of different people and emotions, classes, and objects. Based on each picture, students are to write as many adjectives as possible.
- The teacher and students then compile a master list which is written on the board.
- In groups of 2, students must group the adjectives into categories based on patterns of masculine/feminine and singular/plural. Based on student responses, the teacher will write findings on board and then review the patterns.
- Students complete [worksheet on adjective formation](#).
- Teacher explains placement of adjectives in sentences by showing the pictures used in the first task and writing a sentence for each on board. Students must also write at least one other sentence, not using the same adjective as the example. Responses are read aloud and written on board.
- Students complete a [worksheet on placement of adjectives](#).

*Strategy 9* – Review question formation and how to respond to questions.

- On the board the teacher writes several questions using different question words and different forms. Students must underline the question words and circle any common words/expressions (tag words, punctuation, inversion). Then, divide the questions into 2 groups: yes/no questions and information questions.
- Based on student responses, the teacher goes over the correct answers and places the questions based on the patterns that were found into one of the 2 categories. Teacher reviews formation of questions based on patterns and examples.
- Based on the questions, the teacher reviews how to respond correctly to questions. The teacher responds to several of the questions (modeling). The students then respond to the remaining questions in their notebooks. After several minutes, students are asked individually to answer the questions aloud.
- Students complete [worksheet on question formation](#).
- Break students into small groups for the Toss-a-Question activity. Each group generates a question onto a piece of paper, wads the question into a ball, and tosses it to the next group to answer, then they toss it back to the originator to evaluate.

*Strategy 10* – Formative Assessment: [Quiz on lesson 1](#)

*Strategy 11* – GRASPS task: You are journalist for your school newspaper. Your assignment is to interview the new foreign exchange student from the target language culture. Since he/she cannot speak English, you must conduct your interview in the target language. Create a variety of questions using both information and yes/no questioning techniques. You must interview the exchange student and record his/her responses. Then

write an article about the student in the third person (see Accommodations for extra tips).  
[Rubric](#)

G – To write an article about a foreign exchange student

R – Journalist for a school newspaper

A – School students and staff

S – You are journalist for your school newspaper. Your assignment is to interview the new foreign exchange student from the target language culture. Since he/she cannot speak English, you must conduct your interview in the target language.

P – Article in newspaper

S – Create a variety of questions using both information and yes/no questioning techniques. You must interview the exchange student and record his/her responses. Then write an article about the student in third person.

## **Lesson 2: Describing Extracurricular Activities and Future Events**

### ***Essential Questions***

- What is my high school experience? What is my high school like for students in other cultures?

### ***Background***

- All material covered in lesson 1 and level 1 curriculum.

*Strategy 1* – Use the “Say Something” strategy (student partners work together to decide how far to read silently before stopping to “Say Something” that can be a summary, a question, or a connection. At that point, both students should share their summary, questions, or connection. The process is repeated until the end of the text. Then, the whole class will meet to discuss the text.) Students read a culturally [authentic article](#) from a magazine about activities. Students highlight the sports/leisure activities they recognize and circle the cognates. Using a modified form of the “Say Something” strategy, students share their vocabulary to compile a vocabulary list. Teacher adds other desired vocabulary.

*Strategy 2* – Sports/leisure vocabulary practice: collage, pictures/sentences, activities paragraph based on picture (differentiated activities—see Accommodations for more instructions).

*Strategy 3* – GRASPS task: You are either a coach or an advisor for a school club/sport. Your sport/club is in danger of being cut due to low enrollment. You must design a brochure in the target language for open house highlighting the benefits of your program. You must include vocabulary from this unit. [Rubric](#)

G – Persuade students to join your club/sport

R – Coach/advisor

A – Students

S – You are either a coach or an advisor for a school club/sport. Your sport/club is in danger of being cut due to low enrollment.

P – Brochure

S – Brochure must be persuasive and include vocabulary from this unit

*Strategy 4* – Students will look through all the brochures and choose the one sport or club they would like to join and explain why verbally in the target language.

*Strategy 5* – Organize students into small groups to exchange brochures from the GRASPS task. Each group creates a set of questions in the target language for students to answer about the brochure or the sports or clubs. The students will then answer these questions as a group in the target language.

*Strategy 6* – Review near future tense (to go + infinitive) by instruction, modeling, and guided practice then worksheet.

- Teacher writes several sentences on the board in target language. Some of the sentences are in present tense and others are in future tense.
- Students must identify sentences as either present or future tense. Students raise right hand if they think the sentence is present tense and left hand if they think the sentence is in the future tense.
- Students identify the common verb used in each of the future tense sentences. Students also identify the other verb tense common in all future tense sentences. From their responses, a general formula for creating future tense sentences is formed—i.e., subject + form of the verb to go + infinitive.
- Students are shown [pictures](#) of places and given a subject. For each picture students must create a future tense sentence describing what the subject is going to do at the indicated place. Students read their responses aloud.
- Students complete a [worksheet](#) on future tense.

*Strategy 7* – Dice Game

- Students are divided into pairs and given a die.
- Each number of the die corresponds to a subject pronoun (i.e., 1. I 2. you (informal) 3. he 4. we 5. you (plural) 6. they) and an infinitive (i.e., 1. to go 2. to eat 3. to make 4. to speak 5. to play 6. to be).
- One student is the recorder and the other is the die roller.
- 1<sup>st</sup> roll – number corresponds to subject pronoun.
- 2<sup>nd</sup> roll – number corresponds to infinitive.
- Students must use both subject pronoun and infinitive to create a sentence in the near future. Students must also include a predicate. Groups continue to roll die and make sentences until teacher says, “Stop!” The group with the most correctly formed sentences wins.

*Strategy 8* – Formative Assessment: [Quiz on lesson 2](#).

*Strategy 9* – Students complete a [graphic organizer](#) on tomorrow’s schedule. Based on their schedule, students write a paragraph in the target language using the future tense. Students then meet in groups and write an essay using the future tense in the target language comparing and contrasting their schedules.

## Resources and Teaching Tips

### Lesson 1

#### **Background**

- [Required vocabulary from Level 1](#)
- [Review sheet](#) of vocabulary from Level 1
- [Study Guide](#) for Review test of material covered in Level 1
- [Review test of material covered in Level 1](#)

Strategy 1: [School Vocabulary Game](#)

Strategy 5:

- [Answer key](#) with examiner's comments
- [Script](#)

Strategy 7: [Present tense](#)

Strategy 8: [Adjective practice](#)

## Lesson 2

Strategy 1:

- [Sports Vocabulary Review](#)
- [Sports Vocabulary Review 2](#)
- [Hobbies](#)

Strategy 6: [Future tense review](#)

## Differentiation

Lesson 1, Strategy 4: Instead of showing students flashcards that you designed, as the teacher, you could break the kids into small groups or even have them work individually to create their own flashcards. This activity would be designed to help those low-level students.

Lesson 1, Strategy 11: Instead of having the students type their interview and write it in the form of a newspaper article, they could present their interviews in front of the class. Another suggestion is to have the students incorporate technology by typing their articles, using Microsoft Publisher or another similar program, to produce realistic-looking newspaper columns.

Lesson 2, Strategy 2: This strategy is broken into three types of categories, depending on the level of the students (low, mid, high).

- Low: students create a collage of pictures of different sports and leisure activities, labeling the activities in the target language.
- Mid: students provide eight pictures of sports and leisure activities and write a sentence about each one in the target language.
- High: students provide pictures of sports and leisure activities and write a paragraph about those activities in the target language.

## Design Principles for Unit Development

*At least one of the design principles below is embedded within unit design.*

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression, and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21<sup>st</sup> Century Learning** – the ability to use skills, resources, and tools to meet the demands of the global community and tomorrow's workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth. (AASL,2007)

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- Find out what life is like at school in Spanish-speaking countries.
- [http://www.bbc.co.uk/schools/primaryspanish/learn\\_more/school/slideshow1.shtml](http://www.bbc.co.uk/schools/primaryspanish/learn_more/school/slideshow1.shtml)
- Lesson 1 Strategy 5:  
[http://www.bbc.co.uk/schools/gcsebitesize/spanish/listeningf/1\\_f\\_list\\_school\\_rev2.shtml](http://www.bbc.co.uk/schools/gcsebitesize/spanish/listeningf/1_f_list_school_rev2.shtml)
- Language Internet Activities: Click on the language desired on the left. Choose specific activities to review. Covers a variety of topics such as colors, numbers, adjectives, verbs, vocabulary, body, city life, school life, etc.
- <http://www.languagesonline.org.uk/>
- Check out the iEARN website. It is an educational website designed for teachers to interact with other teachers across the world. It also has many uses for students in your classes to create pen pals and even blog with other students. There is a fee for use of their program—[www.earn.org](http://www.earn.org).