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| **10th Grade Quarter 1**  **Latin American Literature** |

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| **Unit Overview:** Students will study themes and writing styles common to many literary works from Latin America. Investigating the historical background and author biographies for selected works will enrich their understanding of the point of views and cultural experiences reflected in works from the region. By reading stories that feature magical realism, students will explore the role of the fantastic in Latin American literature. Students will also analyze the narrative techniques and literary elements in short stories by prominent Latin American authors, such as Isabel Allende, Gabriel Garcia Marquez, and Julio Cortazar. The culminating assessment will prompt students to write a narrative short story that reflects the themes, concepts, and skills they have learned throughout the unit. |

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| **Stage 1 - Desired Results**  ***Please note: Stage 1, which identifies the goals of the unit, is a required element. Using the standards as a starting point, Stage 1 establishes the essential questions, understandings, knowledge, and skills that frame the unit’s learning activities and assessments.*** |

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| [**Ongoing Standards**](https://docs.google.com/a/sdale.org/document/d/1VIWAjhng6MWm_efHEPInCYJ2IzhR3VQ0i8sir7J_M6s/edit?usp=sharing)  **There are 42 ELA** [**Common Core State Standards**](http://www.corestandards.org/ELA-Literacy/) **that identify the grade-level learning goals. The “Ongoing Standards” are foundational and/or comprehensive to English Language Arts and, therefore, are inherently and explicitly addressed in all units.** | |
| [**Focus Standards**](https://docs.google.com/spreadsheets/d/13NlaepLPUmd-rHGftSuOALBI8SfAzpYcqFLlSgY_vfs/edit#gid=112156585)  **Each unit prioritizes a set of “Focus Standards” to guide the design and implementation of the curriculum for the quarter. These define the skills and understandings students will demonstrate in this quarter and build on throughout the year.** | [**English Language Proficiency (ELP) Standards**](http://www.elpa21.org/sites/default/files/Final%204_30%20ELPA21%20Standards_1.pdf)  **There are 10 ELP standards that highlight a strategic set of language functions and forms which are needed by ELLs as they develop competence in the practices associated with English language arts. The following ELPs have been aligned with the focus standards for the unit; descriptors for what an ELL should be able to do at the end of each proficiency level (2-4 only) are also provided.** |
| [**RL.9-10.6**](http://www.corestandards.org/ELA-Literacy/RL/9-10/6/) **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.**  [**RI.9-10.6**](http://www.corestandards.org/ELA-Literacy/RI/9-10/6/)**: 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.** | **No ELP Standard** |
| [**RI.9-10.7**](http://www.corestandards.org/ELA-Literacy/RI/9-10/7/)**: Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.** | **ELP Standard 9-12**.**1:** Construct meaning from oral presentations and literary and informational text through grade-appropriate listening, reading, and viewing.  **Level 2** use an emerging set of strategies to:  • identify the main topic  • retell a few key details in oral presentations and simple oral and written texts  **Level 3** use a developing set of strategies to:  • determine the central idea or theme in oral presentations and written texts  • explain how the theme is developed by specific details in the texts  • summarize part of the text.  **Level 4** use an increasing range of strategies to:  • determine two central ideas or themes in oral presentations and written texts  • analyze the development of the themes/ideas  • cite specific details and evidence from the texts to support the analysis  • summarize a simple text. |
| [**W.9-10.3:**](http://www.corestandards.org/ELA-Literacy/W/9-10/3/) **Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**  [**W.9-10.3.A**](http://www.corestandards.org/ELA-Literacy/W/9-10/3/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.**  [**W.9-10.3.B**](http://www.corestandards.org/ELA-Literacy/W/9-10/3/b/)**: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.**  [**W.9-10.3.C**](http://www.corestandards.org/ELA-Literacy/W/9-10/3/c/)**: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.**  [**W.9-10.3.D**](http://www.corestandards.org/ELA-Literacy/W/9-10/3/d/)**: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.**  [**W.9-10.3.E**](http://www.corestandards.org/ELA-Literacy/W/9-10/3/e/)**: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.** | **ELP Standard 9-12.9** Create clear and coherent grade-appropriate speech and text.  **Level 2** with support (including modeled sentences),  • recount a short sequence of events in order, and  • introduce an informational topic  • provide one or two facts about the topic  • use common linking words to connect events and ideas (e.g., first, next,because) with emerging control.  **Level 3**  • recount a sequence of events, with a beginning, middle, and end  • introduce and develop an informational topic with facts and details  • use common transitional words and phrases to connect events, ideas, and opinions (e.g., after a while, for example, as a result)  • provide a conclusion with developing control.  **Level 4**  • recount a longer, more detailed sequence of events or steps in a process, with a clear sequential or chronological structure  • introduce and develop an informational topic with facts, details, and evidence  • use a variety of more complex transitions to link the major sections of text and speech and to clarify relationships among events and ideas  • provide a concluding section or statement with increasingly independent control. |
| [**SL.9-10.5**](http://www.corestandards.org/ELA-Literacy/SL/9-10/5/)**: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.** | **No ELP Standard** |
| [**L.9-10.1**](http://www.corestandards.org/ELA-Literacy/L/9-10/1/)**: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking**  [**L.9-10.1.A**](http://www.corestandards.org/ELA-Literacy/L/9-10/1/a/)**: Use parallel   structure.**  [**L.9-10.1.B**](http://www.corestandards.org/ELA-Literacy/L/9-10/1/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.** | **No ELP Standard** |
| [**L.9-10.**](http://www.corestandards.org/ELA-Literacy/L/9-10/5/)**5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.**  [**L.9-10.5.A**](http://www.corestandards.org/ELA-Literacy/L/9-10/5/a/)**: Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.**  **L.9-10.5.B: Analyze nuances in the meaning of words with similar denotations.** | **ELP Standard 9-12.8:** Determine the meaning of words and phrases in oral presentations and literary and informational text.  **Level 2** can, using context, visual aids, reference materials, and knowledge of morphology in their native language,  • determine the meaning of frequently occurring words, phrases, and expressions in texts about familiar topics, experiences, or events.  **Level 3** can, using context, some visual aids, reference materials, and a developing knowledge of English morphology (e.g., affixes and root words),  • determine the meaning of general academic and content-specific words and phrases and frequently occurring expressions in texts about familiar topics, experiences, or events.  **Level 4** can, using context, increasingly complex visual aids, reference materials, and an increasing knowledge of English morphology. |

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| **Essential Questions**  *Students will keep considering…*  **Whole Year:**   1. How does closely reading literature from around the world give us new perspectives? 2. How will being effective writers help us in the “real world”?   **Quarter 1:**   1. What circumstances make us hope for or fear change? | **Understandings**  *Students will understand that…*   1. World literature is influenced by and gives readers perspective on historical, religious, generational, and cultural issues. 2. Literary elements and narrative techniques are carefully chosen to enhance meaning. 3. Short stories are crafted to entertain through the art of storytelling. 4. Short stories are crafted to inform by making a thematic statement. 5. Magical realism is a style of writing that uses fantastic elements to achieve a purpose. |
| **Knowledge**  *In addition to the* ***bold*** *words in the “Skills” section, students will acquire knowledge of:*   * magical realism * the fantastic * objective vs. subjective * explicit vs. inferred ideas   See “[Literary Toolbox](https://docs.google.com/a/sdale.org/document/d/1yG7FZ0CYdkStklwkxH-1eFY9zGvE7mBnnoGCUHWKvnQ/edit)” for 10th grade literary terms and common definitions. | **Skills**  *Students will be able to…*   1. Examine how authors from outside the United States treat a particular **culture**, experience, or perspective in a wide range of literary works (RL.6). 2. Draw conclusions from the **author’s perspective,** analyzing the **author’s purpose** and the **rhetorical choices** the author uses to achieve that purpose or promote a certain perspective (RI.6). 3. Examine how alternative reports of the same subject differ according to the **medium** used, comparing and discussing the importance of those details each treatment emphasizes--or ignores (RI.7). 4. Construct **narratives**--fictional, biographical, and autobiographical--that describe real or imagined experiences or events from the student’s own or others’ lives (W.3).    1. Students first report a problem, situation, or observation, establishing the different perspectives the story will examine through the **narrator**(s) and/or characters(s), in a **logical progression** from one event or experience to the next.    2. Students then develop these experiences, events, or characters through techniques such as **dialogue, setting, plots (sometimes multiple plot lines), sensory details, flashbacks,** and **characterization**.    3. Students also arrange details and events into a **logical sequence** that allows ideas and events to complement each other as the story unfolds to create a **coherent whole**.    4. Students choose words and phrases carefully, selecting **words that evoke the experience or the sense of place and people involved**.    5. Students end the narrative in a satisfying logical way that **connects all its elements**, while allowing the writer to reflect on the events, experiences, or observations in the narrative. 5. Examine a variety of visual, quantitative, oral, and mixed **media sources** in **various formats**, determining in the process how **credible and accurate** each source is. Students then integrate the information from these different sources and various media formats into a presentation, composition, or class discussion about the topic they are studying (RI.7). 6. Show, whether writing or speaking, that they know and can follow the **conventions of standard English grammar and usage** (L.1).    1. Also, students communicate ideas and achieve certain effects by using **parallel structure**...    2. ...and **a variety of types of phrases** (noun, verb, adjectival, adverbial, participial, prepositional, absolute) **and clauses** (independent, dependent, noun, relative, adverbial), all of these different constructions enhancing the writer’s or speaker’s ability to **engage the audience**. 7. Show they know and can apply their knowledge of **figurative language**, **word relationships**, and **nuances in the words** they use when writing, speaking, and especially reading complex texts (L.5). |

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| **Stage 2 - Assessment Evidence**  ***Please note: Stage 2, which provides the unit’s major assessment, is also a required element. Although there should be a continuum of assessments along the way, including checks for understandings and traditional quizzes, this assessment is essential because it serves as performance-based evidence of the main skills and understandings sought in Stage 1. The standards-based criteria on the writing rubric should drive teacher instruction and student work toward the final product.*** |

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| **Common Writing Assignment**  *See Stage 3 for a* [*text-based narrative pre-assessment*](https://docs.google.com/document/d/1NAfgXoOKXm3e_yeMDX9CaKMK4lMFzNmn8r3xpPRzW7k/edit) *or* [*personal narrative pre-assessment*](https://docs.google.com/document/d/1rKtw5iUTs_73y52Ddy0OkpseJ5NZrQPRtMWEo6vD1xM/edit) *that can be used to practice timed writing, deconstruct the rubric, provide exemplar responses, and offer remediation and revision opportunities in preparation for Stage 2.*  *Students will write to the following narrative prompt after reading “Writing as an Act of Hope,” “And of Clay Are We Created,” “Ill-equipped Rescuers Dig Out Volcano Victims; Aid Slow to Reach Colombian Town,” and at least one magical realism short story of the teacher’s choice. These texts will provide a better understanding of concepts and skills students will need to complete the common writing assignment.*  Many Latin American authors are known for their wildly fantastic and highly emotional stories. While they may appear too shocking to be true, Gabriel Garcia Marquez explained, “It always amuses me that the biggest praise for my work comes for the imagination, while the truth is that there’s not a single line in all my work that does not have a basis in reality.” This mirrors Isabel Allende when she stated, “It is very hard to explain to critics that these things are not a product of our pathological imaginations. They are written in our history; we can find them every day in our newspapers.” The common thread among these authors is the ability to transform reality in order to communicate an important message about human nature to their readers.  Your task is to research and select a nonfiction newspaper article about a tragic event and write a short story that imaginatively portrays the real-life events and experiences. Your fictional narrative should use effective technique, well-chosen details, and well-structured event sequences to develop the characters and establish a thematic statement about hope or fear in light of the tragic circumstances. You may make creative modifications and add your own details to the original story, but it should keep “a basis in reality.”  **Extension option:** Write your short story in the style of magical realism. Remember to keep an objective, matter-of-fact tone in narrating the fantastic events.  **Technology integration:** Create and publish a “thinglink” that depicts your narrative. Within the main image of the thinglink, embed a link to your short story (via Google Docs), articles you researched and used, images that portray the events and characters, and any other videos or media that aid in understanding. Here is an [example](https://www.thinglink.com/scene/657281375006621698) based on the [sample student response.](https://docs.google.com/document/d/1Rhh4XZ9lpis48creR5Q5bAeYIZq9y6UYX9xXPRXe9VI/edit)  **Student Handout:** [Common Writing Assignment Instructions](https://docs.google.com/document/d/1hQ8SGVotG6sDUBWhr3EZ-7465w4jdK0x-NFdw6wz4Hw/edit)  **Rubric:** [Narrative Writing Rubric 6-12](https://docs.google.com/document/d/1XFj2WMFocjqCE5q_RarzugOKbk3ZqB9R86941q1FIaw/edit?usp=sharing)  **ELL Language Support:** [10th Grade Quarter 1](https://docs.google.com/document/d/1yaGLpX8UxVLIol0YspNL96yk2t2AfsYLlCh5vnxJdC4/edit)  **Standards Addressed:** RI.10.2, RI.10.4, W.10.3a-e, W.10.5, W.10.6, SL.2, L.1a-b, L.10.2, and L.10.3 |

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| **Stage 3 - Learning Activities**  ***Please note: Stage 3 provides an explicit guide for implementing the unit. This stage contains a suggested weekly timeline of instruction, learning experiences, and assessments to meet the unit's expectations; however, based on the needs of students, teachers may modify the order and time-allotment of Stage 3 activities, as well as supplement with grade-appropriate texts and lesson plans. Professional Learning Communities (PLCs) are encouraged to collaborate and personalize learning by adding their own ideas and resources. Any adjustments and/or additions should be framed to meet the requirements of Stages 1 and 2.*** |
| **Teacher Dropbox**  Teachers: As you or your PLC come up with new ideas for this unit, find helpful resources, create handouts/materials, or reflect on activities, please share with other teachers and the Literacy ToSA’s on this [collaborative document.](https://docs.google.com/document/d/10jyD3jVvwUa1SfqWMbZq1A6ZTMR6T-h3ZU6G4Uk40jw/edit) |
| **Technology Integration**  Throughout the suggested timeline, the following SAMR badges will be placed next to activities and assessments that include ideas and resources for enhancing learning through technology integration. The **S**ubstitution **A**ugmentation **M**odification and **R**edefinition [model](http://www.schrockguide.net/uploads/3/9/2/2/392267/5805548.jpg?579), developed by Dr. Ruben Puentedura, shows a progression (or deepening, as the symbols on the badges suggest) of technology integration from enhancement to transformation of learning. |
| **Suggested Timeline - Week 1** |
| |  | | --- | | **Lesson #1**  *Ongoing Standard - W.9.10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.* |  * Google applications are helpful educational tools and compatible with students’ Chromebooks; Google Docs and [Google Classroom](https://classroom.google.com/) will be referenced in all of the units to address the W.6 standard. Teachers should consider establishing routines and expectations with using these resources for ongoing technology integration. * “Google Classroom helps teachers create, assign, and collect student classwork and homework paperlessly. With Google Classroom, teachers can seamlessly integrate Google Docs, Google Drive, and Gmail to create assignments, provide feedback for in progress and completed work, and communicate with their students directly and with whole class announcements--all without using a single piece of paper. Students can work on assignments in Google Docs and turn it in with a few clicks.”  1. **Technology-Based Icebreaker:**  * **Learning Objective:** Students will be able to use technology to link and display information about themselves by creating and sharing a personal "thinglink." (This assignment will also prepare students for the technology component of the Stage 2 writing assignment.) * **Activities:**    + After showing students the [example](https://www.thinglink.com/scene/657291499322474496) and/or their own thinglink, teachers could give the following guidelines for the assignment:     - The main picture is of the student.     - The surrounding links provide images, videos, or texts that represent who they are. Options include:       * favorite music       * family and/or friends       * favorite sport or hobby       * things they hope for (for their family, for their future, for their world)       * a place that defines who they are       * a major event in their life * **Check for Understanding:**   + Students could share their work and receive feedback in a variety of ways, such as:     - Doing a “Gallery Walk” with their thinglink open on their computer screen while classmates walk around to review each other's work.     - Presenting their thinglink to the class.     - Sharing the link on a class website or Google Plus account. Classmates could be asked to view and comment on a specified number of their peers’ thinglinks.     - Submitting their thinglink for teacher feedback via Google Classroom.   + If students demonstrate a lack of understanding, teachers might use exemplar thinglinks to show students what it means to…     - Use the internet to produce and publish a shared product.     - take advantage of technology's capacity to link to other information.     - display information flexibly and dynamically.  |  | | --- | | **Lesson #2**  *Focus Standard - W.9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.*  *Ongoing Standard -* [*W.9-10.10*](http://www.corestandards.org/ELA-Literacy/W/9-10/10/)*: Write routinely over...shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.* |  1. **Narrative Writing Pre-Assessment:**  * **Learning Objective:** Students will be able to:   + Demonstrate their ability to closely read texts and respond to a narrative writing prompt within a short time frame by completing a [text-based narrative pre-assessment](https://docs.google.com/document/d/1NAfgXoOKXm3e_yeMDX9CaKMK4lMFzNmn8r3xpPRzW7k/edit) or [personal narrative pre-assessment](https://docs.google.com/document/d/1rKtw5iUTs_73y52Ddy0OkpseJ5NZrQPRtMWEo6vD1xM/edit). * Note:This assignment is intended to be a diagnostic and instructional tool. If desired, teachers can score or have students self-score according to the narrative rubric, but students should understand that this is a pre-assessment and will not be graded in the traditional way. In addition to providing timed writing practice, this essay can be revisited and revised throughout the unit as teachers break down the rubric criteria, conduct mini-lessons on the narrative writing standards, and provide individual feedback. * **Activities:**   + Students should be given the [text-based narrative pre-assessment](https://docs.google.com/document/d/1NAfgXoOKXm3e_yeMDX9CaKMK4lMFzNmn8r3xpPRzW7k/edit) or [personal narrative pre-assessment](https://docs.google.com/document/d/1rKtw5iUTs_73y52Ddy0OkpseJ5NZrQPRtMWEo6vD1xM/edit) to read and complete independently within *a shorter time frame* (*a single sitting or a day or two)*.   + Students can produce their narrative in a Google Doc and share it with the teacher (and later their peers) for feedback and revision. It is recommended that they organize their work into an English 10 folder of some sort. * **Check for Understanding:**   + If students demonstrate a lack of understanding, teachers should…     - Use the writing mini-lessons throughout Stage 3.     - Allow students time to revise their pre-assessment to meet the various writing criteria on the rubric.     - Provide specific feedback on how to meet grade level expectations for each criteria. |
| **Suggested Timeline - Week 2** |
| |  | | --- | | **Lesson #3**  *Focus Standard -* [*L.9-10.1*](http://www.corestandards.org/ELA-Literacy/L/9-10/1/)*: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.*  [*L.9-10.1.A*](http://www.corestandards.org/ELA-Literacy/L/9-10/1/a/)*: Use parallel structure.*  [*L.9-10.1.B*](http://www.corestandards.org/ELA-Literacy/L/9-10/1/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.*  *Ongoing Standard - L.9-10.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.* |  1. See [**Language Mini-Lessons / Academic Vocabulary / Parallel Structure / Phrases and Clauses**](#id.qm7iis20e49m) for activities that can be done to address specific language standards. Click the link to move to the Language Mini-Lesson section that is located at the end of this unit plan.  * [Literary "Toolbox"](https://docs.google.com/document/d/1yG7FZ0CYdkStklwkxH-1eFY9zGvE7mBnnoGCUHWKvnQ/edit): Specific to the 10th grade curriculum, this document provides common ELA terminology in and across grade levels. It is suggested that students receive a hole-punched s to put into their notebooks for reference throughout the year.    + Teachers could also share the document via Google Doc or a link on the classroom website for students to access when needed.   + Students can also be asked to copy the term and definition into this [Literary Toolbox graphic organizer](https://docs.google.com/document/d/1cSvNOFdVRbt7EqHUk5vUE6BRS7UC3lwVGq59CZe3L18/edit) as they learn or review it in class. Students have to put the definition into their own words and provide an example.  |  | | --- | | **Lesson #4**  *Ongoing Standard -* [*RI.9-10.1:*](http://www.corestandards.org/ELA-Literacy/RI/9-10/1/) *Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.* |  1. **Introduction to Latin American Literature**:  * **Learning Objective:** Students will be able to:   + Gain an understanding of the major components of the unit and an appreciation for the Latin American region by viewing/listening to various media on the subject(s).   + Support analysis of both explicit and inferred ideas in a text by completing a literary analysis paragraph. * **Suggested Text:** Sandra Cisneros’ *The House on Mango Street* ([first chapter](http://facultyfiles.deanza.edu/gems/pesanojulie/Houseonmango.pdf) only)   + **Summary:** This coming-of-age novel is about the Mexican-American narrator growing up in (and being determined to leave) an impoverished Latino neighborhood. * **Activities:**    + Without any previous discussion or insight into the Latin American unit, teachers could display the Frida Kahlo portrait[*The Two Fridas*](http://www.google.com/search?q=frida+kahlo+the+two+fridas&es_sm=122&source=lnms&tbm=isch&sa=X&ei=HLrXU56wOabfsASbz4KQCA&ved=0CAgQ_AUoAQ&biw=1366&bih=667&safe=active&ssui=on#facrc=_&imgdii=_&imgrc=R9m2jc4xiYC35M%253A%3BfpVtWXf_4bGEgM%3Bhttp%253A%252F%252Fimages.fineartamerica.com%252Fimages-medium-large%252Ffrida-kahlo-the-two-fridas-pg-reproductions.jpg%3Bhttp%253A%252F%252Ffineartamerica.com%252Ffeatured%252Ffrida-kahlo-the) and her quote: “I never painted dreams. I painted my own reality.”     - Students could spend 1 minute studying the picture and quote before discussing or freewriting descriptions, observations, and questions they have.     - Students could work in pairs to complete this [Examining Artwork](https://docs.google.com/document/d/12dyHvLwKzjSpWfl4h2ai0wskr1Knzx8hdidTBE1GYNE/edit) activity to identify what they actually see/read (*what the text says explicitly*) and what they infer it could mean (*inferences drawn from the text*).       * Teachers should model completing the first row with a think aloud of one of the images in the artwork.         + *I actually see that their hearts are connected together. I infer that this could mean they are the same person or share the same feelings or bloodline.*       * Teachers should post and explain that “Inferences = What you know + What you Learned” and/or “Inferences = Reading between the lines.”     - When finished, students could write Kahlo’s overall point of view or cultural experience they infer from their observations and discussions of the artwork.     - The Kahlo quote and the story behind the portrait can be a segway into the Latin American unit. (Come back to this portrait and quote at the end of the unit to find out what they learned and how their perspectives have changed.)   + Students can study the region’s geography, culture, and history at the beginning of the unit to build interest, background knowledge, and context for the Latin American literature.     - Students will build interest and background by viewing maps, pictures, and notes in this [Intro to World Literature and Latin American Literature Presentation](https://docs.google.com/a/sdale.org/presentation/d/1KNa30lj6zAowks-NwjOo8RP0MkLKtbkTbQ2eq0LJc90/edit#slide=id.p35).       * Teachers could create a [Nearpod](http://www.nearpod.com/) to make the presentation interactive and to hold students accountable by answering questions to demonstrate comprehension. Teachers will need to download the Google Slides into PowerPoint before uploading into Nearpod.     - The teacher may also want to show video clips or play music that exemplifies the region’s culture and/or history.   + Essential Questions #1-3: Essential questions should be displayed on a poster or anchor chart of some sort and referenced throughout the unit and year. Students could be asked to quickwrite their answers to the questions at the beginning and then at the end of the unit.   + Students should be given a general overview of the unit itself. They should know the major writing prompt in advance to give focus and relevance to the literature and skills they will learn throughout the unit.   + Students can read the [first chapter](http://facultyfiles.deanza.edu/gems/pesanojulie/Houseonmango.pdf) of Cisneros’ *The House on Mango Street* to infer the deeper layers of meaning. (This [link](http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/Part01/default.html) provides an audiobook reading of the opening chapter for ELLs.)     - The teacher might first guide students through each paragraph, demonstrating how to infer through a think aloud. For example:       * *The texts states that “everybody has to share a bedroom--Mama and Papa, Carlos and Kiki, me and Nenny.” I infer that they are Latin American based on their names/nicknames because most native English-speakers call their parents Mom and Dad, not Mama and Papa, and Carlos is traditionally a Spanish name. I also infer that they are poor because six people have to share a room in a tiny house. If they were wealthy, they would probably live in a big house where everyone has their own room.” The narrator never explicitly states that they are Latin American or poor, but these things can be inferred.*     - The teacher might pose questions - about words, actions, details - that require students to look closely at the text for answers.     - Students could be asked to highlight what the narrator explicitly says and annotate what inferences they draw from the text.       * Essential Question #3: Teachers can point students to the essential question when analyzing the text about what circumstances make the narrator hope for a different house. Although the narrator identifies her circumstances, students must infer what underlying *feelings* and *social conditions* are associated with those circumstances and how hope affects her spirit.       * Essential Question #1: Students can also Think-Pair-Share how reading this chapter might give them new perspectives. Would a person from a different socio-economic status or culture than the narrator gain more or less perspective from reading this text?     - Via a document camera or tablet and project, teachers can model for students how to write an analytical response that includes strong textual evidence of what the text says explicitly and commentary on the inferences that are made. For example:       * *The narrator explicitly states that she wants a house she can “point to.” It can be inferred that she means she wants a nice house she is proud to live in and show people. The narrator is embarrassed when she points out her current house to the nun, “the paint peeling, wooden bars Papa had nailed on the windows.” The nun shows her disapproval and makes the narrator “feel like nothing.” Previously in the chapter she explains that she hopes her next “house would be white with trees around it, a great big yard and grass growing without a fence.” The reader can infer that this is the type of house she would be proud to point to when asked where she lives.*     - Essential Question #2: Teachers should have students discuss how learning how to write an analytical response like this might benefit them in college, careers, or personal business. Why is it important to include both textual evidence and commentary? * **Check for Understanding:**    + Students can be asked to select another phrase or sentence from the text that requires inferencing. They can write their own paragraph, applying what they learned from the think aloud and modeled paragraph above, that explains what the *text says explicitly* (textual evidence), *as well as inferences drawn from the text* (commentary).   + If students demonstrate a lack of understanding, teachers can…     - Select another short vignette from *The House on Mango Street*, such as “My Name” or “Smart Cookie,” to reteach the concepts.     - Show students how to choose evidence from the text to support inference; discuss with them the questions they would ask to arrive at that selection. |
| **Suggested Timeline - Week 3** |
| |  | | --- | | **Lesson #5**  *Ongoing Standard -* [*RI.9-10.4*](http://www.corestandards.org/ELA-Literacy/RI/9-10/4/)*: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.*  *Focus Standard -* [*RI.9-10.6*](http://www.corestandards.org/ELA-Literacy/RI/9-10/6/)*: 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.*  *Focus Standard -* [*L.9-10.5*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/)*: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.*  [*L.9-10.5.A*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/a/)*: Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*  *L.9-10.5.B: Analyze nuances in the meaning of words with similar denotations.* |  1. **Close Reading of Informational Text**:  * **Learning objectives:** Students will be able to:   + Closely read a text to determine the author’s point of view and purpose by completing a HIPP analysis (historical context, intended audience, point of view, and purpose).   + Determine the meaning of words and phrases used in the text by applying various close reading strategies.   + Analyze how the author advances their point of view or purpose through rhetoric by completing a SIFT analysis (symbols, imagery, figurative language, tone, and theme) and writing an analysis paragraph. * **Suggested text:** Isabel Allende’s [“Writing As An Act of Hope”](https://docs.google.com/a/sdale.org/file/d/0B9WrWMhjCvUhTEVmbW5uUldSX0E/edit)   + **Summary:** An essay that explores the beauty and strife of living in Latin America and the important role of Latin American authors and their works.   + **Note:** Teachers might begin “Writing as an Act of Hope” with the paragraph that begins “Maybe the most important reason…” and finishing at the closing sentence to study the most significant section. * **Activities:**    + Students should read the text several times. The first time should be a cold read of the text (independently, without frontloaded information) in order to:     - Circle unknown or confusing words.     - Objectively get the gist of the essay. What is the main idea?   + During the second read, teachers can guide students through a [HIPP analysis](https://docs.google.com/a/sdale.org/document/d/1HMrnt_PJDg_pnsuS-iatnNYtP_-JyecdaRuHM_xE98s/edit?usp=sharing) of the essay to determine the author’s point of view and purpose. This could be done in two-column notes, a foldable, or on a graphic organizer.     - Historical Context (teachers may want to provide an author biography, allow them to read the beginning of the essay, or let them research the context of the essay)     - Intended Audience     - Point of View     - Purpose   + During the third read, teachers can guide students through a [SIFT analysis](https://docs.google.com/a/sdale.org/document/d/10LGXSU8CE3xON7IO6Xbz2DQ2wdEkaK6x9_Fic052UR4/edit?usp=sharing) to analyze the author’s use of rhetoric, particularly the use of figurative language, to advance that point of view or purpose. This could be done in two-column notes, a foldable, or on a graphic organizer.     - Symbol - Examine the title and text for symbolism     - Images - Identify images and sensory details     - Figures of speech - Analyze figurative language and other devices     - Tone and Theme: Discuss how all devices reveal tone and theme   + As students learn how to SIFT through the text, teachers may need to help students *determine the meaning of words and phrases, including figurative, connotative, and technical meanings*. Teachers may choose or adapt one or more of the following:     - Direct students’ attention to the words, phrases, and other details in a sentence and those around it. Point out the ways authors add details to clarify the meaning of words: definition clues such as explanations, synonyms, phrases, and clauses; restatement of the word or phrase (e.g., In other words); contrast or antonym clues that help define that what a word means by using words that mean the exact opposite; other clues such as topography, proximity to images, and the author’s general tone.     - Tell students that not all words can be understood through context clues; help them see where context clues can confuse.     - Complete a think-aloud while reading to the class to show how you puzzle out a word or phrase using syntactic, semantic typographic, etymological, and other types of information to decipher words.     - Identify with students figurative language or words with connotative meanings; then have them determine the literal or denotative meaning of those words.     - Direct students’ attention to words used figuratively (simile, metaphor, analogy, euphemism, and pun) and ask them to determine a word’s meaning and explain how its use affects the meaning of other words around it or contributes to the meaning of the larger text.     - Have them assess whether a set or series of words used figuratively has a unifying theme (e.g., they are all related to gardens, spots, the law) and, if they do, what it is and how that set of thematic words adds meaning to the text.     - Direct students to indicate those words or phrases that are connected; ask them what conclusions they can draw from the patterns, connections, or general use of words about their meaning. * **Check for Understanding:**   + Independently, students could be asked to write a paragraph that explains Allende’s point of view or purpose in “Writing as an Act of Hope” (from their HIPP analysis), as well as provide textual evidence and commentary on how she uses rhetoric (from their SIFT analysis) to advance that point of view or purpose.   + They can share their paragraphs in a [structured student talk activity](https://drive.google.com/a/sdale.org/file/d/0Bxq5k6qRcQeCMjZoRHNxVFdGa2hnNVZybjFDb0oyQ3draVRR/view?usp=sharing), such as “Lines of Communication”   + To create accountability and give instant feedback, teachers could set up a [Socrative](http://socrative.com/) “Exit Slip” where students post their final paragraphs (this can be done anonymously). The class can review what everyone wrote before “voting” on the paragraph that best demonstrates comprehension and meaning.   + If responses demonstrate a lack of understanding, teachers might want to:     - Use the posts on the Socrative to clarify common misunderstandings and to point out where/how students got it right.     - Use a short excerpt from an article to reteach concepts.     - Model how to write the paragraph through a document camera and a think aloud.  |  | | --- | | **Lesson #6**  *Ongoing Standard - W*[*.9-10.5*](http://www.corestandards.org/ELA-Literacy/W/9-10/5/) *- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.*  *Ongoing Standard -* [*W.9-10.6*](http://www.corestandards.org/ELA-Literacy/W/9-10/6/)*: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.*  *Ongoing standard -* [*W.9-10.9*](http://www.corestandards.org/ELA-Literacy/W/9-10/9/)*: Draw evidence from literary or informational texts to support analysis, reflection, and research.*  [*W.9-10.9.A*](http://www.corestandards.org/ELA-Literacy/W/9-10/9/a/)*: Apply* grades 9-10 Reading *standards to literature.* |  1. See [**Writing Mini-Lesson #1 / Comprehension and Meaning**](#id.e67wcmgo19z9) for activities that can be done to break down the narrative writing rubric and writing standards. Click the link to move to the Writing Mini-Lesson section that is located at the end of this unit plan. |
| **Suggested Timeline - Week 4** |
| |  | | --- | | **Lesson #7**  *Ongoing Standard - RL. 10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).*  *Focus Standard-* [*RL.9-10.6*](http://www.corestandards.org/ELA-Literacy/RL/9-10/6/)*: 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.*  *Focus Standard -* [*L.9-10.5*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/)*: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.*  [*L.9-10.5.A*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/a/)*: Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*  *L.9-10.5.B: Analyze nuances in the meaning of words with similar denotations.* |  1. **Close Reading of Literary Text (Magical Realism)**:  * **Learning Objectives:** Students will be able to:   + Identify the use and purpose of magical realism by analyzing and discussing its use in art, film, and literature.   + Determine the meaning and impact of words and phrases used in a text by completing a SIFT analysis of a short story.   + Demonstrate understanding of how point of view and figurative language shapes content and style by writing an analysis paragraph. * **Suggested Text(s):**   + Gabriel Garcia Marquez’ [“The Handsomest Drowned Man in the World](http://www.utdallas.edu/~aargyros/hansomest.htm)” (can also be found in purple Glencoe textbook)     - **Summary:** Short story about a giant, drowned man who washes up on shore of a tiny village; the man’s beauty and size creates an emotional response and inspires change in the villagers.     - **Other Resource:** Teachers may choose to use this [informational presentation](https://docs.google.com/a/sdale.org/presentation/d/17cJem1fnKbFwmwf_iWqeW6sZ8jVnkvaDo5Sn7UlfG7k/edit#slide=id.p14) for author’s biography, journal topics, vocabulary terms, and notes.   + Gabriel Garcia Marquez’ “[A Very Old Man With Enormous Wings](http://www.jonescollegeprep.org/ourpages/auto/2014/1/29/42934518/A_Very_Old_Man_with_Enormous_Wings_pdf.pdf)” (can also be found in the teal Holt Elements of Literature textbook)     - **Summary:** Short story about the townspeople's reaction to and treatment of an otherworldly visitor.   + Julio Cortazar’s“[Axolotl”](https://archive.org/stream/Axolotl/Axolotl1#page/n0/mode/2up)(can also be found in lime green, older 12th grade, Holt textbook)     - **Summary:** The unreliable narrator in this story becomes so obsessed with axolotls, strange-looking larval salamanders, at the local aquarium that he eventually becomes one.     - **Other Resource:** Teachers may use this [informational presentation](https://docs.google.com/presentation/d/12507zOdaL2bgIr5vfcUltBuPAhiqJQNwfooAYcbjmBQ/edit) for the author’s biography. There are journal topics, vocabulary terms, and notes for “The Night Face Up,” which could be studied but is not as easily identified as an example of magical realism.   + Excerpt from Laura Esquivel’s *Like Water for Chocolate*     - **Summary:** Organized like a recipe book, this novel is centered on forbidden love and family tradition with the backdrop of the Mexican Revolution.     - **Note:** This novel some mature content, so selecting appropriate excerpts should be done at teacher’s discretion. Parts of [chapter 1](http://www.nytimes.com/marketing/summerread/pdfs/water1.pdf) and 2 are high-interest and appropriate for most students and feature stylistic examples of magical realism.     - **Other Resource:** Teachers may use the following [informational presentation](https://docs.google.com/a/sdale.org/presentation/d/1TmiX_qsaB_xXmY4g5FQ7Xf9XoDuVU4JtGTIGjU5GdKQ/edit#slide=id.p24) on author’s biography, historical background, journal topics, novel information, and questions. * **Activities:**   + The following activities were designed to build background knowledge of magical realism:     - The teacher can start by defining magical realism (also located in the Literary Toolbox and introductory Google Slides) and explaining how Latin American authors popularized the style of writing. Teachers might need to break down the following definition to help students understand key words and phrases, such as “modern,” “fantastical,” “reliable tone,” and “objective.”       * **Magical realism**—A kind of modern fiction in which fabulous and fantastical events are included in a narrative that otherwise maintains the reliable tone of objective, realistic report.     - The teacher can show audio/visuals that depict magical realism, such as:       * Movie trailers: [The Curious Case of Benjamin Button](http://www.youtube.com/watch?v=lqijVXvw7_E), [Big Fish](http://www.youtube.com/watch?v=KgBtJVfLgEY), and/or [The Life of Pi](http://www.youtube.com/watch?v=j9Hjrs6WQ8M). (Pan’s Labyrinth is a great example of a Latin American movie in magical realism style, but teachers should view the trailer in advance because the film is rated R.)       * Art: [Gonsalvez](http://webdesignfm.com/wp-content/uploads/2011/11/magic-realism-of-rob-gonsalves1.jpg) and [Bond](http://abduzeedo.com/files/originals/paul-bond-magic-realism.jpg)       * Commercial: [Colombia is Magical Realism](https://www.youtube.com/watch?v=-2l-FdatcTI)     - Students should engage in [structured student talk](https://drive.google.com/a/sdale.org/file/d/0Bxq5k6qRcQeCMjZoRHNxVFdGa2hnNVZybjFDb0oyQ3draVRR/view?usp=sharing) activity, such as “Give One, Get One,” after they view the art and video(s):       * What elements are ordinary and realistic, perhaps even too boring or serious?       * What elements are fantastic or magical?       * How are the realistic and the fantastic merged together?       * What is the effect of putting the fantastic into an otherwise realistic and mundane setting? What point of view or cultural experience might be reflected?   + Teachers should select at least one magical realism text to study in class. To analyze how point of view shapes content and style and/or to have students *analyze a particular point of view or cultural experience reflected in work of literature*:     - Define and discuss what point of view (POV) entails, providing not just written and spoken definitions but also visual illustrations with drawings, images, artworks, or film clips.     - Extend the lesson to include the different types of POV-omniscient, unreliable, first, second, third person--and how this notion of point of view relates to the narrator, especially when that narrator is an unreliable narrator.       * “Axolotl” provides a clear example of an unreliable narrator.     - Have students first determine what the POV in the text is; then ask students to determine why the author chose that POV as a means to achieve this purpose.       * If studying “The Handsomest Drowned Man in the World,” be sure that students note the collective point of view of the villagers (in italics in most versions of the story).     - Direct students to generate words that characterize the style of the writing; then ask them to explain how these words are shaped by the POV (i.e., how the POV guided the writer to make certain choices about diction, tone, setting).     - Have students identify those cultural experiences (reflected in a work from outside the United States) that most influence how a character views themselves and the world and how those experiences apply specifically to the work they are currently studying.       * *Like Water For Chocolate* excerpt would work for this.   + Students can complete a [SIFT analysis](https://docs.google.com/document/d/10LGXSU8CE3xON7IO6Xbz2DQ2wdEkaK6x9_Fic052UR4/edit) on the short story. If teachers modeled or guided students through the last SIFT analysis, they should have students work collaboratively this time.     - Symbol - Examine the title and text for symbolism     - Images - Identify images and sensory details     - Figures of speech - Analyze figurative language and other devices     - Tone and Theme - Discuss how all devices reveal tone and theme   + Students should be able to identify magical realism in the text. They should understand the role of the fantastic in Latin American literature, how it is achieved, and its purpose and effect. After they read, students could work in pairs to identify the following:     - How magical realism is achieved       * Examples of realistic, everyday settings or characters compared to the fantastic and magical elements       * Examples of the narrator reporting these fantastic elements in a matter-of-fact, objective tone     - The purpose or effect of magical realism       * Reveals a new perspective of reality       * Contributes to style       * Enhances meaning       * Develops a theme about human nature       * Advances a particular point of view or cultural experience   + Students could work together to post each of their responses/examples (and any questions they have) to a class [Padlet](https://padlet.com/) so that the entire class can see and discuss them (this can be done anonymously or students can be instructed to include their names). The Padlet should be pre-arranged into two columns so that posts can then be categorized by how magical realism is achieved and its purpose/effect.   + Essential Questions #1-3 should be revisited and discussed, as appropriate to the text(s) studied. * **Check for Understanding:**   + Students can independently write a paragraph response that answers the following:     - What is the role of magical realism in the text, and how is it achieved? Include textual evidence of literary elements that are used to create or enhance the style of magical realism.   + If responses demonstrate a lack of understanding, teachers may want to…     - Reteach concepts through another short story.     - Model how to write a response through a think-aloud and document camera or show exemplar student responses.     - Provide sentence frames that scaffold writing the paragraph.     - Ask students to explain what they struggled with and what would help them understand.  |  | | --- | | **Lesson #8**  *Focus Standard -* [*W.9-10.3.B*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/b/)*: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.*  *Ongoing Standard -* [*W.9-10.4*](http://www.corestandards.org/ELA-Literacy/W/9-10/4/)*: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.*  *Ongoing Standard - W*[*.9-10.5*](http://www.corestandards.org/ELA-Literacy/W/9-10/5/) *- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.*  *Ongoing Standard -* [*W.9-10.6*](http://www.corestandards.org/ELA-Literacy/W/9-10/6/)*: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.* |  1. See [**Writing Mini-Lesson #2 / Development and Elaboration**](#id.qa5tyq7hfjtk) for activities that can be done to break down the narrative writing rubric and writing standards. Click the link to move to the Writing Mini-Lesson section that is located at the end of this unit plan. |
| **Suggested Timeline - Week 5** |
| |  | | --- | | **Lesson #9**  *Ongoing Standard -* [*RL.9-10.1:*](http://www.corestandards.org/ELA-Literacy/RI/9-10/1/) *Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.*  *Ongoing Standard - RL. 10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).*  *Focus Standard -* [*RL.9-10.6*](http://www.corestandards.org/ELA-Literacy/RL/9-10/6/)*: 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.*  *Focus Standard -* [*L.9-10.5*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/)*: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.*  [*L.9-10.5.A*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/a/)*: Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*  *L.9-10.5.B: Analyze nuances in the meaning of words with similar denotations.* |  1. **Close Reading of Literary Text (Poetry)**:  * **Learning Objective:** Students will be able to:   + Analyze the title, connotation, tone, shifts, and theme of a poem by completing a poetry analysis method (TPCASTT). * **Suggested Texts:**   + Gabriela Mistral’s “[Fear](https://docs.google.com/a/sdale.org/file/d/0B9WrWMhjCvUhYVUxTEg4SWdQLWM/edit)”     - **Summary:** The speaker, a mother, expresses her fears as her daughter grows from an infant to an adult.   + Pablo Neruda’s “[Ode to My Socks](http://www.poemhunter.com/best-poems/pablo-neruda/ode-to-my-socks/)”     - **Summary:** One of many odes Neruda wrote to common, everyday objects, the speaker describes a cherished handmade gift.   + Pablo Neruda’s “[Tonight I Can Write the Saddest Lines](http://www.boppin.com/poets/neruda.html)”     - **Summary:** The speaker mourns the loss of a romantic relationship.   + Octavio Paz’ “[Wind, Water, Stone”](http://hellopoetry.com/poem/9904/wind-and-water-and-stone/)     - **Summary:** The speaker relates the interconnectedness and cyclical pattern of nature to human life. * **Note:** The suggested poems have been translated from Spanish to English, and some of the links contain the side-by-side translations. Due to the difference in sounds (pronunciations, rhyme, rhythm, alliteration, assonance, etc), cultural connotation of words and phrases, and syntax/word order, meaning or tone can sometimes be lost in translation. Teachers might use this as a teachable moment to have students:   + Read the original Spanish version and listen to the differences in sound.   + Identify how syntax/word order is different in English versus Spanish.   + Consider how cultural connotation of words and phrases could affect meaning.   + Consider what knowledge or skills a translator of poems should posses. * **Activities:**   + Teachers can first model and guide students through a poetry analysis method, such as [TPCASTT](http://www.readwritethink.org/files/resources/30738_analysis.pdf), using one of the poems (here is a more detailed breakdown of [TPCASTT](http://img.docstoccdn.com/thumb/orig/119896726.png)). TPCASTT is a great strategy because each part of the acronym addresses the following focus and ongoing standards:     - **Title:** *RL.4*     - **Paraphase:** *RL.4, RL.1, L.5*     - **Connotation:** *RL.4, RL.6, L.5*     - **Attitude/Tone:** *RL.4, RL.6, L.3*     - **Shifts:** *RL.5*     - **Theme:** *RL.2*     - **Title:** *RL.1*   + After modeling how one might analyze the title prior to reading the poem, teachers should read the poem through once for fluency. Students should choral read the poem and reread it aloud several times over the course of the teacher-modeled/guided TPCASTT analysis.   + Students can then work in collaborative groups to apply TPCASTT to analyze a different poem. Students should support each analysis with textual evidence.   + Students can put their TPCASTT work on a collaborative poster or Google Doc to share with the class. When presenting, students should first read their poem aloud and then continually refer back to specific textual evidence from the poem when explaining their analysis. * **Check for Understanding:**   + Students could be given a new poem and asked to complete TPCASTT independently, and/or they can be asked to explain the overall point of view or cultural experience reflected in the work and how the author achieves that through various literary elements.   + Essential Questions #1 and 3 can be revisited and discussed if applicable to the selected poem(s).   + If students demonstrate a lack of understanding, teachers may…     - Have students complete TPCASTT, or a comparable poetry analysis method, on the lyrics of their favorite song or a popular song to make it more engaging and accessible.     - Find a short and simple poem, such as a haiku, to reteach the concepts.  |  | | --- | | **Lesson #10**  *Focus Standard -* [*W.9-10.3.A*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/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.*  *Focus Standard -* [*W.9-10.3.C*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/c/)*: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.*  *Focus Standard - W.9-10.3.E: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.*  *Ongoing Standard - W*[*.9-10.5*](http://www.corestandards.org/ELA-Literacy/W/9-10/5/) *- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.*  *Ongoing Standard -* [*W.9-10.6*](http://www.corestandards.org/ELA-Literacy/W/9-10/6/)*: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.* |  1. See[**Writing Mini-Lesson #3 / Organization and Focus**](#id.n97qi3kbo1b3) for activities that can be done to break down the narrative writing rubric and writing standards. Click the link to move to the Writing Mini-Lesson section that is located at the end of this unit plan. |
| **Suggested Timeline - Week 6** |
| |  | | --- | | **Lesson #11**  *Ongoing Standard - RL. 10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).*  *Focus Standard -* [*RL.9-10.6*](http://www.corestandards.org/ELA-Literacy/RL/9-10/6/)*: 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.*  *Focus Standard -* [*RI.9-10.7*](http://www.corestandards.org/ELA-Literacy/RI/9-10/7/)*: Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.*  *Focus Standard -* [*L.9-10.5*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/)*: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.*  [*L.9-10.5.A*](http://www.corestandards.org/ELA-Literacy/L/9-10/5/a/)*: Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*  *L.9-10.5.B: Analyze nuances in the meaning of words with similar denotations.* |  1. **Comparing/Contrasting Literary and Informational Texts**:  * **Learning Objective:** Students will be able to:   + Determine the meaning and impact of words and phrases, particularly figures of speech, used in a text by completing a SIFT analysis of a short story.   + Analyze various accounts of the same subject by examining similarities and differences between fictional short story and nonfiction newspaper article on a compare/contrast graphic organizer.   + Demonstrate understanding of how point of view and figurative language shapes content and style by writing a compare/contrast paragraph about the two texts. * **Suggested Texts:** Isabel Allende’s “[And of Clay Are We Created](https://docs.google.com/a/sdale.org/file/d/0B5Q-T26UnUM4RHlKdTJXbXdNLVk/edit)” and “Ill-equipped rescuers dig out volcano victim; aid slow to reach Colombian town” (available online [with photo](https://docs.google.com/a/sdale.org/file/d/0B5Q-T26UnUM4YU93SGl0c1Y4RXc/edit) or [without photo](https://docs.google.com/a/sdale.org/file/d/0B5Q-T26UnUM4SXJ0VURVbjRMS2c/edit) and can also be found in teal Holt textbook)   + **Summary:** The last short story in Isabel Allende’s *The Stories of Eva Luna* is based upon a tragic natural disaster that actually happened in a small village. The story centers around a young victim and a man determined to save her.   + **Note:** Students can use these texts as exemplars of the Stage 2 common writing assignment.   + **Other Resources:** Teachers may use this [informational presentation](https://docs.google.com/a/sdale.org/presentation/d/1sIYbNJJkDSwzQfC_vrOS_57X9kvWkkXz4BQGRbqwytE/edit#slide=id.p15) for author’s biography, background information (notes, pictures, and a youtube video link on the historical event), journal topics, and questions. * **Activities:**   + Using some of the same strategies used to analyze point of view in the magical realism texts, students should examine point of view in the story.   + Students can complete another [SIFT analysis](https://docs.google.com/document/d/10LGXSU8CE3xON7IO6Xbz2DQ2wdEkaK6x9_Fic052UR4/edit) of the story, but this time they should be able to do it alone as the class reads and discusses the story.     - An emphasis should be placed on analyzing tone and theme, especially as it relates to the tragic circumstances that require hope from the characters.       * Students could sum up the tone of the short story in one word on an [Answer Garden](http://answergarden.ch/).         + For example, teachers will create an Answer Garden that asks, “What is the tone of the short story?” Students will most likely write subjective words such as “sad,” “dramatic,” “emotional,” and “tragic.”         + Students can discuss which words were selected the most (they will get larger), how these words are connected, and how they come together to create an overall tone.       * Students could write a “Tweet” (140 characters or less) of what the thematic statement of the story is. They can #hashtag specific words that contribute to or connect with the theme.   + Students can then read the newspaper article, making note of the differences in the story and style of writing by annotating the text as they read.   + Students can compare/contrast the fictional account with the nonfictional account in this [graphic organizer](https://docs.google.com/document/d/1b5xOInmA56OhwVqUFoElivx8laeu9poPj7PQKn80krc/edit?usp=sharing), *determining which details are emphasized in each account.*     - Teachers might also have them compare/contrast how a news clip or photograph treats the same account. * **Check for Understanding:**   + Using their graphic organizers, students can be asked to independently write a response that compares/contrasts the short story with the newspaper article, concentrating on how the point of view and figurative language in the short story enhances meaning and style compared to the nonfiction account.     - Students may use the following [signal words and sentence frames](https://mail-attachment.googleusercontent.com/attachment/u/0/?ui=2&ik=ddb44e21f9&view=att&th=14e219b779831f19&attid=0.0&disp=inline&safe=1&zw&saddbat=ANGjdJ-4tlDOUVhLrfOxUJfUQNL6HtXHZOya0HXF96dYdX6p0dsYE0UKXNoTt9zGICHKZw1XulUFlwwuopRe7e4pyhKAHuJVKDwweNuf6_fNzgNgEbTzD3rA3f5VyOf7MAnBWt9nnkL_yJeaVE4mwHO94YW_vHYGmYA_yvPu2J6o_DyE7ZgEBG8mNto0V1s6sq8pH8JWqBxc1p_y9C-oUiuEcs5bfNh3A-zxB_nyCYUZpVG5A-pRJGMTPqmE82jb6_VHPcE4CM3zNb-qcEwTg9AGXhuWGOqaIn5WC73Urc4awLe45D8Cu_rE0zMvkWbR96HxVARgaHC39t_rrqT3B7cO3dGGLjAkGKtXygOUr3z65NbLwBkh-tdIa280LNYcHmnF0FyXMXR737YOfEdYU6O_N6_0J5gQuVJ505unnhscyAzCrewLtq5qnFZutfl0kqh8IskaH_tLhcokFOouaiC15pU_5kp5XljKd957MIrQfc5oUoOR5E4SqHiZfRpmd0W0V_HCG7utRLXVmePHnA4OCADWe7KZSLesi4TavLa1https://drive.google.com/file/d/0Bxq5k6qRcQeCMDNYQy1pT2xtN0tiVWxhdVY0RlBOQ1o2OGRv/view?usp=sharingzW_Nffc7Xze5dKeQlEs) (or try [here](https://www.luminpdf.com/viewer/NAvHqMxTztAkQaJkx) if link does not open properly) to express their ideas.     - Students should share their paragraph in a [structured student talk activity](https://drive.google.com/a/sdale.org/file/d/0Bxq5k6qRcQeCMjZoRHNxVFdGa2hnNVZybjFDb0oyQ3draVRR/view) before turning it in for a grade.   + If students demonstrate a lack of understanding, the teacher could…     - Use exemplar student responses to reteach concepts and model proficiency.     - Apply the same strategies to another connected short story and article.  |  | | --- | | **Lesson #12**  *Focus Standard -* [*W.9-10.3.*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/d/)*D: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.*  *Ongoing Standard -* [*L.9-10.3*](http://www.corestandards.org/ELA-Literacy/L/9-10/3/)*: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.*  *Ongoing Standard - W*[*.9-10.5*](http://www.corestandards.org/ELA-Literacy/W/9-10/5/)*: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.*  *Ongoing Standard -* [*W.9-10.6*](http://www.corestandards.org/ELA-Literacy/W/9-10/6/)*: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.* |  1. See[**Writing Mini-Lesson #4 / Language and Clarity**](#id.g0l1i39vuz9h)for activities that can be done to break down the narrative writing rubric and writing standards. Click the link to move to the Writing Mini-Lesson section that is located at the end of this unit plan. |
| **Suggested Timeline - Weeks 7-8** |
| |  | | --- | | **Lesson #13**  *Rubric Standard -* [*L.9-10.2*](http://www.corestandards.org/ELA-Literacy/L/9-10/2/)*: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.*  *Rubric Standard -* [*L.9-10.*](http://www.corestandards.org/ELA-Literacy/L/9-10/2/c/)*3.A: Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.*  *Ongoing Standard - W*[*.9-10.5*](http://www.corestandards.org/ELA-Literacy/W/9-10/5/)*: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.*  *Ongoing Standard -* [*W.9-10.6*](http://www.corestandards.org/ELA-Literacy/W/9-10/6/)*: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.* |  1. See [**Writing Mini-Lesson #5 / Conventions**](#id.6gyh30kc7s3b)for activities that can be done to break down the narrative writing rubric and writing standards. Click the link to move to the Writing Mini-Lesson section that is located at the end of this unit plan.  |  | | --- | | **Lesson #14**  *Focus Standard -* [*W.9-10.3*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/)*: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.*  [*W.9-10.3.A:*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/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.*  [*W.9-10.3.B:*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/b/) *Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.*  [*W.9-10.3.C:*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/c/) *Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.*  [*W.9-10.3.D*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/d/)*: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.*  [*W.9-10.3.E*](http://www.corestandards.org/ELA-Literacy/W/9-10/3/e/)*: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.*  *Ongoing Standard -* [*W.9-10.10*](http://www.corestandards.org/ELA-Literacy/W/9-10/10/)*: Write routinely over extended time frames (time for research, reflection, and revision)...for a range of tasks, purposes, and audiences.* |  1. **Narrative Writing / Common Writing Assignment:**  * **Learning Objectives:** Students will be able to:   + Analyze the narrative writing assignment by deconstructing the prompt for task, purpose, and audience and reviewing criteria on the narrative rubric.   + Plan for the narrative writing assignment by researching and selecting a newspaper article, brainstorming ideas for fictionalizing the story, and creating an outline.   + Draft their narrative on Google Docs, taking time to purposefully research, reflect, and revise as they work.   + Edit their narrative by sharing and commenting on drafts with peers.   + Use technology to link their narrative and display important information by creating a thinglink. * **Note:** Language Learners identified as a Level 1-4 should be provided with the ELL Language Supports; however, if teachers feel it is helpful, they may provide the [Narrative Writing Template](https://docs.google.com/document/d/1bgRtYx3ZlIx6bm76oFZsGV07x59j89kDHRW5mfRMljE/edit) to all students. Students will need modeling and guidance in how to use the template. * **Activities:**   + Teachers might start by creating a collaborative discussion around Essential Question #2.   + Teachers can guide students through the writing process by having them:     - Deconstruct the prompt for task, purpose, and audience ([Common Writing Assignment Handout](https://docs.google.com/document/d/1hQ8SGVotG6sDUBWhr3EZ-7465w4jdK0x-NFdw6wz4Hw/edit)).     - Create or use a checklist based on the narrative rubric.     - Research and select a newspaper article on a real-life tragic event.     - Brainstorm ideas for fictionalizing the story.       * Start by asking “What if…?” questions. Have students establish a problem up front that the story will examine and the protagonist with solve.       * Who will be the narrator and/or main character?       * What creative additions/revisions can they make?       * What will be the theme?       * Are they going to write in the style of magical realism? If so, how will they do this?     - Create an outline or use a graphic organizer, such as a plot diagram or sequencing chart, that plans out how they will introduce, develop, and conclude the story. Or students can write the key events or scenes on sticky notes or index cards and arrange them in different ways, stopping to explain to others what they are thinking, until they find the sequence that best works with the story they are trying to tell.     - Students can consider how they are going to portray the character’s physical persona, as well as reveal the character’s personality and motivations within the context of the story. Students might find it useful to complete a [Character Map](http://www.teach-nology.com/worksheets/graphic/graporg37.gif) (or [Character Development Map](https://s-media-cache-ak0.pinimg.com/originals/30/cd/2f/30cd2f6a13c033d64cbeac0b5447d12e.jpg)) for their main character(s), or they can create their own graphic organizer with boxes of what the person says, does, thinks, and feels, as well as what they look like.     - Draft their narrative using Google Docs, encouraging them to research, reflect, and revise as needed.     - Edit their narrative by sharing and commenting on drafts with peers.       * Peers could do a [SIFT analysis](https://docs.google.com/document/d/10LGXSU8CE3xON7IO6Xbz2DQ2wdEkaK6x9_Fic052UR4/edit) on each others’ papers to ensure that those elements have been added to enhance meaning and style.     - Proofread and self-score their narrative using the rubric before publishing.   + Students will create a “thinglink” that depicts their narrative. Within the main image of the thinglink, they will embed a link to their short story (via Google Docs), articles they researched and used, images that portray the events and characters, and any other videos or media that aid in understanding.     - Students should already be familiar with how to create thinglinks if they completed the icebreaker activity in Week 1.     - Here is an [example](https://www.thinglink.com/scene/657281375006621698) based on the [sample student response.](https://docs.google.com/document/d/1Rhh4XZ9lpis48creR5Q5bAeYIZq9y6UYX9xXPRXe9VI/edit) * **Check for Understanding:**   + Students can be asked to submit their narrative via Google Classroom. Teachers will score students’ narratives using all 5 categories on the narrative rubric. A score to grade conversion is located at the bottom of the rubric.   + If students demonstrate a lack of understanding (in other words, if they score below a 3 on any given criteria), teachers should interpret the data and collaborate with fellow teachers on the next steps. Ideas include:     - Reteaching concepts/skills/criteria     - Having students revisit and revise the narrative later in the quarter/semester/year     - Using explicit language instruction throughout the quarter for all students; carefully guiding ELL students with how to use the ELL Language Supports for Stage 2     - Asking students to reflect on their narrative after the teacher returns the scored rubric or gives feedback; having students write what they will do next time to improve their score.     - Concentrating on the overall weakest areas in future bellwork activities or mini-lessons |
| **Suggested Timeline - Week 9** |
| |  | | --- | | **Lesson #15**  *Ongoing Standard -* [*W.9-10.6*](http://www.corestandards.org/ELA-Literacy/W/9-10/6/)*: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.* |  1. **Publishing Writing / Technology Integration:**  * **Learning Objective:** Students will be able to:   + Use technology to share their narrative writing product and connecting information by publishing their thinglink online. * **Activities:**   + If students have not already done so, they should work on creating or finishing their thinglink (see Week 8 for directions and example).   + Note: Teachers should establish specific expectations for quantity and quality of information and links by creating or using a rubric. The teacher may need to include some lessons and examples of how to meet expectations on the rubric. * **Check for Understanding:**   + Teachers can set up a site, such as Google Plus or a blogging site, for students to link and post their thinglink for other students, classes, or the public to see.     - Teachers are encouraged to collaborate with other classes within their building or across the district so that students can share and respond to students’ work from outside their class.     - If using GooglePlus, students can #hashtag their school and teacher’s name (#hbhs #jones) so that teachers can search for their students’ work.   + Students can be required to read and comment on a certain amount of their peers’ narratives and thinglinks.     - Students should collaborate on creating ground rules for interacting with peers’ and commenting on work online in a constructive and appropriate manner. |

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| **Writing Mini-Lessons** |
| 1. **Writing Mini-Lesson #1 / Comprehension and Meaning:**  * **Learning Objective:** Students will be able to:   + Demonstrate understanding of the first category of the narrative rubric, “Comprehension and Meaning,” by breaking down the rubric criteria, studying exemplars, and applying what they learned to their narrative. * **Note:** These mini-lessons will be incorporated throughout the unit to address the [Narrative Writing Rubric 6-12](https://docs.google.com/document/d/1XFj2WMFocjqCE5q_RarzugOKbk3ZqB9R86941q1FIaw/edit). This first lesson will take longer simply because the teacher will need to go over the prompt and accompanying texts in more detail, as well as take time to establish technology and collaboration routines. * **Activities:**   + Teachers can briefly go over the narrative rubric as a whole, pointing out the common language that differentiates 4, 3, 2, and 1, but the focus of the lesson will be on “Comprehension and Meaning.” The expectations for this criteria will vary based on the prompt and associated text(s) and reading standard(s), if applicable.   + Students should know that to get a 3-4 on the writing rubric for “Comprehension and Meaning” that they must demonstrate a grasp of key ideas and details in the article and pictures.     - Teachers should guide students through closely reading the prompt from the narrative writing pre-assessment. They can introduce students to a method for deconstructing writing prompts, such as [RUPR](http://www.cobbk12.org/Acworth/Documents/RUPR%20Lessons.pdf) or [Purdue Owl](https://owl.english.purdue.edu/engagement/2/2/52/), so that they are better equipped to address all aspects of the prompt and to consider what is appropriate for the *task, purpose, and audience*.     - Essentially, the narrative should *draw evidence from literary or informational texts to support analysis, reflection, and research (W.6)* if a text is provided, including analysis of both explicit and inferred ideas.     - Students could work in small groups to discuss and share what might be included to a response to show that they understand the key ideas, details, and task.   + Teachers should show students an exemplar for meeting or exceeding the first criteria; students could work in small groups to explain how the narrative demonstrated an...     - **insightfully** addresses all aspects of the prompt     - **insightful,** accurate grasp of key ideas, details, and task     - **extensive** understanding of both explicit and inferred ideas expressed in text(s), if applicable   + **Note**: This [exemplar](https://docs.google.com/document/d/1Rhh4XZ9lpis48creR5Q5bAeYIZq9y6UYX9xXPRXe9VI/edit) was written, revised, and edited over a week. Students should know it is an example of an exceeding paper, a final product that has been taken through the writing process several times. Teachers may also want to use students’ narratives that are strong in this criteria as exemplars in a timed setting.   + If students’ narratives have not been scored, students could be asked to score their narrative and/or a peer’s narrative on the first criteria only. * **Check for Understanding:**   + Students could be given a [blank copy](https://docs.google.com/document/d/1IRki3ta2B5j7VMkNwo2rgCQuKOyqpDxkVOccFdTqQRk/edit) of the rubric so that they can paraphrase the expectations for a 4, 3, 2, and 1 in each box for the first criteria. Teachers can confirm if the paraphrase is accurate or ask students to revise.   + Students could revise their narrative for the first criteria based on what they learned.   + Students could use various features to help with the revision process. Students can collaborate with others using the “Comments” feature, as well as view the original work and changes made by going to “File” and “See revision history.”  1. **Writing Mini-Lesson #2 / Development and Elaboration**:  * **Learning Objective:** Students will be able to:   + Demonstrate understanding of the second category of the narrative rubric, “Development and Elaboration,” by breaking down the rubric criteria, studying exemplars, and applying what they learned to their own narrative. * **Activities:**   + Teachers can help students understand the “Development and Elaboration” criteria on the rubric by doing the following:     - Show examples of *narrative techniques,* such as…       * dialogue       * pacing       * description       * reflection       * multiple plot lines     - Refer back to or show examples from *To Kill a Mockingbird*, which students read in 9th grade, or another notable work to discuss the development and elaboration of characters, experiences, and/or events.     - Discuss choices that writers make to develop stories for a specific purpose and audience. Show examples from writing similar to the purpose and audience students are asked to address.     - Show students an exemplar narrative for meeting or exceeding the second criteria; the class can examine how the narrative...       * **skillful** use of a variety of narrative techniques\*       * provides **comprehensive** development and elaboration of characters, experiences, and/or events\*       * development is **consistently** appropriate to purpose and audience   + If students’ narratives have not been scored, students could be asked to score their narrative and/or a peer’s narrative on the second criteria only. * **Check for Understanding:**   + Students could use the [blank copy](https://docs.google.com/document/d/1IRki3ta2B5j7VMkNwo2rgCQuKOyqpDxkVOccFdTqQRk/edit) of the rubric to paraphrase the expectations for a 4, 3, 2, and 1 in each box for the second criteria. Teachers can confirm if the paraphrase is accurate or ask students to revise.   + Students could revise their narrative for the second criteria based on what they learned.   + Students could use various features to help with the revision process. Students can collaborate with others using the “Comments” feature, as well as view the original work and changes made by going to “File” and “See revision history.”   + If students demonstrate a lack of understanding, teachers can provide direct feedback on the third criteria to students via Google Docs.  1. **Writing Mini-Lesson #3 / Organization and Focus:**  * **Learning Objective:** Students will be able to:   + Demonstrate understanding of the third category, “Organization and Focus,” by breaking down the rubric criteria, studying exemplars, and applying what they learned to their own narrative. * **Activities:**   + Teachers can help students understand the “Organization and Focus” criteria on the rubric by doing the following:     - Show examples of popular narratives that exemplify how to:       * *Engage and orient the reader by…*         + *setting out a problem, situation, or observation*, *establishing one or multiple point(s) of view*, such as [The 50 Best First Sentences in Fiction](http://review.gawker.com/the-50-best-first-sentences-in-fiction-1665532271) or the opening paragraph of ["The Handsomest Drowned Man in the World."](https://www.utdallas.edu/~aargyros/hansomest.htm)         + *introducing a narrator and/or characters,* such as the opening paragraph of [“A Very Old Man With Enormous Wings.”](http://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/323/MarquezManwithWings.htm)       * *Create a smooth progression of experiences or events; use a variety of techniques to sequence events so that they build on one another to create a coherent whole.*         + [Narrative Writing Template](https://docs.google.com/document/d/1bgRtYx3ZlIx6bm76oFZsGV07x59j89kDHRW5mfRMljE/edit) (shows “moves” and transitions in narrative writing)       * *Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative,* such as the [final chapter of *The House on Mango Street*.](http://campuses.fortbendisd.com/campuses/documents/teacher/2009%5Cteacher_20091019_1519.pdf)     - Show students an exemplar narrative (the one provided and/or a student’s) for meeting or exceeding the third criteria; the class can examine how the narrative...       * **purposefully** provides a beginning that **effectively** engages and orients the reader by establishing a **vivid** context and introducing a narrator and/or characters       * **skillfully** uses a variety of techniques to sequence events so that they **naturally** and **logically** build on one another to create a coherent whole       * provides a **meaningful** and **reflective** conclusion that follows from the the narrative experiences or events   + If students’ narratives have not been scored, students could be asked to score their narrative and/or a peer’s narrative on the third criteria only. * **Check for Understanding:**   + Students could use the [blank copy](https://docs.google.com/document/d/1IRki3ta2B5j7VMkNwo2rgCQuKOyqpDxkVOccFdTqQRk/edit) of the rubric to paraphrase the expectations for a 4, 3, 2, and 1 in each box for the third criteria. Teachers can confirm if the paraphrase is accurate or ask students to revise.   + Students could revise their narrative for the third criteria by ensuring they have an effective and meaningful introduction, sequence of events, and conclusion.   + Students could use various features to help with the revision process. Students can collaborate with others using the “Comments” feature, as well as view the original work and changes made by going to “File” and “See revision history.”   + If students demonstrate a lack of understanding, teachers can provide direct feedback on the third criteria to students via Google Docs.  1. **Writing Mini-Lesson #4 / Language and Clarity:**  * **Learning Objectives:** Students will be able to:   + Demonstrate understanding of the fourth category of the narrative rubric, “Language and Clarity,” by breaking down the rubric criteria, studying exemplars, and applying what they learned to their narrative. * **Activities:**   + Teachers can help students understand the “Language and Clarity” criteria on the rubric by showing examples of how to:     - *Maintain effective style*     - *Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.*       * [Words that describe someone's voice](https://www.pinterest.com/pin/229331806000652545/)       * [Said is Dead](https://www.pinterest.com/pin/229331806001856828/)       * [200 Ways to Say Went](https://www.pinterest.com/pin/229331805996301622/)       * [Five Model Descriptive Paragraphs](http://grammar.about.com/od/developingparagraphs/a/samdescpars.htm)     - Varies sentence patterns for meaning and reader interest       * See [Language Mini-Lessons #2 and 3](#id.qm7iis20e49m)   + Students can deconstruct an exemplar narrative (the one provided and/or a student’s) for meeting or exceeding the fourth criteria; the class can examine how the narrative...     - establishes and **consistently** maintains effective style     - **strategically** uses precise words and phrases, relevant descriptive details, and sensory language to convey a **vivid picture** of the experiences, events, setting, and/or characters     - **skillfully** varies sentence patterns for meaning and reader interest   + If students’ narratives have not been scored, students could be asked to score their narrative and/or a peer’s narrative on the fourth criteria only. * **Check for Understanding:**   + Students could use the [blank copy](https://docs.google.com/document/d/1IRki3ta2B5j7VMkNwo2rgCQuKOyqpDxkVOccFdTqQRk/edit) of the rubric to paraphrase the expectations for a 4, 3, 2, and 1 in each box for the fourth criteria. Teachers can confirm if the paraphrase is accurate or ask students to revise.   + Students could revise their narrative for the fourth criteria by ensuring they have effective style, precise words and phrases, descriptive details, sensory language, and varied sentence patterns.   + Students could use various features to help with the revision process. Students can collaborate with others using the “Comments” feature, as well as view the original work and changes made by going to “File” and “See revision history.”   + If students demonstrate a lack of understanding, teachers can provide direct feedback on the fourth criteria to students via Google Docs.  1. **Writing Mini-Lesson #5 / Conventions:**  * **Learning Objectives:** Students will be able to:   + Demonstrate understanding of the fifth category of the narrative rubric, “Conventions,” by breaking down the rubric criteria, studying exemplars, and applying what they learned to their own narrative. * **Activities:**   + Teachers can help students understand the “Conventions” criteria on the rubric by going over how to:     - *Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.*       * [Punctuation Anchor Chart](http://www.polk.k12.ga.us/userfiles/141/punctuation%20rules.jpg)       * [Capitalization Rules](http://www.teachersparadise.com/images/imagecache/product_full/prods/1mhcp/0768212642)       * [Spelling Strategies](https://s-media-cache-ak0.pinimg.com/236x/f5/dd/8f/f5dd8f7711291ad60dc3014e6f151569.jpg)     - *Write and edit work so that it conforms to the guidelines in a style manual appropriate for the discipline and writing type.*       * [MLA Style General Guidelines](https://drive.google.com/open?id=1Ii24MAooohS3MTEUUsoqTbp_YtIfmv0Xo-xJpUAL4sY&authuser=0)   + Students can deconstruct an exemplar narrative (the one provided and/or a student’s) for meeting or exceeding the fifth criteria; the class can examine how the narrative...     - demonstrates a **strong** command of standard English conventions     - contains **minimal to no** errors in usage, sentence formation, punctuation, capitalization, and spelling     - **consistently** and **accurately** follows MLA style general format   + If students’ narratives have not been scored, students could be asked to score their narrative and/or a peer’s narrative on the fifth criteria only. * **Check for Understanding:**   + Students could use the [blank copy](https://docs.google.com/document/d/1IRki3ta2B5j7VMkNwo2rgCQuKOyqpDxkVOccFdTqQRk/edit) of the rubric to paraphrase the expectations for a 4, 3, 2, and 1 in each box for the fifth criteria. Teachers can confirm if the paraphrase is accurate or ask students to revise.   + Students could revise their narrative for the fifth criteria by ensuring they have demonstrated command of standard English conventions, edited for usage, sentence formation, punctuation, capitalization, and spelling, and followed general MLA format.   + Students could use various features to help with the revision process. Students can collaborate with others using the “Comments” feature, as well as view the original work and changes made by going to “File” and “See revision history.”   + If students demonstrate a lack of understanding, teachers can provide direct feedback on the fifth criteria to students via Google Docs.   + Students can now submit their final revised pre-assessment via Google Classroom. They can be asked to write a note to the teacher that contains:     - An explanation of how their narrative has improved since it was first written.     - Techniques and strategies they will apply to their next narrative assignment.     - Questions they still have about narrative writing or the narrative rubric. |

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| **Language Mini-Lessons** |
| 1. **Academic Vocabulary:**  * **Note:** See the following for an overview of information on [vocabulary instruction](https://docs.google.com/document/d/1VVjlPoW55HxXtgSSw2Wld1iq3-_Lw_xaOlUlSJ9Bms0/edit). * **Learning Objective:** Students will be able to:   + Evaluate their understanding of terms specific to this unit by completing a self-assessment.   + Acquire and use academic language in reading, writing, speaking, and listening activities by using various resources (such as the Literary Toolbox) today and throughout the year. * **Activities:**   + Students can be given the [literary elements pre-assessment](https://docs.google.com/document/d/1b6iLpjVlpMfEByOhZUpIK0xX7nqHOCCoUtgaApBmiyo/edit) to complete during class. The test contains 25 matching questions based on the terms/definitions in the Literary Toolbox (see below) that apply to this unit.     - **Note:** This assessment is intended to be a diagnostic and instructional tool. If desired, teachers can score or have students self-score, but students should understand that this is a pre-assessment and will not be graded in the traditional way.   + Or at the beginning of the year, teachers may provide students with a list of academic vocabulary words they will need to know for this unit and allow them to self-score themselves as follows:     - 1) I have never heard or seen it.     - 2) I have heard of it but don’t know it.     - 3) I recognize it as somehow related to \_\_\_\_\_\_\_\_\_\_\_\_\_.     - 4) I know it when I read it but not sure I can use it correctly when writing or speaking.     - 5) I know it and can use it as a reader, writer, speaker, and listener.   + Students should continue to *acquire and use accurate academic language and domain-specific words and phrases* in reading, writing, speaking, and listening activities all year.     - Teachers and students can reference the [Literary Toolbox](https://docs.google.com/document/d/1yG7FZ0CYdkStklwkxH-1eFY9zGvE7mBnnoGCUHWKvnQ/edit) throughout the year for terms and definitions and apply knowledge on the graphic organizer (see below).     - Academic vocabulary can go on a Word Wall as terms are learned or expected to be used.   + **Teachers should regularly include** [**structured student talk activities**](https://drive.google.com/a/sdale.org/file/d/0Bxq5k6qRcQeCMjZoRHNxVFdGa2hnNVZybjFDb0oyQ3draVRR/view?usp=sharing) **that provide opportunities for students to practice using academic language and domain-specific words in writing, speaking, and listening.** * **Check for Understanding:**   + After scoring, if students demonstrate a lack of understanding, teachers can use the results of the pre-assessment to do a variety of follow-up activities, including:     - Design differentiated bellwork activities or mini-lessons around the literary terms that need the most focus.     - Students could be required to complete a [Frayer Model](http://camill3.weebly.com/uploads/1/3/5/4/13548719/7254852_orig.jpg) for the terms they do not understand or did not get right.  1. **Parallel Structure**  * **Learning Objective:** Students will be able to:   + Demonstrate command of conventions by applying parallel structure in their writing. * **Activities:**   + Teachers may find the following helpful in teaching students how to *use parallel structure.*     - [Recognizing parallel structure when you see it](http://www.chompchomp.com/terms/parallelstructure.htm)     - [Parallel Structure Infographic](https://www.pinterest.com/pin/229331806001688823/)     - [Parallel Structure Cartoon - What NOT to do](https://www.pinterest.com/pin/229331806001688825/)   + Teachers should conduct mini-lessons on parallel structure conventions throughout the quarter. These can be done as 5-minute “bell ringers,” “exit slips,” or in the context of the works they are studying or writing.   + Teachers could give students a sentence per day or week that lacks parallel structure. Students can be asked to correct the sentence.   + As students read a text in class, they can be asked to identify sentences that contain or lack parallel structure. They can be asked to discuss how it affects the flow and sound when read.   + Students should have opportunities to practice and refine their knowledge of parallel structure through simulations and feedback. * **Check for Understanding:**   + Teachers can set up quizzes or exit slips on [Socrative](http://www.socrative.com/) to get immediate information about who has it and who doesn’t.   + In their common writing assignment, teachers can ask that students demonstrate command of parallel structure, which will be scored under the “Language and Clarity” criteria.   + If students demonstrate a lack of understanding, teachers may want to continue embedding and adapting mini-lessons throughout the year.  1. **Variety of Phrases and Clauses:**  * **Learning Objective:** Students will be able to:   + Demonstrate command of conventions by using various types of phrases and clauses in their writing. * **Activities:**   + Teachers might find the following useful in teaching students how to *use various types of phrases and clauses to convey specific meanings and add variety and interest.*     - [Word Form Chart](https://docs.google.com/a/sdale.org/document/d/1dqvmCmX3B23mTdILmHIZoZrxamoIIPBDu_pAMiH5hVA/edit?usp=sharing)       * Students can use words specific to this unit or the upcoming assignment, such as hope, to complete the chart. Students can then be instructed on how to create a variety of phrases and clauses (as well as how to apply parallel structure) using this chart.     - [Importance of Sentence Variety: This Sentence Has Five Words](https://www.pinterest.com/pin/229331806000342117/)   + Teachers should conduct mini-lessons on phrases and clauses throughout the quarter. These can be done as 5-minute “bell ringers,” “exit slips,” or in the context of the works they are studying or writing. The following should be addressed:     - noun, verb, adjectival, adverbial, participial, prepositional, and absolute   + These four sentence-composing techniques can be used to improve students’ confidence, fluency, and correctness when teaching different types of sentences and their related conventions:     - Unscramble sentences dissembled for the purpose of studying their construction.     - Imitate specific forms and conventions of writing your students are studying.     - Combine multiple sentences into one as a way to learn a specific convention or construction.     - Expand on sentences, beginning with a base or stem sentence and then adding to it those forms you are studying. * **Check for Understanding:**   + Teachers can set up quizzes or exit slips on [Socrative](http://www.socrative.com/) to get immediate information about who has it and who doesn’t.   + To utilize technology and enhance understanding, students could create their own infographic through [Piktochart](http://piktochart.com/) to teach others how to use various phrases and clauses (or they can draw on paper if access to computers is limited).   + In their common writing assignment, teachers can ask that students use a variety of phrases and clauses, which will be scored under the “Language and Clarity” criteria.   + If students demonstrate a lack of understanding, teachers may want to continue embedding and adapting mini-lessons throughout the year. |