



Timeline	Suggested Themes	Common Core Focus Standards	Keystone Eligible Content (Literature)	Objectives	Exemplars	Performance Tasks	Additional Resources	Tier 2 Vocabulary	Assessments
6 weeks	<p><b>Enduring Understanding:</b> Tenth grade begins with talking about students' self-discipline and imposed discipline. They are beginning to develop a future skill set within this "cause and effect" year. They will have to establish new roles, new responsibilities, exist within familiar settings and people all the while solidifying friendships. This is the time for critical thinking and decision making. How do we foster the balance between opposing forces? Through relationships, words, and a variety of texts, this is a crucial experiential year.</p> <p><b>Making Adjustments: Facing Adversity</b></p> <p>How is humanity reflected in the text we read?</p> <p>How does the word "change" have such a simple definition, but mean so many different things?</p> <p>What motivates change?</p> <p>When is it the time for acceptance?</p> <p>How do we overcome obstacles in order to show self-respect?</p> <p>How does location or setting contribute to one's ability to adapt to adversity?</p>	<p><b>RL.9-10.1.</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from that text.</p> <p><b>RL.9-10.4.</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>RI.9-10.4.</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p> <p><b>RI.9-10.7.</b> 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.</p> <p><b>W.9-10.6.</b> 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.</p> <p><b>W.9-10.8.</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text <b>selectively to maintain the flow of ideas</b>, avoiding plagiarism and following a standard format for citation.</p> <p><b>SL.9-10.2.</b> Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the <b>credibility and accuracy of each source</b>.</p> <p><b>+C2</b></p> <p><b>L.9-10.5.</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><b>Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</b></p> <p><b>b. Analyze nuances in the meaning of words with similar denotations.</b></p>	<p><b>L.F.2.1.2</b> Cite evidence from a text to support generalizations</p> <p><b>L.F.2.1.1</b> Use inferences and/or draw conclusions based on analysis of a text.</p> <p><b>L.F.2.2.1</b> Explain how literary form relates to and/or influences meaning of a text.</p> <p><b>L.F.2.5.1</b> Identify, explain, interpret, describe, and/or analyze the effects of personification, simile, metaphor, hyperbole, satire, foreshadowing, flashback, imagery, allegory, symbolism, dialect, allusion, and irony in a text.</p> <p><b>L.F.2.5.2</b> Identify, explain, and analyze the structure of poems and sound devices.</p> <p><b>L.N.1.2.1</b> Identify and/or apply a synonym or antonym of a word used in a text.</p> <p><b>L.N.1.2.2</b> Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.</p> <p><b>L.N.1.2.3</b> Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.</p> <p><b>L.N.1.2.4</b> Draw conclusions about connotations of words.</p> <p><b>L.N.2.2.1</b> Analyze how literary form relates to and/or influences meaning of a text</p> <p><b>L.N.2.2.3</b> Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.</p> <p><b>L.N.2.4.1</b> Analyze, interpret, and evaluate the structure and format of complex informational texts.</p>	<p>Students will analyze text and cite strong and thorough textual evidence to show how an author's use of language and tone develop throughout the text.</p> <p>Students will investigate the concept of humanity and infer details in fiction and nonfiction using textual evidence.</p>	<p><i>The Blues Eye</i> by Toni Morrison (Novel)</p> <p><i>Lord of the Flies</i> by William Golding (Novel)</p> <p><i>To Kill a Mockingbird</i> by Harper Lee (Novel)</p> <p><i>Twelve Angry Men</i> by Reginald Rose(Drama)</p> <p><i>Prometheus and the First People</i> retold by Olivia Coolidge (Myth)</p> <p><i>"The Weary Blues"</i> by Langston Hughes (Poetry)</p> <p><i>"Jazz Fantasia"</i> by Carl Sandburg (Poetry)</p> <p>Occupation: Conductorette by Maya Angelou (Nonfiction)</p> <p>Touch the Top of the World by Erik Weihenmayer (Nonfiction)</p> <p>Desert Exile by Yoshiko Uchida (Nonfiction) (Non-negotiable)</p> <p>Inflamy Speech by Franklin D. Roosevelt (Nonfiction) (Non-negotiable)</p>	<p>Before reading and examining tone, setting, and nuances in language from the "Making Adjustments: Facing Adversity" theme (Desert Exile and Roosevelt's Inflamy Speech), students will utilize technology to create and present an informational visual aid from 2-4 credible sources.</p> <p>Example: Before reading Desert Exile and Roosevelt's Inflamy Speech, students could research the bombing of Pearl Harbor and the events that took place in the aftermath of this tragedy. Students could create an informational PowerPoint that demonstrates their understanding of the attack on Pearl Harbor and/or the United States' Japanese Internment Program. In groups, students could create a PowerPoint presentation, a Webquest, etc. to present their research findings to the class.</p>	<p><a href="https://www.youtube.com/watch?v=7p1p1p1p1p">"Twelve Angry Men"</a> full text: <a href="https://docs.google.com/document/d/1vIXYUjMAQE5Dw0QDjC-/edit?pli=1">https://docs.google.com/document/d/1vIXYUjMAQE5Dw0QDjC-/edit?pli=1</a></p> <p><a href="http://education.library.utoronto.ca/files/2011/06/10ChrisMurphy-Bra-Dingler-Lisa-Yu-Uni-Plan-TKAM.pdf">"To Kill a Mockingbird"</a> unit guide: <a href="http://education.library.utoronto.ca/files/2011/06/10ChrisMurphy-Bra-Dingler-Lisa-Yu-Uni-Plan-TKAM.pdf">http://education.library.utoronto.ca/files/2011/06/10ChrisMurphy-Bra-Dingler-Lisa-Yu-Uni-Plan-TKAM.pdf</a></p> <p><a href="http://www.law.uow.edu/hes/infamy.shtml">"Roosevelt's Inflamy Speech"</a> full text: <a href="http://www.law.uow.edu/hes/infamy.shtml">http://www.law.uow.edu/hes/infamy.shtml</a></p>	<p>adversity</p> <p>humanity</p> <p>analyze</p> <p>evaluate</p> <p>reference</p> <p>connotation</p> <p>denotation</p> <p>figurative language</p> <p>simile, metaphor, personification, etc.)</p> <p>euphemism</p> <p>oxymoron</p> <p>satire</p> <p>foreshadowing</p> <p>flashback</p> <p>symbolism</p> <p>dialect</p> <p>irony</p> <p>synonym</p> <p>antonym</p> <p>affix</p>	<p>Formative</p> <p>Summative (Benchmark and/or Diagnostic if applicable)</p> <p>Intentionally vague to allow for professional development opportunities for school entries and intermediate Unit</p>
6 weeks	<p><b>Making Choices: Instinct and Regret</b></p> <p>How do we exhibit the ability to restrain ourselves?</p> <p>Can people really demonstrate selflessness? What does it look like?</p> <p>How is humanity reflected in the text we read?</p> <p>Would you advocate for a person or character who has regrets without remorse?</p> <p>Should we trust someone or something based on intuitive feelings?</p> <p>Can we blame some of our actions on human instinct?</p>	<p><b>RL.9-10.5.</b> Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>RL.9-10.7.</b> Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's <i>Landscape with the Fall of Icarus</i>).</p> <p><b>RI.9-10.3.</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p><b>W.9-10.3.</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple points of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p><b>W.9-10.7.</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p><b>SL.9-10.1.</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p> <p><b>L.9-10.4.</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>	<p><b>L.F.1.1.1</b> Identify and/or analyze the author's intended purpose of a text.</p> <p><b>L.F.1.1.3</b> Analyze, interpret, and evaluate how authors use techniques and elements of fiction to effectively communicate an idea or concept</p> <p><b>L.F.2.3.2</b> Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of fiction.</p> <p><b>L.F.2.3.3</b> Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of fiction: Note: Plot may also be called action.</p> <p><b>L.F.2.3.4</b> Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of fiction:</p> <ul style="list-style-type: none"> <li>• the relationship between setting and other components of a text</li> <li>• the relationship between elements of the plot and other components of a text</li> <li>• how the author structures plot to advance the action</li> <li>• the relationship between theme and other components of a text</li> <li>• comparing and contrasting how major themes are developed across genres</li> <li>• the reflection of traditional and contemporary issues, themes, motifs, universal characters, and genres</li> <li>• the way in which a work of literature is related to the themes and issues of its historical period</li> </ul> <p><b>L.N.2.1.1</b> Make inferences and/or draw conclusions based on analysis of a text.</p> <p><b>L.N.2.2.2</b> Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.</p> <p><b>L.N.2.3.1</b> Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of nonfiction: Note: Character may also be called narrator, speaker, or subject of a biography.</p> <ul style="list-style-type: none"> <li>• the actions, motives, dialogue, emotions/feelings, traits, and relationships between characters within nonfictional text</li> <li>• the relationship between characters and other components of a text</li> <li>• the development of complex characters and their roles and functions within a text</li> </ul> <p><b>L.N.2.3.2</b> Explain, interpret, compare, describe, analyze, and/or evaluate setting in a variety of nonfiction:</p> <ul style="list-style-type: none"> <li>• the relationship between setting and other components of a text (character, plot, and other key literary elements)</li> </ul> <p><b>L.F.1.2.1</b> Identify and/or apply a synonym or antonym of a word used in a text.</p> <p><b>L.F.1.2.2</b> Identify how the meaning of a word is changed when an affix is added; identify the meaning of a word with an affix from a text.</p> <p><b>L.F.1.2.3</b> Use context clues to determine or clarify the meaning of unfamiliar, multiple-meaning, or ambiguous words.</p> <p><b>L.F.1.2.4</b> Draw conclusions about connotations of words.</p>	<p>Students will analyze the structure and organization of a text and determine how the author's chosen point of view for a text affects all other elements of fiction (theme, characterization, plot, etc.).</p> <p>Students will compare/contrast a subject/key scene from two different artistic mediums.</p> <p>Students will develop narratives that engage the reader through effective details, narrative techniques (i.e. dialogue, pacing, description, etc.), and sensory language.</p>	<p><i>The Five People You Meet in Heaven</i> by Mitch Albom (Novel)</p> <p><i>That Was Then, This is Now</i> by S. E. Hinton (Novel)</p> <p><i>"The Fish"</i> by Elizabeth Bishop (Poetry)</p> <p><i>"Conscientious Objector"</i> by Edna St. Vincent Millay (Poetry)</p> <p><i>The Sun Painter</i> by Dorothy West (Nonfiction) (Non-negotiable)</p> <p><i>"Like the Sun"</i> by R.K. Narayan (Story)</p> <p><i>"The Monkey's Paw"</i> by W. W. Jacobs (Story) (Non-negotiable)</p> <p><i>"One Thousand Dollars"</i> by O. Henry (Story)</p>	<p>After reading various texts and incorporating background information from the "Making Choices: Instinct and Regret" theme, students will write a two page narrative that analyzes the ways in which an author uses text structure, order of events, and manipulation of time to create such effects as mystery, tension, or surprise. Finally, students will (in a separate analysis) compare/contrast the original story ending with their own story endings.</p> <p>Example: After reading the story "The Monkey's Paw," students could write an alternate ending or sequel to the story. After completing the alternate ending or sequel, students would then write a separate written analysis or create a Venn diagram where they would compare/contrast their story ending with the author's original, analyzing what is emphasized or absent in each version. (If student chooses to write sequel, he/she must partner with another student to compare/contrast sequels).</p>	<p>MLA Research Guide Student Handbook</p> <p><a href="http://www.prestwickhouse.com/POF/SAMPLE/30496.8.pdf">"The Five People You Meet in Heaven"</a> unit guide: <a href="http://www.prestwickhouse.com/POF/SAMPLE/30496.8.pdf">http://www.prestwickhouse.com/POF/SAMPLE/30496.8.pdf</a></p> <p><a href="https://www.goodreads.com/author_blog_posts/3654344-pulling-off-a-parallel-plot">Parallel Plot Description</a> <a href="https://www.goodreads.com/author_blog_posts/3654344-pulling-off-a-parallel-plot">https://www.goodreads.com/author_blog_posts/3654344-pulling-off-a-parallel-plot</a></p>	<p>selflessness</p> <p>remorse</p> <p>intuitive</p> <p>parallel plots</p> <p>manipulate</p> <p>plotting</p> <p>narrative</p> <p>chronological</p> <p>professional</p> <p>reflection</p> <p>sensory language</p> <p>inquiry</p> <p>synthesize</p> <p>consensus</p> <p>theme</p> <p>clearly</p> <p>verily</p> <p>diverse</p> <p>perspective</p> <p>advocate</p> <p>etymology</p> <p>plot structure</p> <p>genre</p> <p>motif</p> <p>universal character</p>	<p>Formative</p> <p>Summative (Benchmark and/or Diagnostic if applicable)</p> <p>Intentionally vague to allow for professional development opportunities for school entries and intermediate Unit</p>



<p>6 weeks</p> <p><b>Building Relationships: Love, Loyalty &amp; Respect</b></p> <p>How is humanity reflected in the text we read?</p> <p>Should we trust someone or something based on intuitive feelings?</p> <p>Do you need love, loyalty, and respect to have a relationship?</p> <p>Are relationships worth fighting for?</p> <p>What is the difference between "worshipping" or "treasuring" something?</p>	<p>RL.9-10.9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p>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.</p> <p>RI.9-10.9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.</p> <p>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.</p> <p>W.9-10.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare)").</p> <p>SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p>LG-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Use parallel structures.</p> <p>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent, noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</p>	<p>LF.1.1.2 Explain, describe, and/or analyze examples of a text that support the author's intended purpose</p> <p>LF.2.1.1 Make inferences and/or draw conclusions based on analysis of a text.</p> <p>LF.2.2.1 Analyze how literary form relates to and/or influences meaning of a text.</p> <p>LF.2.2.3 Explain, interpret, compare, describe, analyze, and/or evaluate connections between texts.</p> <p>LF.2.2.4 Compare and evaluate the characteristics that distinguish narrative, poetry, and drama.</p> <p>LF.2.5.3 Identify and analyze how stage directions, monologue, dialogue, soliloquy, and dialect support dramatic script.</p> <p>LN.2.1.2 Cite evidence from a text to support generalizations.</p> <p>LN.2.3.5 Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of nonfiction:</p> <ul style="list-style-type: none"> <li>• the relationship between the tone, style, and/or mood and other components of a text</li> <li>• how voice and choice of speaker (narrator) affect the mood, tone, and/or meaning of a text</li> <li>• how diction, syntax, figurative language, sentence variety, etc., determine the author's style</li> </ul> <p>LN.2.5.1 Differentiate between fact and opinion.</p> <p>LN.2.5.2 Explain, interpret, describe, and/or analyze the use of facts and opinions in a text.</p> <p>LN.2.5.3 Distinguish essential from nonessential information.</p>	<p>Students will cite strong and thorough textual evidence in order to identify an author's purpose, make inferences about the text, and make connections between texts.</p> <p>Students will analyze U.S. documents and compare/contrast the ways in which they address related themes and concepts.</p> <p>Students will apply their knowledge of conventions, grammar, and usage when writing and speaking.</p>	<p>A Separate Peace by John Knowles (Novel)</p> <p>"Was it that I went to sleep?" by Ono Komachi (Poetry)</p> <p>"One cannot ask loneliness" by Priest Jakuren (Poetry)</p> <p>"The Bean Eaters" by Gwendolyn Brooks (Poetry)</p> <p>Sonnet 18 by William Shakespeare (Poetry) (Non-negotiable)</p> <p>"Fear" by Gabriela Mistral (Poetry)</p> <p>Antisocial Networking? by Hilary Stout (Nonfiction NY Times article)</p> <p>Just How Many Facebook Friends Do You Need? by Robin Marantz Henig and Samantha Henig (Nonfiction article)</p> <p>Keep Memory Alive by Elie Wiesel (Nonfiction) (Non-negotiable)</p> <p>Challenger Disaster Speech by Ronald Reagan (Nonfiction) (Non-negotiable)</p> <p>"The Bass, the River, and Sheila Mant" by W. D. Wetherall (Story)</p>	<p>After reading texts, identifying authors' purposes, and making inferences and connections about different texts from the "Building Relationships: Love, Loyalty &amp; Respect" theme, students will design a poetry project that analyzes U.S. historical documents and illustrates the themes and ideas found within these documents; the project will cite strong and thorough textual evidence from the U.S. documents, while reflecting the three concepts within this theme (love, loyalty, and respect).</p> <p>(e.g. After reading both of the non-negotiable speeches from the unit, students could create a poetry booklet in which they write poetry reflecting the events that took place during the Holocaust and the Challenger Disaster. Their poetry would not only demonstrate their knowledge of the two events and the two speeches, but also reflect the love, loyalty, and respect themes. In essence, the poetry booklet would pay tribute to those who lost their lives.)</p>	<p>"A Separate Peace" unit guide: <a href="http://www.genecoe.com/ELALiterature/Literary/pdfs/eparate_peace.pdf">http://www.genecoe.com/ELALiterature/Literary/pdfs/eparate_peace.pdf</a></p> <p>"Antisocial Networking, Antic" full text: <a href="http://www.nytimes.com/2010/05/02/fashion/02BET/henig_0223page1&amp;_r=1&amp;_id=hp&amp;_i=20networking&amp;_a=c&amp;_e6">http://www.nytimes.com/2010/05/02/fashion/02BET/henig_0223page1&amp;_r=1&amp;_id=hp&amp;_i=20networking&amp;_a=c&amp;_e6</a></p> <p>"Just How Many Facebook Friends do You Need Antic" full text: <a href="http://www.quesilla.com/blog/rary/1G1-30533992/just-how-many-facebook-friends-do-you-need">http://www.quesilla.com/blog/rary/1G1-30533992/just-how-many-facebook-friends-do-you-need</a></p> <p>"Challenger Disaster Speech" full text: <a href="http://teachingamericanhistory.org/library/document/peech-on-the-challenger-disaster/">http://teachingamericanhistory.org/library/document/peech-on-the-challenger-disaster/</a></p> <p>video: <a href="http://www.youtube.com/watch?v=Qa7omgsoW">http://www.youtube.com/watch?v=Qa7omgsoW</a></p>	<p>parallel structure</p> <p>phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) clauses independent, dependent, noun, relative, adverbial) monologue dialogue soliloquy tone style mood diction syntax description manipulate minimize intuitive naive justly</p> <p>Formative (Benchmark and/or Diagnostic if applicable)</p> <p>Intentionally vague to allow for professional development opportunities for school entries and Intermediate Unit</p>
<p>6 weeks</p> <p><b>Facing Our Fears: Accepting Life's Truths</b></p> <p>Should we fear mortality?</p> <p>Would there be benefits/consequences to immortality?</p> <p>Does everything in life have to come to an end?</p> <p>How can we learn from our fears and failures?</p> <p>Are life's truths subjective/objective?</p>	<p>RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>RI.9-10.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</p> <p>W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>a. Introduce precise claims(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</p> <p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.</p> <p>c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>W.9-10.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply grades 9–10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").</p> <p>SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</p> <p>LG-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</p> <p>b. Use a colon to introduce a list or quotation.</p> <p>c. Spell correctly.</p>	<p>LF.2.3.1 Explain, interpret, compare, describe, analyze, and/or evaluate character in a variety of fiction: Note: Character may also be called narrator or speaker.</p> <ul style="list-style-type: none"> <li>• the actions, motives, dialogue, emotions/feelings, traits, and relationships between characters within fictional text</li> <li>• the relationship between characters and other components of a text</li> <li>• the development of complex characters and their roles and functions within a text</li> </ul> <p>LN.1.1.2 Explain, describe, and/or analyze examples of a text that support the author's intended purpose.</p> <p>LN.1.1.3 Analyze, interpret, and evaluate how authors use techniques and elements of nonfiction to effectively communicate an idea or concept.</p> <p>LN.1.1.4 Explain how an author's use of key words or phrases in text informs and influences the reader.</p> <p>LN.2.3.3 Explain, interpret, compare, describe, analyze, and/or evaluate plot in a variety of nonfiction: Note: Plot may also be called action.</p> <ul style="list-style-type: none"> <li>• elements of the plot (e.g., exposition, conflict, rising action, climax, falling action, and/or resolution)</li> <li>• the relationship between elements of the plot and other components of a text</li> <li>• how the author structures plot to advance the action</li> </ul> <p>LN.2.3.5 Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of nonfiction:</p> <ul style="list-style-type: none"> <li>• the relationship between the tone, style, and/or mood and other components of a text</li> <li>• how voice and choice of speaker (narrator) affect the mood, tone, and/or meaning of a text</li> <li>• how diction, syntax, figurative language, sentence variety, etc., determine the author's style</li> </ul> <p>LN.2.4.2 Identify, explain, compare, interpret, describe, and/or analyze the sequence of steps in a list of directions.</p> <p>LN.2.5.6 Explain, interpret, describe, and/or analyze the author's defense of a claim to make a point or construct an argument in nonfictional text.</p>	<p>Students will explore and analyze how complex characters and themes evolve during the course of a text to enhance plot development.</p> <p>Students will differentiate between being argumentative and being combative (i.e. tone of voice, word choice, etc.) when creating their own writing pieces.</p> <p>Students will analyze text to determine whether arguments and claims are valid, while also identifying false statements and reasoning within the text.</p>	<p>Fahrenheit 451 by Ray Bradbury (Novel) (Non-negotiable for Honors)</p> <p>"I Stay" by Gayle Forman (Novel)</p> <p>"Making a Fist" by Naomi Shihab Nye (Poetry)</p> <p>"Do Not Go Gentle into That Good Night" by Dylan Thomas (Poetry)</p> <p>"In Flanders Fields" by John McCrae (Poetry)</p> <p>"The clustering clouds" by Minamoto no Toshiyori (Poetry)</p> <p>"When I went to visit" by Ki Tsurayuki (Poetry)</p> <p>"The Waking" by Theodore Roethke (Poetry)</p> <p>"The Quilt" by Federico Garcia Lorca (Poetry)</p> <p>"Metaphor" by Eve Merriam (Poetry)</p> <p>Hold Fast Your Dreams by Billy Joel (Nonfiction)</p> <p>"By the Waters of Babylon" by Stephen Vincent Benet (Story)</p> <p>"There Will Come Soft Rains" by Ray Bradbury (Story) (Non-negotiable)</p> <p>"The Masque of the Red Death" by Edgar Allan Poe (Story) (Non-negotiable)</p> <p>"Dandelion Wine" by Ray Bradbury (Story)</p>	<p>After reading text from the "Facing Our Fears: Accepting Life's Truths" theme, students will write a formal, argumentative, research paper, based on a teacher generated essential question that asks claim(s), counterclaims, reasons, and evidence. During the process, students will construct and revise a two page minimum essay using MLA format, citing evidence from previous texts, a minimum of one outside source, and the "Facing Our Fears" theme.</p> <p>(e.g. The teacher might generate the following question: "Are continuous advancements in technology helpful or detrimental to our society?" Once the students create their essential questions, they must then write an argumentative research paper that not only supports their opinions on the topic, but also takes the topic's counterclaims into consideration. Furthermore, they could use examples from the novel Fahrenheit 451 and the short story "There Will Come Soft Rains" to help support their claim. Keep in mind, however, that they must utilize at least one outside source as well.)</p>	<p>MLA Research Guide Student Handbook</p> <p>"Fahrenheit 451" unit guide: <a href="http://www.pathwayscharter.org/home/CA49707368120588/EnglishLiterature%20grades/Fahrenheit451%20LP_v2.pdf">http://www.pathwayscharter.org/home/CA49707368120588/EnglishLiterature%20grades/Fahrenheit451%20LP_v2.pdf</a></p> <p>Nazi Book Burning Video: <a href="http://www.youtube.com/watch?v=H2M1gXaV0">http://www.youtube.com/watch?v=H2M1gXaV0</a></p> <p>"Argumentative Essay Information" <a href="http://owl.english.purdue.edu/owl/resource/686/0/">http://owl.english.purdue.edu/owl/resource/686/0/</a></p> <p>immortality subjective objective fallacious counterclaim cohesion valid semicolon conjunctive adverb colon motives</p> <p>Formative (Benchmark and/or Diagnostic if applicable)</p> <p>Intentionally vague to allow for professional development opportunities for school entries and Intermediate Unit</p>	



<p>6 weeks</p>	<p><b>Betrayal: Deception and Exaggeration</b></p> <p>What constitutes deception?                  How does suffering lead to a resolution?                  When is it right to manipulate and monopolize?                  Should we trust someone or something based on intuitive feelings?                  How do we know when it is safe to trust someone?                  Is trust the same thing as being naive?                  Are there times in life when it is better to keep secrets, exaggerate, or even lie?                  Are some betrayals beyond forgiveness?                  Does the end justify the means?</p>	<p>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.</p> <p>RI.9-10.2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>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.</p> <p>W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings, graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>SL.9-10.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p>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.</p>	<p>L.F.2.3.6 Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of fiction:</p> <ul style="list-style-type: none"> <li>the point of view of the narrator as first person or third person point of view</li> <li>the impact of point of view on the meaning of a text as a whole</li> </ul> <p>L.F.2.4.1 Interpret and analyze works from a variety of genres for literary, historical, and/or cultural significance.</p> <p>L.N.1.1.1 Identify and/or analyze the author's intended purpose of a text.</p> <p>L.N.1.3.1 Identify and/or explain stated or implied main ideas and relevant supporting details from a text. Note: Items may target specific paragraphs.</p> <p>L.N.1.3.2 Summarize the key details and events of a nonfictional text, in part or as a whole.</p> <p>L.N.1.3.3 Analyze the interrelationships of ideas and events in text to determine how one idea or event may interact and influence another.</p> <p>L.N.2.3.6 Explain, interpret, compare, describe, analyze, and/or evaluate point of view in a variety of nonfiction:</p> <ul style="list-style-type: none"> <li>the point of view of the narrator as first person or third person point of view</li> <li>the impact of point of view on the meaning of a text as a whole</li> </ul> <p>L.N.2.4.3 Explain, interpret, and/or analyze the effect of text organization, including headings, graphics, and charts.</p> <p>L.N.2.5.4 Identify, explain, and/or interpret bias and propaganda techniques in nonfictional text.</p> <p>L.N.2.5.5 Explain, describe, and/or analyze the effectiveness of bias (explicit and implicit) and propaganda techniques in nonfictional text.</p>	<p>Students will identify the ways in which an author uses rhetoric to advance his or her point of view or purpose.</p> <p>Students will create a piece of informational and/or explanatory writing, while applying organizational structures that communicate information and ideas accurately and coherently.</p> <p>Students will revise text based on peer review and critique another's text thoroughly and appropriately.</p>	<p><i>The Tragedy of Julius Caesar</i> by William Shakespeare (Drama) (Non-negotiable)</p> <p><i>"The Bridegroom"</i> by Alexander Pushkin (Poetry)</p> <p><i>"Danny Deever"</i> by Rudyard Kipling (Poetry)</p> <p><i>The Dog That Bit People</i> by James Thurber (Nonfiction)</p> <p><i>"A Problem"</i> by Anton Chekhov (Story)</p> <p><i>"The Open Window"</i> by Saki (Story)</p>	<p>After reading text from the "Betrayal: Deception and Exaggeration" theme, students will construct and revise a two page minimum, informative/explanatory essay using MLA format, citing evidence from previous texts, a minimum of one outside source, and the "Betrayal: Deception and Exaggeration" theme; this essay will address the ways in which rhetoric and cultural experiences combine to advance the point of view and purpose of a text.</p> <p>(e.g. After reading <i>The Tragedy of Julius Caesar</i>, the students could write an informative/explanatory essay that analyzes the ways in which Shakespeare uses rhetoric to advance the plot of the play. Students could pay close attention to the rhetoric that Brutus and Antony use in their speeches to the crowd after Caesar's death. Within the essay, the students would cite textual evidence pertaining to the rhetorical devices used by these characters; students would also discuss the ways in which the characters' cultural experiences influence their speeches. Keep in mind that the students must also cite at least one outside source within the paper. Also, this written assignment must include parenthetical citations and a Works Cited page.</p>	<p>MLA Research Guide Student Handbook</p> <p><i>The Tragedy of Julius Caesar</i> unit guide: <a href="http://www.glencoe.com/ec/literature/library/pdtr/agency_of_julius.pdf">http://www.glencoe.com/ec/literature/library/pdtr/agency_of_julius.pdf</a></p>	<p>deception                  resolution                  manipulate                  monopolize                  naive                  justify                  rhetoric                  informative                  explanatory                  sufficient                  articulate                  implication                  bias                  explicit                  implicit                  propaganda</p>	<p>Formative Summative (Benchmark and/or Diagnostic) (if applicable)</p> <p>Intentionally vague to allow for professional development opportunities for school entities and Intermediate Unit</p>
<p>6 weeks</p>	<p><b>Striving for Success: Greed vs. Ambition</b></p> <p>What is the difference between cunning and ambition?                  What leaves a person longing for more? For something "better"?                  How do we balance perfection over production?                  Is it possible to be too ambitious?                  How does greed affect individuals? Society?                  How is humanity reflected in the text we read?</p>	<p>RL.9-10.10. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>RI.9-10.5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p>RI.9-10.10. By the end of grade 10, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p>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.</p> <p>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.</p> <p>a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i>, <i>Turabian's Manual for Writers</i>) appropriate for the discipline and writing type.</p>	<p>L.F.1.3.1 Identify and/or explain stated or implied main ideas and relevant supporting details from a text.</p> <p>L.F.1.3.2 Summarize the key details and events of a fictional text, in part or as a whole.</p> <p>L.F.2.2.2 Compare and evaluate the characteristics that distinguish fiction from literary nonfiction.</p> <p>L.F.2.3.5 Explain, interpret, compare, describe, analyze, and/or evaluate tone, style, and/or mood in a variety of fiction:</p> <ul style="list-style-type: none"> <li>the relationship between the tone, style, and/or mood and other components of a text</li> <li>how voice and choice of speaker (narrator) affect the mood, tone, and/or meaning of a text</li> <li>how diction, syntax, figurative language, sentence variety, etc., determine the author's style</li> </ul> <p>L.N.2.4.3 Explain, interpret, compare, describe, analyze, and/or evaluate theme in a variety of nonfiction:</p> <ul style="list-style-type: none"> <li>the relationship between the theme and other components of a text</li> <li>comparing and contrasting how major themes are developed across genres</li> <li>the reflection of traditional and contemporary issues, themes, motifs, universal characters, and genres</li> <li>the way in which a work of literature is related to the themes and issues of its historical period</li> </ul> <p>L.N.2.4.4 Make connections between a text and the content of graphics and charts.</p> <p>L.N.2.4.5 Analyze and evaluate how graphics and charts clarify, simplify, and organize complex informational texts.</p>	<p>Students will analyze, evaluate, and draw conclusions about characters and themes in fiction and nonfiction.</p> <p>Students will examine the ways in which an author uses language and literary devices (diction, syntax, figurative language, tone, style, mood, etc.) to create a unified whole within the text.</p> <p>Students will apply their knowledge of digital media to create a visual product that displays their themes within the unit.</p>	<p><i>The Pearl</i> by John Steinbeck (Novels)</p> <p><i>Swimming to Antarctica</i> by Lynne Cox (Nonfiction)</p> <p><i>The Leader in the Mirror</i> by Pat Mora (Nonfiction)</p> <p><i>How Much Land Does a Man Need?</i> by Leo Tolstoy (Story)</p> <p><i>Contents of a Dead Man's Pocket</i> by Jack Finney (Story)</p>	<p>After reading text from the "Striving for Success: Greed vs. Ambition" theme, students will create and edit individual plans for their own success; after creating and editing their plans, the students will then present oral and/or visual products that incorporate digital media and highlight the "Striving for Success" theme.</p> <p>(e.g. This might be a great unit to use at the beginning of the semester. For example, a teacher could ask the students to identify their goals and dreams and then create individual plans that would help them achieve these goals and dreams. The written part of the assignment could include details about how they plan to achieve success both inside and outside of the classroom. Once the students create and revise individual plans that clearly explain their goals and dreams, and the ways in which they hope to achieve these goals and dreams, the students would then have options on how they would present their individual plans to the class. Some students may choose to create detailed PowerPoints that highlight their plans, while others may choose to create drawings, collages, etc. that highlight their plans. It would be the teacher's choice as to whether he or she wanted the students to also present speeches in front of the class.)</p>	<p><i>Dream Board Information</i> <a href="http://www.kacareguide.org/home/images/stories/1/dreamboards.pdf">http://www.kacareguide.org/home/images/stories/1/dreamboards.pdf</a></p> <p><i>"The Pearl"</i> unit guide: <a href="http://www.us.penguingrou.p.com/static/pdf/teachingresources/pearl.pdf">http://www.us.penguingrou.p.com/static/pdf/teachingresources/pearl.pdf</a></p>	<p>cunning                  ambition                  summarize                  voice                  narrator                  sentence variety</p>	<p>Formative Summative (Benchmark and/or Diagnostic) (if applicable)</p> <p>Intentionally vague to allow for professional development opportunities for school entities and Intermediate Unit</p>