

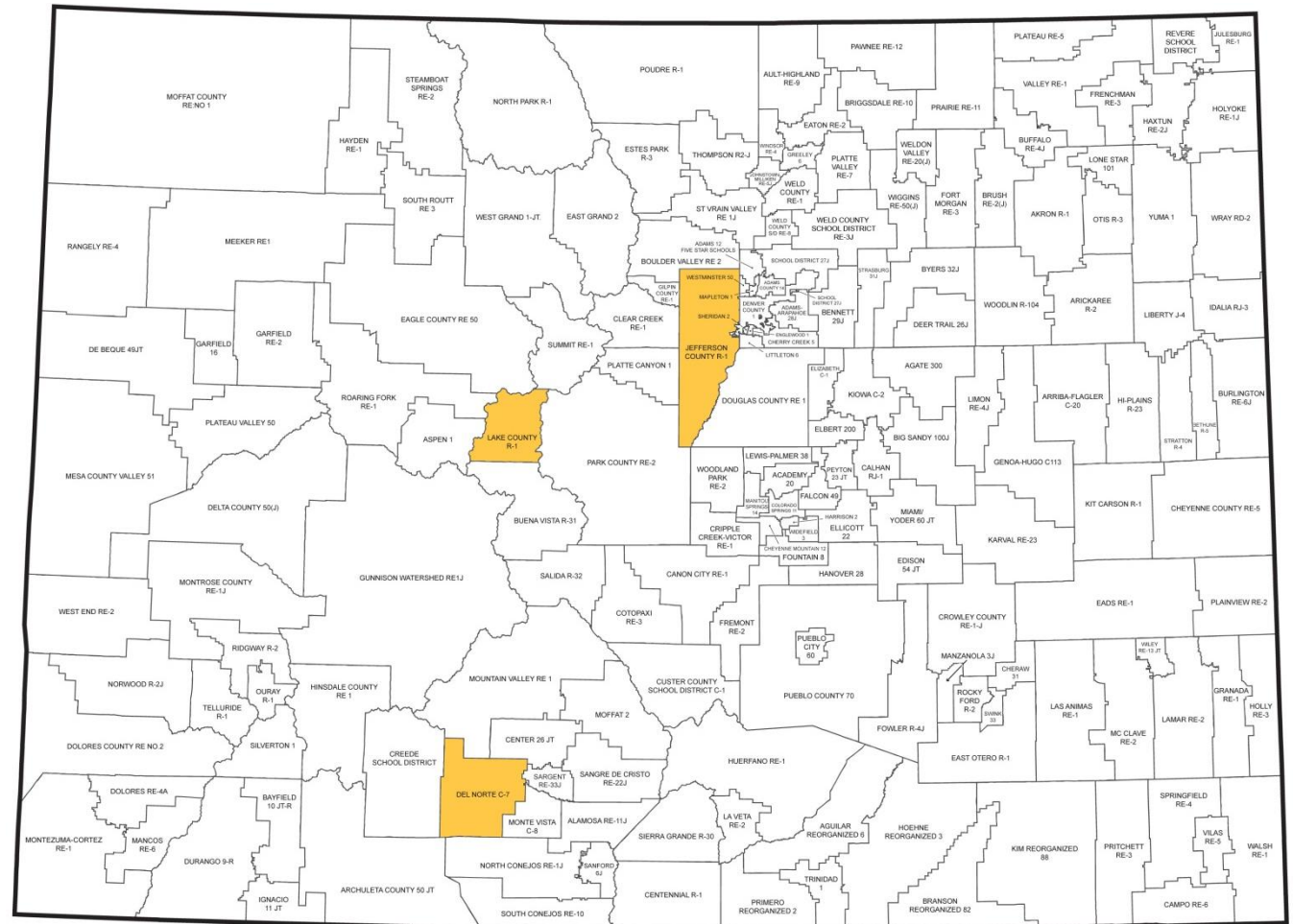
Unit Title: Recognizing Patterns in Stories

INSTRUCTIONAL UNIT AUTHORS

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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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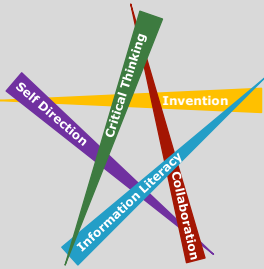



Produced by the Colorado Department of Education Web Management Team - August 2014

This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Department of Education

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Reading, Writing, and Communicating	Grade Level	9 th Grade
Course Name/Course Code			
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Oral Expression and Listening	1. Oral presentations require effective preparation strategies	RWC10-GR.9-S.1-GLE.1	
	2. Listening critically to comprehend a speaker’s message requires mental and physical strategies to direct and maintain attention	RWC10-GR.9-S.1-GLE.2	
2. Reading for All Purposes	1. Increasingly complex literary elements in traditional and contemporary works of literature require scrutiny and comparison	RWC10-GR.9-S.2-GLE.1	
	2. Increasingly complex informational texts require mature interpretation and study	RWC10-GR.9-S.2-GLE.2	
3. Writing and Composition	1. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language	RWC10-GR.9-S.3-GLE.1	
	2. Informational and persuasive texts develop a topic and establish a controlling idea or thesis with relevant support	RWC10-GR.9-S.3-GLE.2	
	3. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions	RWC10-GR.9-S.3-GLE.3	
4. Research and Reasoning	1. Informational materials, including electronic sources, need to be collected, evaluated, and analyzed for accuracy, relevance, and effectiveness for answering research questions	RWC10-GR.9-S.4-GLE.1	
	2. Effective problem-solving strategies require high-quality reasoning	RWC10-GR.9-S.4-GLE.2	
 <p>Colorado 21st Century Skills</p> <p>Critical Thinking and Reasoning: <i>Thinking Deeply, Thinking Differently</i></p> <p>Information Literacy: <i>Untangling the Web</i></p> <p>Collaboration: <i>Working Together, Learning Together</i></p> <p>Self-Direction: <i>Own Your Learning</i></p> <p>Invention: <i>Creating Solutions</i></p>		<p align="center">Text Complexity</p> 	
Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence	
Recognizing Patterns in Stories	4-6 weeks	2	

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Unit Title	Patterns in Literature/Patterns in Life		Length of Unit	4-6 Weeks
Focusing Lens(es)	Patterns Stories	Standards and Grade Level Expectations Addressed in this Unit	RWC10-GR.9-S.1-GLE.1 RWC10-GR.9-S.2-GLE.1 RWC10-GR.9-S.2-GLE.2	RWC10-GR.9-S.3-GLE.1 RWC10-GR.9-S.3-GLE.3 RWC10-GR.9-S.4-GLE.1
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Why do stories written over time continue to reflect the same patterns and ideas? (RWC10-GR.9-S.2-GLE.1-EO.c) How can I tell the difference between authors who copy other’s ideas and authors who are inspired by other’s ideas? Why do stories exist? Why do they continue to engage and enthrall? 			
Unit Strands	Oral Expression and Listening, Reading for all Purposes, Writing and Composition, Research and Reasoning			
Concepts	In content:	In reading:	In writing:	
	Theme, choice, patterns, context, repetition, stories	Sequencing, summarizing, determining importance, visualizing, connecting, analyzing, comprehension, communication, transformation, narration, craft, structures, experiences, character, literary analysis	Sequencing, summarizing, determining importance, visualizing, connecting, comprehension, communication, transformation, narration, craft, choices, structures, experiences, character, conventions	

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Patterns and themes represented in stories of past help society make sense of shared experiences in the present. (RWC10-GR.9-S.2-GLE.1-EO.a)	How are the experiences of characters in this text similar and different to your own? What themes or topics in this text are connected to themes we have seen in other texts? What source material did this author draw upon? How do you know?	What experiences are shared across cultures, places, and times? Why do we see patterns in stories?
The transformations of characters help readers understand the powerful effects of conflict. (RWC10-GR.9-S.2-GLE.1-EO.a.b)	What do changes in characters tell us, as readers? What is internal and external conflict?	Is internal or external conflict more interesting? Why?
Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections (RWC10-GR.9-S.3-GLE.3)	What effect did this text have on you as a reader, and how did the author create this particular effect? What sequencing techniques did this author use? (e.g.- chronological/flashbacks – etc.) What did you visual when reading this text?	Why must readers understand the methods authors use in creating a text? How did visualizing support your comprehension? Why is it the reader’s responsibility to draw upon writers’ clues to build comprehension?

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<p>The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others. (RWC10-GR.9-S.2-GLE.2-EO.d)</p>	<p>Where did you find _____ [literary devices] in this text, and why was the impact of this particular literacy device? What was the author intending to accomplish?</p>	<p>Why do we create shared language and terminology within a discipline?</p>
<p>Writers attend to the conventions of language in order to establish credibility and communicate effectively. (RWC10-GR.9-S.3-GLE.3.EO.a)</p>	<p>Can you recognize comma splices and fused sentences in your writing?</p>	<p>How does the way a writer crafts sentences impact the understanding of a reader?</p>

<p>Critical Content: My students will Know...</p>	<p>Key Skills: My students will be able to (Do)...</p>
<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres (RWC10-GR.9-S.2-GLE.1-EO.e) • How an author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise. (RWC10-GR.9-S.2-GLE.1-EO.c) • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) (RWC10-GR.9-S.2-GLE.1) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts. (RWC10-GR.9-S.3-GLE.1-EO.a) 	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience. (RWC10-GR.9-S.3-GLE.1-EO.b) • 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. (RWC10-GR.9-S.2-GLE.1-EO.a) • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details. (RWC10-GR.9-S.3-GLE.1) • Use verbal and nonverbal techniques to communicate information (RWC10-GR.9-S.1-GLE.1-EO.b) • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing)(RWC10-GR.9-S.3-GLE.3.EO.a) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RWC10-GR.9-S.2-GLE.1-EO.f) • 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. (RWC10-GR.9-S.3-GLE.3.EO.c)

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Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.
 EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”*

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):

Authors construct specific verbal and nonverbal forms of communication as a means of revealing characters to their audience.

Academic Vocabulary:

Analyze, synthesize, deconstruct, context, determine, verbal & nonverbal communication, audience, sequencing, substantive

Technical Vocabulary:

Phrases, clauses, conventions, writer’s craft

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Unit Description:	In this 4-6 week unit, students will explore multiple themes that recur in literature while considering patterns in stories and the idea of character transformation. Three specific themes will be studied by using an anchor text for each theme supplemented with additional literary and non-fiction texts. The learning experiences include a series of formative assessments which asks students to make connections within and between texts. The summative assessment will allow students to demonstrate their understanding of a specific theme, patterns in literature, and character transformation by crafting their own personal narrative. The ability to analyze a text is another important aspect of this unit and will be assessed through critiques of a peer’s personal narrative.
Considerations:	The authors of this unit chose for students to explore multiple themes and patterns to give students a broad and rich exposure to literature. Teachers may want to consider choosing one theme to explore in detail, throughout the entire unit, in various literary works and genre. Teachers may want to consider other options for anchor texts depending on student populations and interests. Finally, the performance assessment product at the end of the unit could be tailored and published to your classroom, school, or community interests.
Unit Generalizations	
Key Generalization:	Patterns and themes represented in stories of past help society make sense of shared experiences in the present
Supporting Generalizations:	The transformations of characters help readers understand the powerful effects of conflict
	Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections
	The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others
	Writers attend to the conventions of language in order to establish credibility and communicate effectively

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Patterns and themes represented in stories of past help society make sense of shared experiences in the present.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	<p>Patterns in Literature/Patterns in Life Role: Contributing Editor of a Literary Magazine Audience: Fellow Editors and Contributors to the Literary Magazine Format: Narrative (Fiction or Non-Fiction) and a Literary Analysis Topic: Transformation and Story</p> <p>You have been named a contributing editor for a student literary magazine. For this assignment, you’ll be writing a narrative story, either fiction or non-fiction, that addresses one of the three themes of the unit (cultural identity, the Hero’s Journey, or Ill-Fated Love) to be included in a literary magazine for the class. You’ll also write a literary analysis of one of your peer’s narratives, and your analysis may-be included in the magazine as a piece of academic writing.</p>
Product/Evidence: (Expected product from students)	Students will write a narrative that demonstrates their understanding of character transformation and focused on one of the themes explored in the unit. The narrative should be worthy of publication in a class literary magazine. They will also be editors of the same literary magazine and offer a critique of a fellow student’s narrative.
Differentiation: (Multiple modes for student expression)	Students may write in a variety of genre for narrative: memoir, autobiography, biography, ballad, etc. that reveals the concept of transformation.

Texts for independent reading or for class read aloud to support the content

Informational/Non-Fiction	Fiction
<p>Teachers may want to consider the following nonfiction texts as options for the themes to be explored in this unit.</p> <p>Cultural Identity: http://www.youtube.com/watch?v=tcOm2Z4mB7E (Cultural Identity) http://www.teenink.com/opinion/all/article/10613/Cultural-Identity/ (Cultural identity) http://www.nytimes.com/2012/01/14/us/for-many-latinos-race-is-more-culture-than-color.html?pagewanted=all&_r=0 (Cultural identity) http://en.wikipedia.org/wiki/Chicano_Movement (Chicano movement) http://www.umich.edu/~ac213/student_projects07/latfem/latfem/whatisit.html (Chicana movement) http://www.diversityjournal.com/9724-hispanic-or-latino-which-is-correct/ (Terms we use for cultural identity) http://www.pewresearch.org/fact-tank/2013/10/28/in-texas-its-hispanic-por-favor/ (Terms we use for cultural identity) http://latimesblogs.latimes.com/readers/2011/07/latino-preferred-over-hispanic-in-most-cases.html (Terms we use for cultural identity) http://bookbuilder.cast.org/view_print.php?book=39307 (Explanation of the <i>Nacirema</i>)</p> <p>Ill-fated Love: http://tudorhistory.org/wives/ (Six wives of Henry VIII) http://www.sjsu.edu/faculty/watkins/cleopatra.htm (Cleopatra’s timeline) http://talesofendearment.com/an-ill-fated-attempt-at-finding-love-in-the-hamptons/ (This is an interesting personal narrative based on texts/emails about meeting a match online. The text is engaging; would probably not use the pictures accompanying)</p> <p>Heroic Journey: http://en.wikipedia.org/wiki/Monomyth [Joseph Campbell’s Monomyth (the hero’s journey defined)] https://www.youtube.com/watch?v=Hhk4N9A0oCA (Video: Great illustration of the Hero’s Journey) http://www.heroicjourney.com/pages/resources/heroicstories.htm (Personal Heroic Stories)</p>	<p>Teachers may want to consider the following literary texts as options for the themes to be explored in this unit.</p> <p>Cultural Identity: http://mrvalenzuela.com/wp-content/uploads/2012/09/Little-Things-Are-Big.pdf (Short Story: “How Little Things are Big” by Jesus Colon) http://www.latinamericanstudies.org/latinos/joaquin.htm (Poem: “I Am Joaquin” by Corky Gonzalez) http://facultyfiles.deanza.edu/gems/pesanojulie/Houseonmango.pdf (<i>The House on Mango Street</i> by Sandra Cisneros) http://esl-bits.net/ESL-English-Learning-Audiobooks/Mango_Street/index.html (Text and Audio: <i>The House on Mango Street</i> read by Cisneros) <i>Uglies</i> by Scott Westerfield (Lexile = 770) <i>Outsiders</i> by S. E. Hinton (Lexile = 750) <i>A Wrinkle in Time</i> by Madeline E’ngle (Lexile = 740) <i>The Absolute True Diary of a Part-time Indian</i> by Sherman Alexie (Lexile = 600) <i>Roll of Thunder Hear My Cry</i> by Mildred D. Taylor (Lexile = 920) http://www.youtube.com/watch?v=ro4yhp9L6Ok (“Low Rider” by War) http://www.youtube.com/watch?v=nLAWPrCUQQ0 (“La Bamba” by Los Lobos)</p> <p>Ill-fated Love: http://www.amazon.com/Wall-E-Fred-Willard/dp/B003QTSMXE/ref=sr_1_1_ha?s=instant-video&ie=UTF8&qid=1407871805&sr=1-1&keywords=wall+e (Disney’s Wall-E) http://mrsborja.weebly.com/uploads/1/0/5/4/10543525/african_lit.the_rain_came.pdf (“The Rain Came” by Grace Ogot) http://continuumexpedition.files.wordpress.com/2011/05/the-giving-tree.pdf (“The Giving Tree” by Shel Silverstein) http://en.wikipedia.org/wiki/Bart's_Friend_Falls_in_Love (Bart Simpson Falls in Love) http://watchtvlinks.sx/episode/the_simpsons_s3_e23 (Bart Simpson Falls in Love) http://www.hauntedlowcountry.com/index.php?/hauntlow/south_carolina/alice_allard_a_story_of_unrequited_love/ (“Short Ghost Story” by Alice Allard) http://www.literacynet.org/lp/hperspectives/lloorona.html (legend of La Llorona) http://www.sfgate.com/mexico/mexicomix/article/Mexico-s-legend-of-La-Llorona-continues-to-3933072.php (Llorona background and critical analysis) http://www.inside-mexico.com/lallorona2.htm http://en.wikipedia.org/wiki/La_Llorona http://abc30.com/archive/9307416/</p>

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	<p><i>Up a Road Slowly</i> by Irene Hunt (Lexile = 1130) <i>Hunger Games</i> by Suzanne Collins (Lexile = 810) <i>First Part Last</i> by Angela Johnson (Lexile = 790) <i>Beauty and the Beast (Beauty by Robin McKinley)</i> <i>A Walk to Remember</i> by Nicholas Sparks (Lexile = 1010) <i>The Princess Bride</i> by William Goldman (Lexile = 870) <i>A Ring of Endless Light</i> by Madeline L'Engle (Lexile = 810) <i>Twilight</i> by Stephanie Meyer (Lexile = 720)</p> <p>Heroic Journey: https://canvas.instructure.com/courses/593350/assignments/1501385 (Star Wars infographic) http://laurelashton.hubpages.com/hub/Led-Zeppelin-the-Heros-Journey ("The Hero's Journey" by Led Zeppelin)</p>
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Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Students will read as literary critics throughout the unit as they analyze different works for literature	Teacher Resources:	Various modes of texts
	Skills:	Analyze literary works for theme and patterns and for literary technique/author's craft	Student Resources:	Various modes of texts http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journals) http://www.adlit.org/strategies/22091/ (Double entry journals) http://www.asdk12.org/MiddleLink/HighFive/TwoColumn/ (Two-column notes)
	Assessment:			Ongoing through exit tickets, routine analytic writings, double entry journals.
2.	Description:	Students will work with their peers to read and analyze their anchor text and complete roles in literature circles	Teacher Resources:	Anchor text(s) http://www.greece.k12.ny.us/files/filesystem/litcirclepacket.pdf (Literature Circle packet)
	Skills:	Analyze literary works for theme and patterns and for literary technique/author's craft	Student Resources:	Anchor text(s) http://www.greece.k12.ny.us/files/filesystem/litcirclepacket.pdf (Literature Circle packet)
		Assessment:		Completion of expected role in literature circle packet on a weekly basis.

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3.	Description:	Students will cite textual evidence to support their analysis of literary texts	Teacher Resources:	http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journals) http://www.adlit.org/strategies/22091/ (Double entry journals) http://www.warrencountyschools.org/userfiles/2607/Textual%20Evidence%20Powerpoint.pdf (Thoughtful explanation of citing textual evidence) https://www.teachingchannel.org/videos/teaching-about-textual-evidence (Citing textual evidence) http://commoncore.scholastic.com/sites/default/files/ACT-090213-CommonCore.pdf (Lesson Plan on citing textual evidence)
			Student Resources:	http://www.readwritethink.org/classroom-resources/printouts/double-entry-journal-30660.html (Double entry journals) http://www.adlit.org/strategies/22091/ (Double entry journals) http://www.asdk12.org/MiddleLink/HighFive/TwoColumn/ (Two-column notes) http://www.greece.k12.ny.us/files/filesystem/journalresponse.pdf (Response journals)
	Skills:	Using textual evidence to support analysis	Assessment:	Ongoing through exit tickets, routine analytic writings, double entry journals.

Prior Knowledge and Experiences
If students haven't had the opportunity to work in literature circles, there may be a need for pre-teaching on this collaborative strategy Students will need to have a background in writing various modes (e.g., narrative, literary analysis, reflective, academic).

Learning Experience # 1	
The teacher may introduce patterns in various academic disciplines (e.g., Fibonacci sequence, cell biology) so that students can then identify themes and patterns that exist across time, in different cultures, and in literature.	
Generalization Connection(s):	Patterns and themes represented in stories of past help society make sense of shared experiences in the present Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections
Teacher Resources:	https://www.google.com/search?q=fibonacci+sequence+nature&biw=1280&bih=939&source=lnms&tbn=isch&sa=X&ei=yrFHVNazO_cTG8QHs4oDoBQ&ved=0CAgQ_AUoAQ (Fibonacci sequence in nature) http://www.greatschools.org/students/academic-skills/4261-Use-music-to-teach-your-child-patterns-video.gs (Patterns in music) https://www.youtube.com/watch?v=YedgubRZva8 (Patterns in sound) http://www.physicsclassroom.com/mmedia/waves/harm1.cfm (Standing Wave Pattern in Physics)
Student Resources:	https://www.google.com/search?q=fibonacci+sequence+nature&biw=1280&bih=939&source=lnms&tbn=isch&sa=X&ei=yrFHVNazO_cTG8QHs4oDoBQ&ved=0CAgQ_AUoAQ (Fibonacci sequence in nature) http://www.greatschools.org/students/academic-skills/4261-Use-music-to-teach-your-child-patterns-video.gs (Patterns in music) https://www.youtube.com/watch?v=YedgubRZva8 (Patterns in sound) http://www.physicsclassroom.com/mmedia/waves/harm1.cfm (Standing Wave Pattern in Physics)

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Assessment:	Students will provide an example of an additional pattern through an exit slip. http://exitticket.org/ (Online exit ticket)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide examples of various patterns and sequences demonstrated in other disciplines, ex. Fibonacci sequence (mathematics), musical sequences and visual patterns (arts), radiometric dating/layers of the earth, seasonal/weather patterns (science), etc.	Students may use an exit ticket and identify a pattern/sequence of their choice to demonstrate their understanding
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may provide an example of a pattern they recognize that exists cross time, in society, or in a specific culture in their exit ticket
Critical Content:	<ul style="list-style-type: none"> • Examples of patterns and sequences in other academic disciplines and real-world 	
Key Skills:	<ul style="list-style-type: none"> • identification of patterns and sequences 	
Critical Language:	Sequencing, Analyze, Determine	

Learning Experience # 2	
The teacher may use book talks on the anchor texts (e.g., <i>Bless Me, Ultima, Star Wars: New Hope, Romeo and Juliet</i>) to introduce the three themes in the unit (e.g., cultural identity, ill-fated love, heroic journey) so that students can begin to generate some inquiry questions.	
Generalization Connection(s):	Patterns and themes represented in stories of past help society make sense of shared experiences in the present The transformations of characters help readers understand the powerful effects of conflict Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others
Teacher Resources:	<i>Romeo and Juliet, Star Wars: New Hope, Bless Me, Ultima</i> http://www.ncte.org/library/NCTEFiles/Resources/Books/Sample/23430Chap05.pdf (Excerpt from NCTE publication, <i>Inquiry and the Literary Text</i> , on generating questions; Ch. 5 “Whose Inquiry Is It Anyway? Using Students’ Questions in the Teaching of Literature”) http://www.lavc.edu/profdev/promotethink.pdf (Question stems to simulate critical thinking) http://www.curriculuminstitute.org/conference-archives/handouts/CCSSO%20Que%20Questions.pdf (Question starters based on Bloom)
Student Resources:	Handout for student generated questions focused on themes of each text (3 per text) http://www.lavc.edu/profdev/promotethink.pdf (Question stems to simulate critical thinking) http://www.curriculuminstitute.org/conference-archives/handouts/CCSSO%20Que%20Questions.pdf (Question starters based on Bloom)

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Assessment:	Students will generate three questions for each theme by using the question stems provided. http://www.lavc.edu/profdev/promotethink.pdf (Question stems to simulate critical thinking) http://www.curriculuminstitute.org/conference-archives/handouts/CCSSO%20Que%20Questions.pdf (Question starters based on Bloom) Students will decide on text choice and meet in groups to determine literature circle roles.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide word banks for student generated questions Teachers may provide definitions/descriptions of ill-fated love, cultural identity, and heroic journey to aid in student theme/story choice	Students may generate one question per text that the book talk stimulates
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create questions that encourage inferential thinking
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Generating questions 	
Key Skills:	<ul style="list-style-type: none"> • 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 	
Critical Language:	Analyze, synthesize, deconstruct, determine, audience, substantive, theme, plot elements, patterns, inquiry, inferential, phrases, clauses, conventions	

Learning Experience # 3	
The teacher may use a short story expressing one of the themes (e.g., the theme of cultural identity in “Eleven” by Sandra Cisneros) so students can explore literary terminology [e.g., inciting action, conflict (external and internal), rising action, climax, falling action, resolution, denouement] and plot structure. [<i>Understanding text, Responding to text, Critiquing text</i>]	
Generalization Connection(s):	Patterns and themes represented in stories of past help society make sense of shared experiences in the present Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others The transformations of characters help readers understand the powerful effects of conflict
Teacher Resources:	http://www.huntleywriters.org/wp-content/uploads/2014/09/Cisneros-Eleven.pdf (“Eleven” by Sandra Cisneros) http://vimeo.com/9245804 (Sandra Cisneros reading “Eleven”) http://www.timvandevall.com/wp-content/uploads/2013/07/Plot-Diagram-Worksheet-1.pdf (Plot diagram) http://www.wikihow.com/images/f/fb/Witch%27s_hat_485.jpg (Blank plot chart)

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Student Resources:	http://www.huntleywriters.org/wp-content/uploads/2014/09/Cisneros-Eleven.pdf (“Eleven” by Sandra Cisneros) http://vimeo.com/9245804 (Sandra Cisneros reading “Eleven”) http://www.timvandevall.com/wp-content/uploads/2013/07/Plot-Diagram-Worksheet-1.pdf (Plot diagram) http://www.wikihow.com/images/f/fb/Witch%27s_hat_485.jpg (Blank plot chart)	
Assessment:	Students will complete plot diagram by using textual evidence and the literary terms to label the diagram.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may verbally read or play audio version Teachers may provide word bank with definitions Teachers may model/provide a plot diagram referencing a short story	Students may complete a series of events chart Students may verbally state the plot sequence Students may write a paragraph summarizing the plot structure
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may complete the plot diagram including literary terminology provided prior to or during the lesson
Critical Content:	<ul style="list-style-type: none"> • An author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range 	
Critical Language:	Sequencing, substantive, determine, analyze, inciting action, conflict (external and internal), rising action, climax, falling action, resolution, denouement	
Learning Experience # 4		
The teacher may introduce literature circles with a familiar text (e.g., “Eleven” by Sandra Cisneros) so that students can understand the logistics of a literature circle and practice collaborative discussions. [<i>Understanding text, Responding to text, Critiquing text</i>]		
Generalization Connection(s):	Patterns and themes represented in stories of past help society make sense of shared experiences in the present The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others	
Teacher Resources:	http://www.huntleywriters.org/wp-content/uploads/2014/09/Cisneros-Eleven.pdf (“Eleven” by Sandra Cisneros)	

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	<p>http://www.lauracandler.com/strategies/litcirclemodels.php (Resource explaining literature circles) http://olc.spsd.sk.ca/De/PD/instr/strats/literaturecircles/index.html (Resource for literature circles) http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (Literature circles role sheet) http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Peer and self-evaluation for literature circles) http://www.decd.sa.gov.au/northernadelaide/files/links/mysterylessonplans.pdf (Literature circles resources including peer and self-evaluation, info on book talks, and other planning resources)</p>	
Student Resources:	<p>http://www.huntleywriters.org/wp-content/uploads/2014/09/Cisneros-Eleven.pdf (“Eleven” by Sandra Cisneros) http://www.newyorker.com/magazine/1939/03/18/the-secret-life-of-walter-mitty-2 http://www.lauracandler.com/strategies/litcirclemodels.php (Resource explaining literature circles) http://olc.spsd.sk.ca/De/PD/instr/strats/literaturecircles/index.html (Resource for literature circles) http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (Literature circles role sheet) http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Peer and self-evaluation for literature circles) http://www.decd.sa.gov.au/northernadelaide/files/links/mysterylessonplans.pdf (Literature circles resources including peer and self-evaluation, info on book talks, and other planning resources)</p>	
Assessment:	<p>Students will decide on their text choice and meet in their groups to determine literature circle roles Students will practice literature circle roles using “Eleven” and complete a peer and self-evaluation http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Self and peer evaluation)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may assign specific roles for some students Teachers may provide guided notes, closed notes, summary frames, graphic organizers	Students may use materials provided to complete roles
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may assign specific roles for some students that are of a greater challenge (e.g., discussion leader)	Students may use material provided to complete roles
Critical Content:	<ul style="list-style-type: none"> • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • 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 • Use verbal and nonverbal techniques to communicate information • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range 	

Colorado Teacher-Authored Sample Instructional Unit

Critical Language:	Characterization, setting, plot, plot elements, analyze, synthesize, deconstruct, determine, verbal and nonverbal communication, audience, substantive, sequencing
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Learning Experience # 5

The teacher may provide time and reinforce literature circle protocols so that students can begin collaborative conversations with members of their literature circles (e.g., based on their respective anchor text *Bless Me, Ultima, Star Wars: New Hope, Romeo and Juliet*). [Understanding text, Responding to text, Critiquing text]

Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others</p>
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Teacher Resources:	<p>Anchor text(s) (e.g., <i>Bless Me, Ultima, Star Wars: New Hope, Romeo and Juliet</i>)</p> <p>http://www.lauracandler.com/strategies/litcirclemodels.php (Resource explaining literature circles)</p> <p>http://olc.spsd.sk.ca/De/PD/instr/strats/literaturecircles/index.html (Resource for literature circles)</p> <p>http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (Literature circles role sheet)</p> <p>http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Peer and self-evaluation for literature circles)</p> <p>http://www.decd.sa.gov.au/northernadelaide/files/links/mysterylessonplans.pdf (Literature Circles resources including peer and self-evaluation, info on book talks, and other planning resources)</p>
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Student Resources:	<p>Anchor text(s) (e.g., <i>Bless Me, Ultima, Star Wars: New Hope, Romeo and Juliet</i>)</p> <p>http://www.lauracandler.com/strategies/litcirclemodels.php (Resource explaining literature circles)</p> <p>http://olc.spsd.sk.ca/De/PD/instr/strats/literaturecircles/index.html (Resource for literature circles)</p> <p>http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (Literature circles role sheet)</p> <p>http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Peer and self-evaluation for literature circles)</p> <p>http://www.decd.sa.gov.au/northernadelaide/files/links/mysterylessonplans.pdf (Literature circles resources including peer and self-evaluation, info on book talks, and other planning resources)</p>
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Assessment:	Students will complete notes from their assigned role based on expected reading and discussion
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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>Teachers may strategically assign specific roles for some students</p> <p>Teachers may provide guided notes, closed notes, summary frames, graphic organizers</p> <p>Teachers may provide cooperative Learning Activities (ex. Partnered Reading, Think-Pair-Share)</p>	<p>Students may use materials provided to complete roles</p> <p>Students may work with a partner to complete notes</p>

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may strategically assign specific roles for some students that are of a greater challenge	Students may use materials provided to complete roles
Critical Content:	<ul style="list-style-type: none"> • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • 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 • Use verbal and nonverbal techniques to communicate information • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range 	
Critical Language:	Characterization, setting, plot, plot elements, analyze, synthesize, deconstruct, determine, verbal and nonverbal communication, audience, substantive, sequencing	

Learning Experience # 6		
The teacher may introduce the theme of cultural identity so that students can begin to understand how different authors (of the supplemental texts) develop a common theme. [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]		
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>	
Teacher Resources:	<p>http://www.teenink.com/opinion/all/article/10613/Cultural-Identity/ (Opinion piece on cultural identity)</p> <p>http://www.nytimes.com/2012/01/14/us/for-many-latinos-race-is-more-culture-than-color.html?pagewanted=all&_r=0 (Article on cultural identity)</p> <p>http://mylittlereview.files.wordpress.com/2012/07/identity.jpg (“Four Hands” picture)</p> <p>http://www.immi.se/intercultural/nr19/meyer-ulrike.htm (Graphic organizer for students to brainstorm characteristics of their own cultural identity)</p>	
Student Resources:	<p>http://www.teenink.com/opinion/all/article/10613/Cultural-Identity/ (Opinion piece on cultural identity)</p> <p>http://www.nytimes.com/2012/01/14/us/for-many-latinos-race-is-more-culture-than-color.html?pagewanted=all&_r=0 (Article on cultural identity)</p> <p>http://mylittlereview.files.wordpress.com/2012/07/identity.jpg (“Four Hands” picture)</p> <p>http://www.immi.se/intercultural/nr19/meyer-ulrike.htm (Graphic organizer for students to brainstorm characteristics of their own cultural identity)</p>	

Colorado Teacher-Authored Sample Instructional Unit

Assessment:	The students will write a reflection on their own perception or experience of cultural identity, using the prompts below: What are some significant characteristics of your own cultural identity?	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide and model the completion of the graphic organizer (ex. Providing examples of each category: Family, Heritage, Language, Ethnicity, etc.) Teachers may provide sentence starters to prompt student writing	Students may use the graphic organizer to support their reflection before and after the discussion of materials
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use supporting details from the text to make connections to their reflection
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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 	
Critical Language:	Synthesis, analysis, deconstruct, determine, context, audience, substantive, phrases, clauses, conventions, writer’s craft, reflection, memoir, culture, cultural identity, identity, cultural archetype	

Learning Experience # 7		
The teacher may provide a variety of texts focused on the theme of cultural identity so students can deepen their analysis of how authors craft texts to develop a theme. [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]		
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p>	

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<p>Teacher Resources:</p>	<p>http://www.latinamericanstudies.org/latinos/joaquin.htm (Poem: "I am Joaquin") http://mrvalenzuela.com/wp-content/uploads/2012/09/Little-Things-Are-Big.pdf (Short story: "Little Things Are Big" by Jesus Colon) http://www.mysanantonio.com/entertainment/arts-culture/visual-arts/slideshow/Take-a-tour-of-San-Antonio-murals-53849.php (mural art in San Antonio, Texas) http://fisherandfrey.com/resources/ (Resources from Fisher and Frey on close reading) http://www.ascd.org/publications/educational-leadership/dec12/vol70/num04/closing-in-on-close-reading.aspx (ASCD article on close reading that includes types of questions to guide student analysis)</p>	
<p>Student Resources:</p>	<p>http://www.latinamericanstudies.org/latinos/joaquin.htm (Poem: "I am Joaquin") http://mrvalenzuela.com/wp-content/uploads/2012/09/Little-Things-Are-Big.pdf (Short story: "Little Things Are Big" by Jesus Colon) http://www.mysanantonio.com/entertainment/arts-culture/visual-arts/slideshow/Take-a-tour-of-San-Antonio-murals-53849.php (Mural art in San Antonio, Texas)</p>	
<p>Assessment:</p>	<p>Students will complete a characterization graphic organizer for the short story and poem. http://www.educationworld.com/a_curr/curr365.shtml Students will write an analysis of how the author develops the idea of cultural identity in each text. Students will make connections between texts by analyzing the themes and patterns they see.</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p> <p>Teachers may provide guided/closed notes for the different texts Teachers may read the poem and short story aloud Teachers may utilize a Cooperative Learning (Partnered Reading, Think-Pair-Share) activity to aid in poem and short story comprehension</p>	<p>Expression (Products and/or Performance)</p> <p>Students may brainstorm their connections prior to writing Students may brainstorm their connections in a Cooperative Learning activity (Think-Pair-Share, Partnered Reading) Students may work with partners for close reading of one text</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p> <p>N/A</p>	<p>Expression (Products and/or Performance)</p> <p>Students may connect character transformation to the theme using the following the question: What aspects of cultural identity are pivotal in the transformation of the character?</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details 	

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	<ul style="list-style-type: none"> • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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
Critical Language:	Analyze, synthesis, deconstruct, context, determine, audience, sequencing, substantive, phrases, clauses, conventions, writer’s craft, reflection, culture, identity, cultural identity, cultural archetype

Learning Experience # 8

The teacher may introduce the theme of the hero’s journey so that students can begin to understand how different authors develop this theme. [*Understanding text, Responding to text, Critiquing text, Producing text*]

Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>
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Teacher Resources:	<p>http://en.wikipedia.org/wiki/Monomyth [Campbell’s Monomyth (the hero’s journey) defined]</p> <p>http://englishteachers.wikispaces.com/file/view/Unit+Plan.pdf [Unit Plan for the Hero’s Journey (great graphic organizers), use to focus on the steps of the journey, choices, and transformation]</p> <p>http://www.yourheroicjourney.com/heros-journey-library/ (Excellent resources for hero’s journey)</p> <p>http://www.thewritersjourney.com/hero's_journey.htm (Teacher resource for planning purposes on hero’s journey)</p> <p>http://www.readwritethink.org/classroom-resources/student-interactives/hero-journey-30069.html (Resources on the hero’s journey)</p> <p>http://www.webenglishteacher.com/hero.html (Rich resource for the hero’s journey)</p>
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Student Resources:	<p>http://en.wikipedia.org/wiki/Monomyth [Campbell’s Monomyth (the hero’s journey) defined]</p> <p>http://englishteachers.wikispaces.com/file/view/Unit+Plan.pdf [Unit Plan for the Hero’s Journey (great graphic organizers), use to focus on the steps of the journey, choices, and transformation]</p>
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Assessment:	<p>Students will write a reflection of their own perception or experience of the hero’s journey, using the prompts below:</p> <p>What are some of the characteristics of your own heroic journey?</p>
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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>Teachers may provide and model the completion of the graphic organizer</p> <p>Teachers may provide sentence starters to prompt student writing</p>	<p>Students may use the graphic organizer to support their reflection before and after the discussion of materials (found in unit plan above)</p>

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use supporting details from the text to make connections to their reflection Students may compare and contrast their heroic journey to that of one of the texts from the lesson
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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 	
Critical Language:	Synthesis, analysis, deconstruct, determine, context, audience, substantive, phrases, clauses, conventions, writer’s craft, reflection, memoir, heroic journey	

Learning Experience # 9		
The teacher may provide a variety of texts focused on the theme of the hero’s journey so students can analyze how different authors treat the theme. [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]		
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>	
Teacher Resources:	<p>http://www.gutenberg.org/files/16328/16328-h/16328-h.htm (Excerpts from Beowulf)</p> <p>http://laurelashton.hubpages.com/hub/Led-Zeppelin-the-Heros-Journey (Led Zeppelin’s song “The Hero’s Journey”)</p> <p>http://www.azlyrics.com/lyrics/ledzeppelin/rambleon.html (Lyrics for “Ramble On”)</p> <p>https://web.stanford.edu/~plomio/history.html (The Trojan Horse)</p> <p>http://www.readwritethink.org/classroom-resources/student-interactives/hero-journey-30069.html (Interactive tool for studying the hero’s journey)</p> <p>http://www.mythologyteacher.com/The-Hero's-Journey.php (Resources from Mythology Teacher)</p>	

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Student Resources:	<p>http://www.gutenberg.org/files/16328/16328-h/16328-h.htm (Excerpts from Beowulf)</p> <p>http://laurelashton.hubpages.com/hub/Led-Zeppelin-the-Heros-Journey (Led Zeppelin’s song “The Hero’s Journey”)</p> <p>http://www.azlyrics.com/lyrics/ledzeppelin/rambleon.html (Lyrics for “Ramble On”)</p> <p>https://web.stanford.edu/~plomio/history.html (The Trojan Horse)</p> <p>http://www.readwritethink.org/classroom-resources/student-interactives/hero-journey-30069.html (Interactive tool for studying the hero’s journey)</p> <p>http://www.mythologyteacher.com/The-Hero's-Journey.php (Resources from Mythology Teacher)</p>	
Assessment:	<p>Students will write an analysis of how the author develops the theme in each text</p> <p>Students will make connections between texts by analyzing the themes and patterns they see</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide guided/closed notes	Students may brainstorm their connections prior to writing. Students may brainstorm their connections in a Cooperative Learning activity (Think-Pair-Share, Partnered Reading)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use supporting details from the text to make connections to their analysis
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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 	
Critical Language:	<p>Analyze, synthesis, deconstruct, context, determine, audience, sequencing, substantive, phrases, clauses, conventions, writer’s craft, reflection, heroic journey</p>	

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Learning Experience # 10		
The teacher may use close reading strategies so that students can begin to analyze/trace how authors express and develop the transformation of characters (in the supplemental texts). [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]		
Generalization Connection(s):	The transformations of characters help readers understand the powerful effects of conflict The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others	
Teacher Resources:	http://www.gutenberg.org/files/16328/16328-h/16328-h.htm (Excerpts from Beowulf) http://www.webenglishteacher.com/hero.html (Resources from Web English Teacher on the hero's journey)	
Student Resources:	http://www.gutenberg.org/files/16328/16328-h/16328-h.htm (Excerpts from Beowulf)	
Assessment:	Students will complete the characterization graphic organizer for the epic poem: http://www.educationworld.com/a_curr/curr365.shtml	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may read the stories aloud Teachers may provide cooperative learning (ex. Think-Pair-Share, Partnered Reading) opportunities	Students may complete the graphic organizer with their peers Students may write a narrative describing the character transformation Students may verbally describe the character transformation to a peer through peer evaluation or to the teacher
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may connect character transformation to the theme using the following the question: What aspects of heroic journey are pivotal in the transformation of the character?
Critical Content:	<ul style="list-style-type: none"> Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) 	
Key Skills:	<ul style="list-style-type: none"> (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range 	
Critical Language:	Analyze, characterization, determine, deconstruct, context, sequencing, transformation, heroic journey	

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Learning Experience # 11		
The teacher may illustrate the theme ill-fated love by providing a text (e.g., an episode of “The Simpsons”) so that students can begin to understand how authors treat this theme. [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]		
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>	
Teacher Resources:	<p>http://watchtvlinks.sx/episode/the_simpsons_s3_e23 (The Simpsons episode “Bart’s Friend Falls in Love”)</p> <p>http://en.wikipedia.org/wiki/Bart's_Friend_Falls_in_Love (An analysis of the Simpson’s episode)</p>	
Student Resources:	<p>http://watchtvlinks.sx/episode/the_simpsons_s3_e23 (The Simpsons episode “Bart’s Friend Falls in Love”)</p> <p>http://en.wikipedia.org/wiki/Bart's_Friend_Falls_in_Love (An analysis of the Simpson’s episode)</p>	
Assessment:	<p>The students will write a reflection of their own perception or experience of ill-fated love by considering prompts such as the one below:</p> <p>How does your knowledge of ill-fated love connect to the experience of Milhouse or Samantha?</p> <p>Whole group discussion on the question: What transformations in the characters, if any, did you observe?</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide and model the completion of the graphic organizer	Students may use the graphic organizer to support their reflection before and after the discussion of the episode http://tinyurl.com/o7rc6jr (Sequence graphic organizer)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use supporting details from the text to make connections to their reflection
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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 	
Critical Language:	Synthesis, analysis, deconstruct, determine, context, audience, substantive, phrases, clauses, conventions, writer’s craft, reflection, memoir, ill-fated	

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Learning Experience # 12		
<p>The teacher may provide a variety of texts focused on the theme of ill-fated love so students can analyze how different authors treat a common theme. [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]</p>		
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>	
Teacher Resources:	<p>https://www.youtube.com/watch?v=0fiXkvsKpdk (“Romeo and Juliet” by Indigo Girls) https://www.youtube.com/watch?v=o7GJgncybV8 (“Romeo and Juliet” by Mark Knopfler) http://continuumexpedition.files.wordpress.com/2011/05/the-giving-tree.pdf (“The Giving Tree,” Shel Silverstein) http://cmes.arizona.edu/sites/cmes.arizona.edu/files/The%20Love%20Story%20of%20Pyramus%20and%20Thisbe.pdf (“The Love Story of Pyramus and Thisbe”) http://www.skschools.net/~malper/fov2-00105477/fov2-0010662d/%22Pyramus...%22%20%26%20%22Daedalus...%22%20from%20Ovid's%20METAMORPHOSES (The Story of Pyramus and Thisbe) http://en.wikipedia.org/wiki/Pyramus_and_Thisbe#mediaviewer/File:Thisbe - John William Waterhouse.jpg (painting of Thisbe)</p>	
Student Resources:	<p>https://www.youtube.com/watch?v=0fiXkvsKpdk (“Romeo and Juliet” from Indigo Girls) https://www.youtube.com/watch?v=o7GJgncybV8 (“Romeo and Juliet” by Mark Knopfler) http://continuumexpedition.files.wordpress.com/2011/05/the-giving-tree.pdf (“The Giving Tree,” Shel Silverstein) http://cmes.arizona.edu/sites/cmes.arizona.edu/files/The%20Love%20Story%20of%20Pyramus%20and%20Thisbe.pdf (“The Love Story of Pyramus and Thisbe”) http://www.skschools.net/~malper/fov2-00105477/fov2-0010662d/%22Pyramus...%22%20%26%20%22Daedalus...%22%20from%20Ovid's%20METAMORPHOSES (“The Story of Pyramus and Thisbe”) http://en.wikipedia.org/wiki/Pyramus_and_Thisbe#mediaviewer/File:Thisbe - John William Waterhouse.jpg (Painting of Thisbe)</p>	
Assessment:	<p>Students will write an analysis of how the author develops the theme in each text. Students will make connections between texts by analyzing the themes and patterns they see by using a Venn diagram. http://www.eduplace.com/graphicorganizer/pdf/venn.pdf (Venn diagram)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide guided/closed notes	Students may brainstorm their connections prior to writing, with teacher and peers Students may brainstorm their connections in a Cooperative Learning activity (ex. Think-Pair-Share, Partnered Reading)

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use supporting details from the text to make connections to their analysis
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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 	
Critical Language:	Analyze, synthesis, deconstruct, context, determine, audience, sequencing, substantive, phrases, clauses, conventions, writer’s craft, reflection, ill-fated	

Learning Experience # 13	
The teacher may use close reading strategies so that students can analyze/trace the transformation of characters involved in the ill-fated love theme. [<i>Understanding text, Responding to text, Critiquing text, Producing text</i>]	
Generalization Connection(s):	The transformations of characters help readers understand the powerful effects of conflict The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others
Teacher Resources:	http://continuumexpedition.files.wordpress.com/2011/05/the-giving-tree.pdf (“The Giving Tree” by Shel Silverstein) http://www.educationworld.com/a_curr/curr365.shtml (Character transformation activity) http://lifeloveliteracy.blogspot.com/2012_10_01_archive.html (Materials for archetypes and character analysis)
Student Resources:	http://continuumexpedition.files.wordpress.com/2011/05/the-giving-tree.pdf (“The Giving Tree” by Shel Silverstein)
Assessment:	Students will complete a characterization graphic organizer for the story. http://www.dailyteachingtools.com/free-graphic-organizers.html (Characterization graphic organizers)

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may read the story aloud	Students may complete graphic organizer with peers
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may connect character transformation to the theme using the following the question: What aspects of cultural identity are pivotal in the transformation of the character?
Critical Content:	<ul style="list-style-type: none"> Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) 	
Key Skills:	<ul style="list-style-type: none"> (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range 	
Critical Language:	Analyze, characterization, determine, deconstruct, context, sequencing, transformation, ill-fated	

Learning Experience # 14	
The teacher may revisit the three themes explored and use the student generated questions from Learning Experience #2 so that students can reflect on their understanding of themes and patterns in literature. [<i>Producing text</i>]	
Teacher Notes:	This Learning Experience provides a closure for the study of the three themes in supplemental readings.
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>
Teacher Resources:	<p>All reading materials provided through the unit</p> <p>Student generated questions from Learning Experience #2</p>
Student Resources:	<p>All reading materials provided through the unit</p> <p>Student generated questions from Learning Experience #2</p>
Assessment:	Students will write a reflection by revisiting the student-generated questions from earlier in the unit (Learning Experience #2). They may also generate new questions that surface after the study of these themes.

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide a framed paragraph template Teachers may provide summary descriptions of the 3 themes for review/supplemental aid (ill-fated love, heroic journey, cultural identity) Teachers may provide sentence starters and prompt questions	Students may complete a well-structured paragraph, as a reflection using the template provided
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may make more sophisticated inferences and connections by including texts they have studied previously/independently and use textual evidence to support their writing
Critical Content:	<ul style="list-style-type: none"> • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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 	
Critical Language:	Analyze, synthesis, deconstruct, determine, sequencing, substantive, reflection, transformation, characterization, plot, theme, ill-fated	

Learning Experience # 15	
The teacher may facilitate literature circle discussions framed around synthesizing and analyzing texts so that students can make connections between texts (their anchor text and respective supplemental texts). [<i>Producing text</i>]	
Teacher Notes:	This Learning Experience serves as closure for the Literature Circle focus on the anchor texts.
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present</p> <p>The transformations of characters help readers understand the powerful effects of conflict</p> <p>Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p> <p>The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others</p> <p>Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>

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<p>Teacher Resources:</p>	<p>Anchor texts</p> <p>http://www.greece.k12.ny.us/files/filesystem/litcirclepacket.pdf (Literature circle packet)</p> <p>http://www.lauracandler.com/strategies/litcirclemodels.php (Resource explaining literature circles)</p> <p>http://olc.spsd.sk.ca/De/PD/instr/strats/literaturecircles/index.html (Resource for literature circles)</p> <p>http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (Literature circles role sheet)</p> <p>http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Peer and self-evaluation for literature circles)</p> <p>http://www.decd.sa.gov.au/northernadelaide/files/links/mysterylessonplans.pdf (Literature circles resources including peer and self-evaluation, info on book talks, and other planning resources)</p> <p>http://www.greece.k12.ny.us/files/filesystem/keyconceptsynthesis.PDF (Graphic organizer for synthesizing)</p>	
<p>Student Resources:</p>	<p>Anchor text</p> <p>http://www.greece.k12.ny.us/files/filesystem/litcirclepacket.pdf (Literature Circle packet)</p> <p>http://www.lauracandler.com/strategies/litcirclemodels.php (Resource explaining literature circles)</p> <p>http://olc.spsd.sk.ca/De/PD/instr/strats/literaturecircles/index.html (Resource for literature circles)</p> <p>http://www.ipadlitcircles.com/uploads/1/0/6/6/10664962/lit_circles.role_sheets.pdf (Literature circles role sheet)</p> <p>http://thelamppost.ca/wp-content/uploads/2009/10/Lit-Circle-Self-and-Peer-Evaluation.pdf (Peer and self-evaluation for literature circles)</p> <p>http://www.decd.sa.gov.au/northernadelaide/files/links/mysterylessonplans.pdf (Literature circles resources including peer and self-evaluation, info on book talks, and other planning resources)</p> <p>http://www.greece.k12.ny.us/files/filesystem/keyconceptsynthesis.PDF (Graphic organizer for synthesizing)</p>	
<p>Assessment:</p>	<p>Students will produce an analysis that synthesizes the anchor text with the supplemental texts to demonstrate their understanding of the theme.</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>Teachers may provide template or paragraph frame for synthesis</p> <p>Teachers may provide sentence starters and prompt questions</p>	<p>Students may complete of template / paragraph frame</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
	<p>N/A</p>	<p>Students may make connections with other readings or texts they have studied previously</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	

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Key Skills:	<ul style="list-style-type: none"> • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details. Use verbal and nonverbal techniques to communicate information • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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
Critical Language:	Analyze, synthesis, deconstruct, determine, sequencing, substantive, reflection, transformation, characterization, plot, theme, ill-fated, cultural identity, heroic journey, archetype

Learning Experience # 16	
<p>The teacher may provide literary magazines as mentor texts to introduce the narrative and critique elements (of the literary magazine project) so that students can begin to determine the individual and collaborative work needed to create an edition of a literary magazine. [<i>Producing text</i>]</p>	
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present The transformations of characters help readers understand the powerful effects of conflict Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections</p>
Teacher Resources:	<p>Anchor texts and additional readings students have done throughout the unit http://www.readwritethink.org/files/resources/lesson_images/lesson116/NarrativeRubric.pdf (Narrative Writing Rubric) Example of literary magazine(s): http://www.teenink.com/ (Teen Ink / a teen literary magazine and website) http://yareview.net/ (Yarn Young Adult Review Network) http://www.oneteenstory.com/ (One Teen Story: a literary magazine) http://youlitmagazine.org/ (YOULIT Magazine) Example of critique(s): http://www.teenink.com/reviews/book_reviews/ http://www.pennykittle.net/uploads/pdf/Read%20Like%20a%20Writer%20Analysis%20of%20Craft%20acrobat4.pdf</p>
Student Resources:	<p>Anchor texts and additional readings students have done throughout the unit http://www.readwritethink.org/files/resources/lesson_images/lesson116/NarrativeRubric.pdf (Narrative Writing Rubric) Example of literary magazine(s): http://www.teenink.com/ (Teen Ink / a teen literary magazine and website) http://yareview.net/ (Yarn Young Adult Review Network) http://www.oneteenstory.com/ (One Teen Story: a literary magazine) http://youlitmagazine.org/ (YOULIT Magazine)</p>

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	<p>Example of critique(s): http://www.teenink.com/reviews/book_reviews/ http://www.pennykittle.net/uploads/pdf/Read%20Like%20a%20Writer%20Analysis%20of%20Craft%20acrobat4.pdf</p>	
Assessment:	Students will provide an exit slip to check for understanding on the elements of literary magazines	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teachers may provide a modified writing assignment and rubrics	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
Key Skills:	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience • 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 • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range 	
Critical Language:	Analyze, synthesis, deconstruct, determine, sequencing, substantive, reflection, transformation, characterization, plot, theme, ill-fated, cultural identity, heroic journey, archetype, phrases, clauses, writer’s craft, conventions, writing process	

Learning Experience # 17		
The teacher may review and reinforce the writing process so that students can begin writing their narratives that explore the theme of their choice (cultural identity, the hero’s journey, or ill-fated love). [<i>Producing text</i>]		
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present The transformations of characters help readers understand the powerful effects of conflict Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>	
Teacher Resources:	<p>Guide for the writing process, graphic organizers http://web.gccaz.edu/~mdinchak/101online_new/assignment3writing.htm (Writing the Personal Narrative) http://www.readwritethink.org/classroom-resources/lesson-plans/family-memoir-getting-acquainted-998.htm (Family Memoirs from www.readwritethink.org)</p>	

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	<p>http://www.readwritethink.org/classroom-resources/lesson-plans/graph-graphing-life-events-1021.html (This may be a great resource for some teachers/students as it combines mathematical graphing strategies with personal experience. Students could use this as an initial brainstorming for their narrative.)</p> <p>http://www.readwritethink.org/search/?sort_order=relevance&q=personal+narrative&old_q=&srchgo.x=0&srchgo.y=0 (Links to all www.readwritethink.org resources on personal narrative)</p> <p>https://www.ocps.net/cs/services/cs/currareas/lang/IR/Documents/The%20Writing%20Process%20A%20Writing%20Resource%20Guide%20Final.pdf (The Writing Process. A Resource Guide)</p>	
Student Resources:	<p>Guide for the writing process, graphic organizers</p> <p>http://web.gccaz.edu/~mdinchak/101online_new/assignment3writing.htm (Writing the Personal Narrative)</p> <p>http://www.readwritethink.org/classroom-resources/lesson-plans/family-memoir-getting-acquainted-998.htm (Family Memoirs from www.readwritethink.org)</p> <p>http://www.readwritethink.org/classroom-resources/lesson-plans/graph-graphing-life-events-1021.html (This may be a great resource for some teachers/students as it combines mathematical graphing strategies with personal experience. Students could use this as an initial brainstorming for their narrative.)</p> <p>http://www.readwritethink.org/search/?sort_order=relevance&q=personal+narrative&old_q=&srchgo.x=0&srchgo.y=0 (Links to all www.readwritethink.org resources on personal narrative)</p> <p>https://www.ocps.net/cs/services/cs/currareas/lang/IR/Documents/The%20Writing%20Process%20A%20Writing%20Resource%20Guide%20Final.pdf (The Writing Process. A Resource Guide)</p>	
Assessment:	<p>As students move through the process of writing their narrative, they may submit the following:</p> <p>Plan: students will complete the brainstorming activity/ graphic organizer.</p> <p>http://www.readwritethink.org/classroom-resources/lesson-plans/graph-graphing-life-events-1021.html (This will be a great resource as it combines mathematical graphing strategies with personal experience. Students could use this as an initial brainstorming for their narrative.)</p> <p>Rough Draft: students will complete a rough draft that will be reviewed by peers and teachers through the workshop model.</p> <p>Editing: students will edit their writing based on the feedback received through the workshop</p> <p>http://www.gtps.k12.nj.us/curric/writing/index_files/page0003.htm (Revision and editing resources) Revision – students will complete revisions based on the feedback received through the workshop</p> <p>http://www.gtps.k12.nj.us/curric/writing/index_files/page0003.htm (Revision and editing resources)</p> <p>Polished paper: – students will turn in a final personal narrative that will be critiqued by their peers and teacher, using this rubric (or one provided by the teacher): http://www.readwritethink.org/files/resources/lesson_images/lesson116/NarrativeRubric.pdf (Narrative Writing Rubric from www.readwritethink.org)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Teacher may strategically pair students for various aspects of the narrative writing process	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A

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Critical Content:	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts
Key Skills:	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Use verbal and nonverbal techniques to communicate information • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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
Critical Language:	Analyze, synthesis, deconstruct, determine, sequencing, substantive, reflection, transformation, characterization, plot, theme, ill-fated, cultural identity, heroic journey, archetype, phrases, clauses, writer’s craft, conventions, writing process, critique, personal narrative

Learning Experience # 18	
<p>The teacher may introduce the process of critiquing and providing feedback on a narrative so that students can begin to understand the power of constructive criticism in helping writers hone their craft. [<i>Producing text</i>]</p>	
Generalization Connection(s):	<p>Patterns and themes represented in stories of past help society make sense of shared experiences in the present The transformations of characters help readers understand the powerful effects of conflict Writers craft texts intentionally to support readers in sequencing, visualizing, and forming connections The language of a literacy analysis facilitates deeper comprehension of a text and creates ways for readers to communicate their ideas to others Writers attend to the conventions of language in order to establish credibility and communicate effectively</p>
Teacher Resources:	<p>http://www.goshen.edu/english/critique-html/ (General guidelines for writing a critique) http://www.readwritethink.org/classroom-resources/lesson-plans/what-think-writing-review-876.html ("So What Do You Think? Writing a Review" -- from www.readwritethink.org)</p>
Student Resources:	<p>http://www.goshen.edu/english/critique-html/ (General guidelines for writing a critique) http://www.readwritethink.org/classroom-resources/lesson-plans/what-think-writing-review-876.html ("So What Do You Think? Writing a Review" -- from www.readwritethink.org)</p>

Colorado Teacher-Authored Sample Instructional Unit

<p>Assessment:</p>	<p>Students will complete a written critique of a peer’s personal narrative, using the writing process: https://www.ocps.net/cs/services/cs/curreareas/lang/IR/Documents/The%20Writing%20Process%20A%20Writing%20Resource%20Guide%20Final.pdf (The Writing Process. A Resource Guide) Plan; students will complete the checklist based on the provided link: http://www.goshen.edu/english/critique-html/ Rough Draft: students will complete a rough draft that will be reviewed by peers and teachers through the workshop model. Editing: – students will edit their writing based on the feedback received through the workshop http://www.gtps.k12.nj.us/curric/writing/index_files/page0003.htm (Revision and editing resources) Revision: – students will complete revisions based on the feedback received through the workshop http://www.gtps.k12.nj.us/curric/writing/index_files/page0003.htm (Revision and editing resources) Final: students will turn in a final critique of a peer’s personal narrative and complete a teacher created response form.</p>	
<p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
<p>Extensions for depth and complexity:</p>	<p>Access (Resources and/or Process)</p>	<p>Expression (Products and/or Performance)</p>
<p>Critical Content:</p>	<ul style="list-style-type: none"> • Characteristics that distinguish literary forms and genres • Author’s choices concerning the structure of a text, the order events within the text (e.g., parallel plots), and the manipulation of time (e.g., pacing, flashbacks) create mystery, tension, or surprise • Examples and methods of creating complex characters (e.g., those with multiple or conflicting motivations) • Specifics of effective technique, well-chosen details, and well-structured event sequences in texts 	
<p>Key Skills:</p>	<ul style="list-style-type: none"> • Write literary and narrative texts using a range of poetic techniques, figurative language, and graphic elements to engage or entertain the intended audience • 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 • Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details • Use verbal and nonverbal techniques to communicate information • Demonstrate command of the conventions of standard English (e.g., capitalization, punctuation, and spelling when writing) • (By the end of grade 9) read and comprehend literature, including stories, dramas, and poems, in grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range • 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>Critical Language:</p>	<p>Analyze, synthesis, deconstruct, determine, sequencing, substantive, reflection, transformation, characterization, plot, theme, ill-fated, cultural identity, heroic journey, archetype, phrases, clauses, writer’s craft, conventions, writing process, critique, personal narrative</p>	