Curriculum Sample Template
Max. 8 Pages

Grade Level	12th Grade	**Content Area**	Writing
Course Title (grades 9-12 Only)	English 12B		
Expected Prior Knowledge *The knowledge/skills mastered earlier in the year foundational to the mastery of the required Standard in the current sample.*	• Students understand how to work in precision partnerships effectively. • Students have experience editing each other's work and having their own work edited by peers. • Students have produced writing in which they craft strong introductions, supply a variety of valid reasons and details, incorporate transitional words and phrases, and provide a summative, concluding paragraph. • Students have extensive experience writing in a workshop environment that privileges process. • Students have significant experience with selecting rich topics, designing key events, creating specificity, and using compelling words.		
Alignment to Program of Instruction *Briefly outline methods of instruction found in this sequence of lessons that align to the Program of Instruction described in A.3.*	This unit is built on the framework of the SIOP Model and incorporates all 8 of the SIOP Model components. Sentence framing and precision partnering are instructional strategies which promote the use and mastery of academic language. Instructional technology is incorporated by teacher and students. The core curriculum is implemented with fidelity. This unit is also built around the culture of writing workshop. This system helps students across the campus to firmly understand the importance of each step of the process of writing: brainstorming, outlining, drafting, self-editing, peer-editing, revising, rewriting, and rubric reconciliation. Students will appreciate the value of being an active participant in a writing community that regularly collaborates, presents, critiques, and publishes written work.		
Standard Number and Description *List the Number* and the full description for the Required Standard or Science Performance Objective listed in section A.6.*	Writing Standards (W) Writing Standards (W) Text Types and Purposes #3 - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection,		

	and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
Materials/Resources Needed	• Chromebooks • Clips from Little Miss Sunshine, Swingers, and • Highlighters • Student copies of Ralph Fletcher's What a Writer Needs • Scanned model essays • Essay rubrics • Song lyrics • Essay portfolios • Characterization graphic organizers

* ***Standard Number****: For English Language Arts (Reading and Writing), use Grade, Strand, Standard (e.g., 3.RI.2). For K-8 Math, use Grade, Domain, Standard (e.g., 6.EE.7). For HS Math, use Conceptual Category-Domain, Standard (e.g., A-REI.6). For Science, use Grade, Strand, Concept, PO (e.g., 4.1.3.1).*

Lesson (add as needed)	**Instructional Strategies**	**Student Activities**
1	1.Teacher asks students to brainstorm 'embarrassing moments' they have had in their lives. 2.Teacher reads 'embarrassing moment' narratives aloud from a variety of modeling sources (some student, some published). 3. Teacher has students read Chapter 6: A Voice from Ralph Fletcher's What a Writer Needs and spark student thought about voice . Teacher leads discussion about HOW YOU KNOW you are in the presence of a unique voice and how that connects to tone. Teacher shares samples of voice from David Sedaris, Jill Conner Browne, Jenny Lawson, and Tina Fey and leads a discussion about the common threads in their voices and how they create them.	1. Students complete a 'embarrassing moment' web/brainstorm. 2. Students listen to models and continue to add to their web/brainstorms. 3. Students read (the very short) Chapter 6: Voice and discuss elements of voice and how they contribute to tone. After hearing published examples of common voice, students discuss their common threads and determine strategies for creating that voice. 4. Students work in pairs to discuss potential 'embarrassing moment'. Each student identifies a priority topic and a back-up topic.

	4. Teacher prompts students to work in pairs to discuss the following **Prompt:** Embarrassing moments are a reality for all of us. Whether at school, home, work, or with friends, embarrassing moments have marred all of our lives and are stored forever in our memories. Luckily, these low points usually teach us something about ourselves or the world and help us become better people. Write an essay that shares a single, memorable embarrassing moment and reflects on what it taught you. 5. Teacher prompts students to brainstorm and outline. **Assign Homework: Complete 1st Draft**	5. Students brainstorm and outline. **Homework: Complete 1st Draft**
2	1. Teacher screens characterization clips from Little Miss Sunshine, Swingers, and Meet the Parents. Teacher facilitates an initial conversation in which students analyze the clips and determine how the directors created 'embarrassment tension' through characterization, pacing, and plot structure. 2. Teacher re-screens same clips for a 'close viewing' and challenges students to find additional details. 3. Teacher provide highlighters so that writers can review their drafts and identify deliberate attempts at creating embarrassment suspense/tension. 4. Teacher prompts students to have a peer review their essay and highlights and use a different color highlighter to mark additional opportunities/strategies for building the tone and tension of the essay. Students then write in additional details into the graphic organizer that they intent to incorporate into the paper. 5. Teacher has students read Chapter 5 of Ralph Fletcher's What a Writer Needs to explore the importance of a single sense of place in delivering their narratives. Teacher facilitates an overall discussion about the reading and prompts students to design 10 additional details that can greatly boost sense of place in their narratives.	1. View clips, take notes in graphic organizer, and discuss findings about the sources of dramatic tension. 2. Students re-watch clips and identify additional details. 3. Read a peer's narrative and identify opportunities to enhance tension/tone to better facilitate the embarrassment 'experience' for the reader. 4. Students review their peer editor's notes, identify quadrants of weakness, and add details that they intend to incorporate into the next draft. 5. Students read Chapter 5 of What a Writer Needs to prompt more deep thinking about sense of place. Students then generate 10 additional details they will add to their draft that enhance sense of place for the reader of their narrative.
3	1. Teacher pairs up each student with a partner, and has	1. Students annotate peer narratives for humor (pink) and cringe

	students read each other's drafts for two things: humor (marked in pink) and cringe (marked in green). When complete, teacher prompts students to collaborate on narrative modifications that would increase the quality and quantity of both of these elements and how that would advance the overall tone of the work. 3. Teacher prompts students to review their introduction and answer two questions: **Does it introduce the topic clearly and 'grab' attention?** **Does it establish point-of-view** **Does it successfully introduce necessary characters?** **Does it offer a context for the story that 'grounds' the reader?** 4. Share several student papers (scanned through SMART Board) and novel introductions and have students answer these two questions for the introductions of those models. 5.Prompt students to make changes to their introductions if necessary. 6.Have students review their conclusions and answer two questions: **Does it flow naturally from the text?** **Does it provide (or elicit) reflection about the narrative?** 7.Share several student papers (scanned through SMART Board) and have students answer these two questions for the conclusions of the models. 8. Prompt partners to make changes to their conclusions if necessary.	(green). Students identify opportunities to improve these elements in their own writing and how that would advance the overall tone of the work. 3. Students evaluate their introductions for four criteria: attention-grabbing factor, point-of-view establishment, and character introduction, and context set. 4. Students review published and unpublished models of introductions and decide what changes they would like to make to their own to be more effective. 5. Students review their conclusions and evaluate their flow and reflection. 6. Students review published and unpublished models of introductions and decide what changes they would like to make to their own to be more effective.
4	1.Teacher provides a word choice/specificity rubric and both a coping and mastery model written by a student. Teacher facilitates a class discussion during which students identify weaknesses in an essay and offer solutions. 2. Teacher puts students into groups of four and provides each with two colors of highlighters. Teacher instructs editors to	1.Using a rubric, students read models for word choice/specificity, identify weaknesses, and offer suggestions for improvement. 2.Students highlight 3 peer's essays to identify words that are non-specific or low-level (yellow) or overly used (pink). 4. Students use www.thesaurus.com to improve their word

	highlight non-specific or low-level words in yellow; overly-used adjectives, adverbs, verbs, and nouns in pink. 4. Teacher instructs students to use www.thesaurus.com to find more concise, powerful substitutes for highlighted words. 5. Teacher provides lyrics to a three songs and facilitates groups of students exploring the figurative language of the poetry there. Teacher probes students to discuss the effect of the figurative language on the voice, tone, and imagery. 6. Teacher requires students to add 10 new samples of figurative language to their essays. 6. Teacher provides the final essay rubric for the paper that will be due Day 5, discusses it, and answers questions. Teacher prompts students to use this rubric to identify final changes that need to be made. **Assign Homework: Complete 2nd Draft**	choice without losing control. 5. In groups, students explore the figurative language evident in lyrics to three songs. Students will be prepared to share what 'value' the figurative language brought, and how changing the words to be more literal would 'flatten' the works. 6. Students add 10 new samples of figurative language to their essays that contribute to the overall voice and tone. 6. Students review the final essay rubric, participate in a discussion, ask questions, and use it to identify needed changes in the next draft. **Homework: Complete 2nd Draft**
4	1. Teacher shows draft progressions from TS Eliot, Patiann Rogers, and John Ashbury to highlight the importance of revision and editing and leads a discussion about these changes. 2. Teacher asks students to complete revision summaries to measure and describe how their draft has evolved to date and guides them to identify opportunities for improvement. 3. Teacher facilitates peer editing day. Teacher ensures that papers are read an equitable amount of times by readers with diverse writing skill sets. **Assign Homework: Complete Final Draft, Self-Rubric, and Portfolio Assessment (that reflects on changes/process)**	1. Students view the writing process (and its changes) and discuss how works evolve throughout the revisions. 2.Students complete revision summaries to describe, evidence, and evaluate the evolution of this essay to date. Students should identify possible opportunities for improvement. 3. Students critique the papers of their peers, using the P-Q-P format. Students provide constructive feedback that is tied to the final rubric. **Assign Homework: Complete Final Draft, Self-Rubric, and Portfolio Assessment (that reflects on changes/process)**
5	1. Provide the following **Prompt:** Everyone has experienced the uncomfortable experience (and consequences) of being unprepared. Whether this happens to us at work, school,	1. Write a narrative independently that responds to the prompt provided.

	or home, the emotions and lessons of unpreparedness are remarkably similar. Write a narrative that chronicles a time when you were, sadly, unprepared for an important event and reflect on how it changed you as a person.	

Narrative Rubric

Writing Standards (W)
Text Types and Purposes
#3 - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
a. Engage and orient the reader by setting out a problem, situation, or observation **and its significance**, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole **and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).**
d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Essential Student Question: Can you write an effective narrative that engages a reader and tells a cohesive story?

Engages/orients the reader initially through establishing context, characters, and point-of-view, and event significance 1 2 3 4
1=intro lacks engagement and clarity/purpose/point-of-view and significance is unclear; 2= intro provides some clarity/purpose/point-of-view but lacks engagement and significance; 3=intro is engaging and provides clarity/purpose/point-of-view and establishes story significance; 4= intro is highly engaging and provides masterful clarity/purpose/point-of-view that articulates event significance

Narrative techniques (pacing, plot lines, development) create event sequences that tell a cohesive story 1 2 3 4 5
1=pacing, plot lines, and development fail to tell a cohesive story; 2=pacing, plot lines, and development are starting to tell a cohesive story; 3=pacing, plot lines, and development tell a cohesive story; 4=pacing, plot lines, and development creatively tell a cohesive, unique story 4=pacing, plot lines, and development creatively tell a cohesive, unique story using advanced and/or complex techniques

Indirect characterization (including dialogue) creates round, complex characters 1 2 3 4
1=characters are flat and underdeveloped with an over-reliance on direct characterization; 2=characters are beginning to come to life but need more diverse indirect development; 3=characters are indirectly developed in several ways; 4=characters are highly, indirectly developed through innovative, interesting details in all four areas

Event sequences build toward a particular tone and outcome 1 2 3 4 5
1=events do not build toward a deliberate tone; 2=a tone is emerging that is driven by event sequences; 3=a unified tone exists that is driven by event sequences; 4=a unified tone and discernible voice are built by deliberate event sequences; 5 tone and voice are strong and distinct and include complexity and diversity of technique, and all events deliberately feed the narrative in a meaningful way

Word choice is vivid and specific 1 2 3 4
1=word choice is flat, repetitive, and/or solely literal; 2=word choice is mostly flat, sometimes repetitive, and often literal; 3=word choice is vivid and specific; 4=word choice is vivid, specific, and contains a rich variety of interesting literal and figurative language

Conclusion follows clearly from narrative and provides or elicits reflection 1 2 3
1==conclusion is not evident; 2= conclusion is disconnected from narrative in some ways and lacks reflection; 3= conclusion connects clearly to narrative and either provides or elicits reflection about the story.

Narrative Scoring Guide:

Raw rubric points available: **25 points total**

Raw score_____X 4 = Final Score out of 100 points

The 100 points possible assessment will reflect the school's grading scale:

90 -100 = A – Mastery

80 – 89 = B - Mastery

70 – 79 = C – Needs Screening for Remediation

60 – 69 = D – Needs Remediation

0 – 59 = F – Needs Intensive Remediation