Curriculum Sample Template
Max. 8 Pages

Grade Level	10th Grade	**Content Area**	Writing
Course Title (grades 9-12 Only)	English 10B		
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.		
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, 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. 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 • Highlighters • Goodwill Hunting clip • Friends clip • Student copies of Ralph Fletcher's What a Writer Needs • Scanned model essays • Essay rubrics • 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 'moments of truth' they have had in their lives. 2.Teacher reads 'moment of truth' narratives aloud from a variety of modeling sources (some student, some published). 3. Teacher has students read Chapter 13: A Significant Subject from Ralph Fletcher's What a Writer Needs and shows students an actual, visual solander. Teacher leads discussion about HOW YOU KNOW you are in the presence of an idea that is a solander. 4. Teacher prompts students to work in pairs to discuss the potential of various topics 5. Teacher prompts students to brainstorm and outline. **Assign Homework: Complete 1st Draft**	1. Students complete a 'moment of truth' web/brainstorm. 2. Students listen to models and continue to add to their web/brainstorms. 3. Students read (the very short) Chapter 13: A Significant Subject and generate a list of strategies to identify (and avoid pursuing) solanders. 4. Students work in pairs to discuss potential 'moment of truth' topics with each other using solander identification techniques. Each student identifies a priority topic and a back-up topic. 5. Students brainstorm and outline. 6. **Homework: Complete 1st Draft**
2	1. Teacher screens characterization clip from Goodwill	1. View clip, take notes in graphic organizer, and discuss findings

	Hunting. Teacher facilitates an initial conversation in which students evaluate Will's character for the four elements of indirect characterization: words, actions, physical appearance, and other character's reactions. 2. Teacher re-screens same clip for a 'close viewing' and challenges students to find additional details. 3. Teacher provides a clean indirect characterization graphic organizer to each students, put them in writing pairs, and have each student complete the graphic organizer for their partner's homework draft. 4. Teacher has students return their peer's paper and graphic organizer and prompts writers to identify quadrants of characterization weakness. Students then write in additional details into the graphic organizer that they intent to incorporate into the paper. 5. Teacher has students scan five novels, open to ten pages in each, and track the incidents of dialogue. 6.Teacher presents mastery models of dialogue and have students identify what is effective about each on a whole-class dialogue list. 7. Teacher prompts students to work with their partners to identify three solid dialogue opportunities in their draft. 8. Teacher has students write these two dialogues out.	for each element (what you know and how you know it) 2. Students re-watch clip and identify additional details. 3. Read a peer's narrative and complete a characterization graphic organizer evidencing the amount of deliberate indirect characterization included. 4. Students review their peer editor's graphic organizer, identify quadrants of weakness, and add details that they intend to incorporate into the next draft. 5. Students scan five novels to track dialogue frequency. 6. Students view mastery models of dialogue, identify what about them is effective, and contribute to a whole-class list. 7. With a partner, identify three solid dialogue opportunities in the initial draft. 8. Students write their two dialogues out.
3	1.Teacher provides empty timeline graphic organizers to students and prompts them to complete their timelines based on their drafts. 2.Teacher pairs up each student with a new partner, and only allows the new partners to see each other's timelines. Partners, then, ask thoughtful questions about the sequence of events. These questions should point out to tender spots in the draft, so writers can use this discussion to find opportunities to add/change/enhance the sequence of events.	1. Students complete a timeline from their drafts that provides q quick 'storyboard' of their narrative. 2. Students work with new partners and the timelines (not drafts) to diagnose areas of narrative weakness and make structural improvements. Students will commit to these changes in a different colored pen. 3. Students evaluate their introductions for four criteria: attention-grabbing factor, point-of-view establishment, and

	In a different color pen, students must document their intended event changes. 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.	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 Chapter 3: A Love of Words from Ralph Fletcher's <u>What a Writer Needs</u>. Teacher facilitates a discussion of the chapter. 2. Teacher provides a funny list of non-examples for figurative language. For each, teacher asks students to identify the specific technique attempted: http://bethanyamandamiller.wordpress.com/2011/02/22/the-56-bestworst-analogies-written-by-high-school-students/ 3. Teacher puts students into groups of four and provides each with two colors of highlighters. Teacher instructs editors to	1.Students read Chapter 3 and discuss Fletcher's advice about words. 2.Students read figurative language non-examples and identify the attempted techniques. 3.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 choice without losing control. 5. Students review the final essay rubric, participate in a

	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. Before releasing them, teacher screens the adoption letter reading from 'Friends' (written by Joey) to serve as a reminder to keep the language under control! http://www.youtube.com/watch?v=DW1lxwsK5_Q 5. 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**	discussion, ask questions, and use it to identify needed changes in the next draft. **Homework: Complete 2nd Draft**
4	1. Teacher facilitates peer editing day. Teacher ensures that papers are read an equitable amount of times by readers with diverse writing skill sets. 2. Teacher has students read Chapter 4: The Art of Specificity in Ralph Fletcher's What a Writer Needs. Teacher prompts students to identify five incidences of gorgeous specificity in their essays. If they cannot, they must add them. **Assign Homework: Complete Final Draft, Self-Rubric, and Portfolio Assessment (that reflects on changes/process)**	1. Students critique the papers of their peers, using the P-Q-P format. Students provide constructive feedback that is tied to the final rubric. 2. Students learn about the art of specificity, identify it in their writing, and add details that make their writing more specific. **Assign Homework: Complete Final Draft, Self-Rubric, and Portfolio Assessment (that reflects on changes/process)**
5	1. Provide the following **Prompt:** Loss is an undeniable part of all of our lives. We lose so much: things, people, time, abilities, feelings, and interest (to name only a few). In a narrative, share an important personal story of loss that you have experienced.	1. Write a narrative independently that responds to the prompt provided.

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, 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.
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 and orients the reader initially through establishing context, characters, and point-of-view 1 2 3 4
1=intro lacks engagement and clarity/purpose/point-of-view; 2= intro provides some clarity/purpose/point-of-view but lacks engagement; 3=intro is engaging and provides clarity/purpose/point-of-view; 4= intro is highly engaging and provides masterful clarity/purpose/point-of-view

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 are well-structured, coherent, and serve a purpose in the overall narrative 1 2 3 4 5
1=lack structure and coherence; 2=structure and coherence are developing, but events seem arbitrary; 3=structure and coherence are functional and most events feed the narrative; 4=structure and coherence are strong and events feed the narrative; 5 structure and coherence is strong and includes 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