Curriculum Sample Template – 8 Pages Max. (12 pages for integrated ELA sample)

Grade Level	9	**Content Area**	Writing
Course Title (grades 9-12 Only)	Writing 9		
Expected Prior Knowledge *List the knowledge/skills mastered earlier in the year that are foundational to the mastery of the Required Standard(s).*	• Students will have background knowledge on reading and writing various types of narrative texts • Students will have already read, discussed and written examples of the main genres of writing, including narratives • Students will have multiple prior lessons on developing and writing plot lines that include the use of dialogue, pacing, and characterization • Students will already be able to write the events of a story in chronological sequence and are developing being able to manipulate sequence for dramatic effect • Students will have already read several of the major Greek and Roman myths (in collaboration with a World Literature class) that include various stories about their gods and goddesses		
Alignment to Program of Instruction *Describe how the methods of instruction found in this sequence of lessons align to the Program of Instruction described in the application package.*	The sequence of lessons align with the Program of Instruction in multiple ways. All new and key vocabulary is pre-taught and/or reviewed prior to each lesson. Content and language objectives are posted and copied by all students each day, with a brief class discussion on meaning and importance. The sequence of these objectives allow for scaffolding to occur as increasingly difficult and complex tasks are required of students. The students are actively engaged in thinking and writing about the classic "hero's journey" sequence of events as they read a variety of traditional stories (teacher provided) and summarize the plot graphically on the hero's journey wheel and then summarize in short essays. Project based learning occurs when students are researching, planning, drafting, editing, revising, evaluating, completing their original, modern myths about merging their own identity with key elements of a well-known Greek or Roman god or goddess.		
Standard Number* and Description *The standard number and description of the Required Standard(s) being instructed and assessed to mastery in the curriculum sample.*	9.W.3.b.c. Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences. 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.		
Materials/Resources Needed *List all items the teacher and students will need for the entire sequence of instruction (excluding common consumables)*	• Lap-top cart with a computer for each student • Access to internet connected to a projector to view "What Makes a Hero?" by Matthew Winkler • Copies of the wheel graphic for the hero's journey mono-myth (based on Joseph Campbell's) • Access to internet connected to a projector to view the DVD film "The Hero's Journey" (2007) with Joseph Campbell • Copies of "The Heroic Fisherman", an ancient Australian myth		

	• Copies of “Beowulf and the Fire Dragon”, an epic from England • Copies of “Unanana and the Elephant”, folktale from Tanzania • Summative assessment, with print outs of the grading rubrics

* ***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, Cluster, Standard (e.g., 6.EE.B.7). For HS Math, use Conceptual Category-Domain, Cluster, Standard (e.g., A-REI.C.6).*

Lesson (add as needed)	**Instructional Strategies -** *List and describe teacher actions, lesson by lesson, which will provide students with opportunities to engage the grade-level rigor defined by the Required Standard(s). Indicate alignment of instructional strategies to specific component(s) or content/skill(s) of the Required Standard/component.*	**Student Activities -** *Describe the activities, lesson by lesson, in which students will engage to allow them to master the grade-level rigor defined by the Required Standard(s). Indicate alignment of student activities to specific component(s) or content/skill(s) of the Required Standard/component.*
1 *2 class periods total*	**Learning Objective:** Students will be able to (SWBAT) analyze traditional stories, including Greek and Roman myths, for how they use well-chosen details to follow the event sequence, outlined on the mono-myth wheel graphic, and create a coherent whole. **Language Objective:** SWBAT write about and discuss how any 2 of the 3 stories provided follows the mono-myth wheel.	Students will copy the learning and language objectives from the board into their class journals as teacher reads them out loud and explains/discusses their meaning and significance.
	Pre-teach/review key vocabulary: These vocabulary words/terms will be listed and defined on a reference hand-out sheet, with space for students to add notes/examples: archetype, mono-myth, hero’s journey, protagonist, antagonist, villain, trickster, conflict, character development, and resolution	Students will go over the vocabulary words/terms listed on the class hand-out. Students will be encouraged to add their own thoughts, etc. in the extra space provided between each word/term.
	Access Prior Knowledge: Teacher will ask students to write down a brief outline of at least one example of a Greek/Roman myth that was a story about a hero (heroin). Teacher will then lead a class discussion about students’ story examples.	Students will write down a brief outline of at least one example of a Greek/Roman myth that was a story about a hero (in), from prior reading. This will be done just before the class-wide discussion to access prior knowledge. Students will actively participate in the discussion and make additional notes.
	Distribute copies of the wheel graphic showing the outline of the classic hero’s journey mono-myth and have a large version of it already on the board. **View** “What Makes a Hero?” by Matthew Winkler on YouTube.com (approximately 5 minutes), which cites examples of popular hero’s journey stories and uses the same graphic wheel as shown in the Joseph Campbell film.	Students will view “What Makes a Hero?” by Matthew Winkler, making notes on their wheel graphic that cite parallels with the hero’s journey story they outlined earlier. Students will actively participate in the discussion on the hero’s journey mono-myth, providing examples from earlier reading (in and out of the class)

	Discuss how this mono-myth graphic can be applied to most hero's journey stories, even back to ancient times, and encourage students to refer back to the outlines they just wrote to check for parallels	and make additional notes on the topic.
	Write: Teacher will direct students to re-write the outline of their earlier example of a hero's journey story, this time using the sequence and vocabulary from the mono-myth wheel, noting how completing the steps on the wheel creates a coherent, whole story. This time the story should read like a narrative and not an outline. Teacher will identify 2 or 3 of the student stories that have multiple plot lines and will illustrate this by filling in the mono-myth wheel on the board with the parallel plot details in 2 different colors.	Students will re-write the outline (making it into a narrative) of their earlier example of a hero's journey story, this time using the sequence and vocabulary from the mono-myth wheel, noting how completing the steps on the wheel creates a coherent, whole story. Students will write/create at least 1 mono-myth wheel that outlines parallel plot lines for one of those stories discussed as a class.
	Discuss: Teacher will direct the students to read/share some of the newly written narratives and discuss how so many different stories can follow the same archetypal story sequencing.	Students will read/share some of their newly written narratives and actively participate in a discussion on how so many different stories can follow the same archetypal story sequencing.
	Discuss (reach deeper into prior knowledge): Teacher will ask students to think of a person they know about, or a personal experience, where there was a "call to action" and the events that followed have parallels, even though in a much more mundane way that the god and goddess stories, with the mono-myth sequence. Teacher may need to lead the discussion that follows with an example everyone would be familiar with in popular culture or literature, such as "A Job for Valentin".	Students to think of a person they know about, or a personal experience, where there was a "call to action" and the events that followed have parallels with the mono-myth sequence. Students will actively participate in the discussion about these examples, making connections with the mono-myth wheel.
	View the film "The Hero's Journey" (2007) with Joseph Campbell (approximately 1 hour), directing students to take notes on key ideas. Advise them to be thinking about the upcoming writing assignments in which they will be re-telling traditional stories, using the mono-myth wheel as a guide. Provide new copies of the wheel chart for them to take additional notes on.	Students will view the film "The Hero's Journey" and take notes on key ideas. Students will be thinking about the upcoming writing assignments in which they will be re-telling traditional stories, using the mono-myth wheel as a guide to create a coherent, whole story. Students will take additional notes on new copies of the wheel chart provided, as well as in their class journals.
	Formative assessment: The teacher will review students' initial outlines of a previously known hero's journey story, the re-telling of the stories in narrative form referencing the mono-myth wheel and circulate during the Joseph Campbell film to check for note taking the indicates comprehension or lack of comprehension.	

	Teacher will make mental note of levels of understanding of the mono-myth archetype and the importance of using all the steps for a coherent, whole story during discussions and story sharing. Based on these observations, teacher will plan additional review and/or re-teaching.	
2 3 - 4 *class periods total*	**Content Objective:** SWBAT analyze how a given traditional story follows the hero's journey mono-myth cycle, and generalize this to their own stories to develop multiple or parallel plot lines, experiences, events, and characters. **Language Objective:** SWBAT write a summary of 2 out of the 3 traditional stories provided, following the hero's journey cycle, using vocabulary from it. Students will then write a parallel story, set in modern times, that re-tells a similar sequence of events, building on itself, to create a new, coherent, whole hero's journey story for each of the 2. **Review** key vocabulary (see lesson 1). **Make copies available** of "The Heroic Fisherman", "Beowulf and the Fire Dragon", and "Unanana and the Elephant". Teacher will direct students to choose any 2 of the 3 to analyze and summarize using the mono-myth wheel to guide their writing, as well as vocabulary from the graphic and Joseph Campbell's film. Tell students to focus on author's well-chosen details that clearly indicate when the story moves from one step to the next and to underline at least 3 examples of this in each story. **Introduce and Discuss** the concept of building on a theme or topic from another author's earlier work to reinterpret and transform the source material into a new story. E.g. Shakespeare's "Macbeth" as reinterpreted in Akira Kurosawa's "Throne of Blood" film. Teacher will lead students in brainstorming other examples of this technique. Be sure at least 3 distinct story examples that most students are familiar with are discussed in depth. **Write:** Teacher will ask students to write a parallel story that references one of the two they have just summarized, following the	Students will copy the learning and language objectives from the board into their class journals as teacher reads them out loud and explains/discusses their meaning and significance. Students will review the vocabulary words/terms listed on the class hand-out. Students will be encouraged to add additional thoughts, etc. in the extra space provided between each word/term. Students will read any 2 of the 3 traditional stories provided and analyze and summarize the 2 stories chosen, using the mono-myth wheel to guide their writing, as well as vocabulary from the graphic and Joseph Campbell's film. Students will focus on author's well-chosen details that clearly indicate when the story moves from one step to the next and underline at least 3 examples of this in each story. Students will actively participate in the discussion on reinterpreting source material into new stories, while maintaining a similar or parallel theme and general topic.

	same mono-myth sequence. Each new story should be set in modern times and re-told with a similar plot, using well-chosen details, building on itself, to create a new, coherent, whole hero's journey story. New, but similar characters, events, and experiences should be developed in each story. **Discuss or Think/Pair/Share:** Either read stories aloud with the class or direct students to exchange stories in pairs or small groups to read, discuss, and critique for relating to the hero's journey mono-myth and how the re-told stories make connections to the original stories. Identify examples of well-chosen details, multiple plot lines, and whether or not the stories are coherent and whole. **Formative assessment**: Teacher will review students' mono-myth summaries and check for strong parallels with their new stories. Teacher will provide oral and written feedback to students on their work, focusing on event structures and sequences and how well the story flows and concludes into a coherent whole. The teacher will informally make mental and written notes about students' gaps in knowledge about the key concepts of the lessons/unit. Teacher will check individual essays for evidence that students have acquired the necessary skills to reach mastery on the summative assessment and plan for time to re-teach/review as necessary.	Students will write a parallel story that references one of the two they have just summarized, following the same mono-myth sequence. Each new story should be set in modern times and re-told with a similar plot, using well-chosen details, building on itself, to create a new, coherent, whole hero's journey story. New, but similar characters, events, and experiences should be developed in each story. Students will exchange stories in pairs or small groups to read, discuss, and critique for relating to the hero's journey mono-myth and how the re-told stories make connections to the original stories. Students will identify examples of well-chosen details, multiple plot lines, and whether or not the stories are coherent and whole
S.A.	*Provide an opportunity for the student to complete the summative assessment items which is clearly separate from instruction and guided or independent practice, and in which the student is assessed independently. In the Student Activities column, provide a brief description of the summative assessment (S.A.) items that will allow students to demonstrate mastery of the rigor of the Required Standard(s)/components, and the context in which the items will be administered.*	A summative assessment will be given at the end of this unit. Students will be provided with laptop computers for research and writing. Students will not have access to prior notes, but will be given copies of the mono-wheel graphic (which they can highlight, notate, etc.) and the scoring rubrics shown below. No talking and no cell phone or personal device use will be allowed.

Summative Assessment Items and Scoring: *Below, provide at least three Summative Assessment Items that together accurately measure student mastery of the application of the content and/or skills as defined by the grade-level rigor in the Required Standard(s). For each assessment item, provide an answer key or scoring rubric which clearly describes how assessment items are to be scored and how points will be awarded, such that mastery of the application of the content and/or skills as defined by the grade-level rigor in the Required Standard is clearly demonstrated by an acceptable score.*

***Directions*:** **You have been provided with a list of Greek and Roman gods and goddesses. Choose one to research so that you can understand their character traits, connections to the other gods and goddesses, and find at least 3 of their most famous myths (stories) to read. Choose one or a combination of those stories to re-tell, set in modern times. You have the option to be in this new story yourself, with you becoming aware that this god/goddess is somehow part of who you are now. Warning: Placing yourself in the story may make the writing trickier.**

Create a plan, write a draft, edit and revise, and complete your final draft (minimum 5 paragraphs) to turn in. The final draft will be graded with 3 different rubrics, for different aspects of the story. Those rubrics are below under assessment items 1 – 3. Read them carefully before you begin and note the possible points that can be earned for each aspect of your writing. Have fun!

***Grading*:** **For each assessment item (1-3), there is a unique rubric that addresses/evaluates certain aspects of the writing in the final story submitted. Note at the maximum total possible score is 56, with the minimum passing grade being 39. The essay will not receive 3 individual grades, but will receive a grade that is the sum of the points earned on all 3 rubrics totaled together.**

Summative Assessment Item 1 (clearly identify answer key/scoring rubric, and acceptable score):

Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.

NARRATIVE DEVELOPMENT	**Poor - 1 point**	**Fair - 2 points**	**Good - 3 points**	**Excellent - 4 points**
Imagined experiences and/or events	Not enough experiences/events are present to tell a story	Some experiences/events are present and begin to tell a story	Several experiences/events are present and tell a full story	Numerous experiences/events are present and tell a compelling, complex story
Effective techniques	Few effective story-telling techniques are used	Some effective story-telling techniques are used	Many effective story-telling techniques are used and draw the reader in	Multiple effective story-telling techniques are used and compel the reader's attention
Well-chosen details	Few details support the main idea of the narrative	Some details support the main idea of the narrative	Many details support the main idea of the narrative and draw the reader in	Numerous details support the main idea of the narrative and capture the reader's imagination
Well-structured sequences	Sequence of events seems random and/or unintentional	Sequence of events is intentional, but not well-defined	Sequence of events has intentional structure and good connections	Sequence of events is well-structured, causing the reader to eagerly anticipate

				the next event

Summative Assessment Item 2 (clearly identify answer key/scoring rubric, and acceptable score):

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

NARRATIVE TECHNIQUES	**Poor - 1 point**	**Fair - 2 points**	**Good - 3 points**	**Excellent - 4 points**
Dialogue	Dialogue is non-existent or emerging	Dialogue is present and understandable	Dialogue is fairly complex and contributes to story development	Dialogue is compelling and supports complex character development and event interpretation
Pacing	Pacing is non-existent or unintentional	Pacing is intentional and somewhat effective	Pacing is well-planned and connects with event sequence and characters	Pacing has complex connections with character and plot development
Description	Descriptions of events and characters are flat	Descriptions of events and characters are interesting and consistent	Descriptions of events and characters contribute to an interesting story overall	Descriptions of events and characters are compelling and complex, drawing the reader into the story
Reflection (does not have to be explicit)	Reflection is neither explicit nor implicit	Author reflection is either explicit or implicit to some degree	Author reflection is either explicit or implicit and contributes to overall meaning	Author reflection is either explicit or implicit and significantly contributes to the conclusion and/or explanation of the story
Multiple plot lines	Only a simple plot line exists	More than one plot line is in play and sometimes relate to one another	More than one plot line is in play and have comprehensible connections	More than one plot line is in play and have complex connections, contributing to depth of reader comprehension
Character development	Character development is unintentional or flat	Character development is intentional and somewhat interesting	Character development is interesting and closely aligned with dialogue	Character development is compelling, complexly woven with dialogue and events

Summative Assessment Item 3 (clearly identify answer key/scoring rubric, and acceptable score):

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

TECHNIQUE VARIETY	Poor - 1 point	Fair - 2 points	Good - 3 points	Excellent - 4 points
Event parallels/connections to original myth	Story events seem to have little or no relationship to the original myth	Story events have some parallels/connections to the original myth	Story events have multiple parallels/connections to the original myth and mirror the myth on several levels	Story events have complex parallels/connections to the original myth and mirror the myth in a fresh and compelling way
Events build on one another	Events seem to be random and disconnected	Events are connected and begin to build interest/suspense	Events are clearly connected and build interest/suspense that contributes to a whole story	Events are cleverly build on one another creating intense interest/suspense that significantly contributes to a whole story
Overall story coherence	Overall story does not hold together clearly	Overall story holds together clearly	Overall story has strong coherence, supported by event sequencing	Overall story has compelling coherence, supported by cleverly built event sequencing
Character parallels/connections to original myth	Characters seem to have little or no parallels/connections to original myth	Characters have some parallels/connections to original myth	Characters have some parallels/connections to original myth, with original, but related traits	Characters have significant parallels/connections to original myth, with original and compelling related traits, yet fit the modern setting

Scoring explanation: **Each assessment item will be scored using the rubric shown under that item. The maximum total, possible score is 56 points. The minimum passing score is 39.**

***Grade*: 0-38 points = incomplete; 39-44 points = C; 45-50 points = B; 51-56 points = A** **Note: 70% (and above) = Mastery/passing**

***Final Grade*: Point Total: _____/ 56**