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

Grade Level	10	**Content Area**	English
Course Title (grades 9-12 Only)	Writing 10		
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 narratives. • Students will have already read, discussed and written examples of the main genres of writing, including narratives. • Students will have already learned about the various types of conflict that are found in literature (human vs. human, human vs. self, human vs. nature, etc.). • Students will have multiple prior lessons on how to analyze or write a piece of literature that contains one or multiple points of view. • Students will have already read "A Raison in the Sun" by Lorraine Hansberry and analyzed it for historical context and multiple points of view. • Students will have already read "The Absolute True Diary of a Part Time Indian" by Sherman Alexie and analyzed it for effective details and event sequencing. • Students will have already read "Mother Tongue" The Opposite of Fate: Memories of a Writing Life by Amy Tan.		
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 learning, thinking and writing about the issues of "identity" in compelling narratives. Project based learning occurs when students are engaged in planning, drafting, editing, and revising their own original narrative stories, centered on the theme of identity, that are full of rich details, and complex characters that must be able to take on multiple points of view (and even personality traits) because of the mix of cultures, languages, socio-economic and political circumstances present, and/or family values they must regularly contend with.		
Standard Number* and Description *The standard number and description of the Required Standard(s) being instructed and assessed to mastery in the curriculum sample.*	11.W.3.a.e. 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. 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 *List all items the teacher and students will need for the entire sequence of*	• Lap-top cart with a computer for each student • Class set of copies of the play "Master Harold"… and the boys, by Athol Fugard • Class set of copies of the book "Dreaming in Cuban" by Cristina Garcia		

instruction (excluding common consumables)	• Internet access and a computer connected to a projector to view "Three Ways to Speak English" by the spoken word poet Jamila Lyiscott • Summative assessment directions/requirements, 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 *3-5 class periods total*	**Learning Objective:** Students will be able to (SWBAT) identify the type of set-up (problem, situation, and/or observation) presented by the author and relate it to one or multiple point(s) of view, relating the conclusion back to what was experienced, observed or resolved over the course of the narrative. **Language Objective:** SWBAT write about and discuss examples of how setting contributes to one or multiple point(s) of view from a memory and in the play ("Master Harold"). **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: apartheid, institutionalized racism, segregation, bigotry, Afrikaner, tyrannical, forced removal, subservient, disenfranchise, reconciliation **Access Prior Knowledge:** Teacher will ask students to write down an example of a situation when 2 or more people come in contact with each other and a great disparity exists within each party with regard to their perception of themselves and the other(s). Ask them to write a brief, summary conclusion of that incident, making note of how what was experienced, observed or resolved influenced the outcome. Provide an example from "A Raison in the Sun" (recently read by the whole class) where the general sense of the white people in the suburbs see the black family as a real threat and the black family sees the white suburbanites as being hateful and racist. Teacher will then lead a class discussion about students' examples. **Option:** Read, together as a class, "Little Things are Big" by Jesus Colon (circa 1950) about a Puerto Rican/negro (term used in that story) man who chooses not to help a white lady and her children because he feared	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 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. Students will write down an example of a situation when 2 or more people come in contact with each other and a great disparity exists within each party with regard to their perception of themselves and the other(s). Students will also write a brief, summary conclusion of that incident, making note of how what was experienced, observed or resolved influenced the outcome. Before writing, students will participate in a discussion on an example from "A Raison in the Sun" (recently read by the whole class) where the general sense of the white people in the suburbs see the black family as a real threat and the black family sees the white suburbanites as being hateful and racist. 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. Students will read "Master Harold"…and the boys, together as a class,

	her possible racism and/or her own fear of him. Pause in the story at the point of his hesitation (about half way through) and ask students to predict the points of view of both the lady and the man and the possible outcome. Complete reading. Discuss his ultimate change in his point of view on his identity as a result of the experience. **Introduce** how an author can engage and orient the reader by setting out a problem, situation, and can develop a narrative, using real or imagined experiences, by intentional event sequencing and well-chosen details to create a smooth progression of experiences and/or events. Refer back to "A Raison in the Sun" and other stories/novels read in the class. Ask students to consider these techniques while reading "Master Harold"…and the boys. **Advise** students that the final project (which will be the Summative Assessment) will be to write a narrative story on confusing and conflicting perceptions of identity from the point(s) of view of an individual or group of people. Encourage students to be thinking about their upcoming writing assignment as the lessons progress. **Write:** Direct students to take notes on at least 3 important places in the text of "Master Harold" when point(s) of view shifts in the play and how event sequencing supports establishing what the essential conflicts are in the play's historical setting. Specifically ask students to consider and make note of how the point(s) of view shifts influence the perception of the characters' identities (both within the character and as seen from the outside by the reader). Teacher will direct intentional pauses at strategic points to allow students time to make notes. **Read** "Master Harold"…and the boys, aloud, as a class. **Discuss** the play, beginning with how setting out a problem (apartheid), situation (South Africa in the 1950's) or observation brings the audience right to where the action is. Focus the discussion on shifting points of view and intentional event sequencing, as other students share the connections they wrote down. Talk about how all of these add up to a smooth progression of experiences and/or events while reading the play. Teacher will be sure that a good part of the discussion focuses on how identity perceptions shift as point(s) of view shift. **Formative assessment:** The teacher will review students' initial notes/examples of a situation when 2 or more people come in contact with each other and a great disparity exists within each party with regard to their perception of themselves and the other(s). Teacher will read students' notes written about the play and check for comprehension of shifting points of view and intentional event sequencing. Based on these observations, teacher will plan additional review and/or re-teaching.	and take notes on at least 3 important places when point(s) of view shifts in the play and how event sequencing supports establishing what the essential conflicts are in the play's historical setting. Specifically, students will consider and make note of how the point(s) of view shifts influence the perception of the characters' identities (both within the character and as seen from the outside by the reader). Students will actively participate in the discussion on the play, beginning with how setting out a problem (apartheid), situation (South Africa in the 1950's) or observation brings the audience right to where the action is. Students will cite examples from the play. The discussion will focus on shifting points of view and intentional event sequencing, as other students share the connections they wrote down. Students will point out examples of how all of these add up to a smooth progression of experiences and/or events while reading the play. A good part of the discussion will focus on how identity perceptions shift as point(s) of view shift.

2 *1 - 2 class periods total*	**Content Objective:** SWBAT analyze how details and event sequencing build on one another to create a compelling story and conclusion that reflects on what is experienced, observed, or resolved over the course of the story. **Language Objective:** SWBAT discuss and write about examples of well-chosen details that support the intentional event sequencing that is reflected in the conclusion of the story being read. **Introduce/Review key vocabulary** to include: matriarch, cross-generational, bi-cultural, stereotype, abuela (grandmother), exile, ex-patriot, linear sequence **Build background, Introduce and Discuss** how well-chosen details and event sequencing can be manipulated to build on one another to create a compelling story and a powerful conclusion that reflects story elements. Refer back to the recently read book "The Absolute True Diary of a Part Time Indian" and ask students to cite examples from it. Ask students to write down an example from that story, or from another and be ready to share it with the class. During the discussion that follows, teacher will be sure at least 3 distinct examples of skillful use of details and sequencing that contributed to the quality of the story and its conclusion are clearly identified and discussed in depth. **Write:** Before reading "Dreaming in Cuban" the teacher will let students know that they are to write about any 3 examples from the story when well-chosen details and sequencing made the story more compelling/interesting and write about one example of how the conclusion reflects on what is experienced, observed, or resolved over the course of the story. Specifically ask students to consider and make note of how these details and event sequencing influence the perception of the characters' identities (both within the character and as seen from the outside by the reader). Teacher will direct intentional pauses at strategic points to allow students time to make notes, **Read** "Dreaming in Cuban" by Cristina Garcia, together as a class. **Pair, Share, Discuss:** Teacher will ask students to get into pairs and/or groups of 3-4 students to exchange their examples of well-chosen details and sequencing that made the story more compelling/interesting, focusing specifically on how these influenced the perception of characters' identities. Tell them to check each other for accuracy and ideas. Teacher will direct students to add to and edit their summaries before turning them in for a grade. **Formative assessment**: Teacher will collect the students' brief examples of a story's details and event sequencing that contributed to a compelling story line and review for accuracy and topic comprehension. Teacher will	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 write a brief example of a time in their own lives when they had to choose between 2 difficult responses in a particular situation, especially one that involved inner ethical conflict. During the discussion that follows, students will make note of at least 3 distinct examples of conflict types that come up. The discussion will refer back to the recently read book "The Absolute True Diary of a Part Time Indian" and students will cite examples from it. Students will write down an example from that story, or from another and be ready to share it with the class. During the discussion that follows, at least 3 distinct examples of skillful use of details and sequencing that contributed to the quality of the story and its conclusion are clearly identified and discussed in depth. A volunteer student can create an outline of the discussion on the board as it progresses. Students will discuss how well-chosen details and event sequencing can be manipulated to build on one another to create a compelling story and a powerful conclusion that reflects story elements. Students will actively participate in the discussion about moments of truth when people have to make a moral/ethical decision in the moment, sharing what they have written and talking about how sometimes there is not a desirable/easy choice available. Students will read the story and write about any 3 examples from the story when well-chosen details and sequencing made the story more compelling/interesting and write about one example of how the conclusion reflects on what is experienced, observed, or resolved over the course of the story. Students will consider and make note of how these details and event sequencing influence the perception of the

	read students' notes written about the story and check for comprehension of the significance of details and event sequencing. Based on these observations, the teacher will informally make mental and written notes about students' gaps in knowledge about the key concepts of the lessons/unit and plan for time to re-teach/review as necessary.	characters' identities (both within the character and as seen from the outside by the reader). Students will exchange their cited examples in pairs or small groups and critique for accuracy and full details. Students will add to and edit their writing before turning it in for a grade.
3 *1 - 2 class periods total*	**Content Objective:** SWBAT identify how the conclusion of a story relates to what was observed, experienced, and/or resolved over the course of that story. **Language Objective:** SWBAT write a summary of the connections between the observations, experiences, and/or resolutions of a story and how it concludes. **Introduce/Review key vocabulary** to include: articulate, code-switching, tri-lingual, enunciation, diction, elocution, dialect, orator, linguistic, and Euro-centric **Introduce/ Review, Write and Discuss** the importance of how an author intentionally brings in observations, experiences, and/or resolutions to issues within the context of a story so that they skillfully support the conclusion. Ask students to think back to "Mother Tongue" by Amy Tan, recently read by the whole class. Tell them to think about Tan's observations about her identity as a writer, daughter, wife, etc. and how she brought these to life through explanations of a multitude of experiences and sorting out resolutions to various conflicts. Ask students to recall a particular experience that Tan had in the book and to re-write it, incorporating a smooth progression of experiences/events, to achieve a very different outcome (conclusion). Provide time for this writing. Then, ask students to share their examples and, after each one, discuss how this change would lead to changes in the book's conclusion, as well as the author's sense of her own identity. Make sure that at least 3 of the best examples are discussed in depth. **Introduce, View, Write and Discuss** the importance of how writers reveal characters' sense of identity through experiences, observations, etc. and how this can be manipulated through a shifting point of view. Tell them they will be watching the video "Three Ways to Speak English" by the spoken word poet, Jamila Lyiscott. Tell students to make note of at least 3 identity parallels between Lyiscott and Tan. **Discuss:** Teacher will ask students to share their identity parallels, with a brief discussion and comment session after each one, making sure that experiences, observations, and resolutions are referenced as they relate to	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 actively participate in the discussion on the importance of how an author intentionally brings in observations, experiences, and/or resolutions to issues within the context of a story so that they skillfully support the conclusion. Students will think back to "Mother Tongue" by Amy Tan and think about Tan's observations about her identity as a writer, daughter, wife, etc. and how she brought these to life through explanations of a multitude of experiences and sorting out resolutions to various conflicts. Students will recall a particular experience that Tan had in the book and re-write it, incorporating a smooth progression of experiences/events, to achieve a very different outcome (conclusion). Then, students will share their examples and, after each one, discuss how this change would lead to changes in the book's conclusion, as well as the author's sense of her own identity. Students will actively participate in a class discussion on the examples cited. Students will continue to be thinking about their upcoming writing assignment (Summative Assessment) as the final lesson progresses.

	the examples. **Formative assessment**: Teacher will read students' re-written experiences from Tan's book and how they said it would change the book's conclusion and review for accuracy and comprehension. Teacher will review the identity parallels between Lyiscott and Tan, written by students, checking for depth of insight. The teacher will informally make mental and written notes about student's gaps in knowledge about the key concepts of the lessons/unit and plan as needed for re-teaching and review.	Students will view "Three Ways to Speak English" by the spoken word poet, Jamila Lyiscott. Students will make note of at least 3 identity parallels between Lyiscott and Tan. Students will share their identity parallels, with a brief discussion and comment session after each one, making connections with experiences, observations, and resolutions as they relate to the examples.
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, which will be to write an original narrative story on confusing and conflicting perceptions of identity from the point(s) of view of an individual or group of people. The story's conclusion will need to have clear connections with experiences, observations, and resolutions in the story. Students will be provided with laptop computers for writing. Students will not have access to prior notes, but will be given copies of directions/requirements for the summative assessment 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 will have 3 one hour class periods (with computer access) to plan, draft, and write a narrative story on confusing and conflicting perceptions of identity from the point(s) of view of an individual or group of people. The story's conclusion will need to have clear connections with experiences, observations, and resolutions in the story. Your story can be either real or imagined and should use highly effective literary techniques, well-chosen details, and well-structured event sequences. Create a compelling set-up for your story, establish clear point(s) of view, and intentionally introduce the narrator and/or characters in a well thought out sequence. The final essay will need to be a minimum of 10 paragraphs.**

Your essay will be scored based on the 3 summative assessment item descriptions and the associated rubrics that have been provided. There are a total of 40 points possible, with a minimum of 28 points necessary to pass.

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 technique, well-chosen details, and well-structured event sequences.**

Develop real or imagined experiences or events	**Poor - 1 point**	**Fair - 2 points**	**Good - 3 points**	**Excellent - 4 points**
Effective literary techniques	Literary techniques are not present or are not effective	Literary techniques are present and somewhat	Literary techniques are effective and contribute to the	Very effective literary techniques are used and

		effective	story	support a compelling story
Well-chosen details	Details are few and not very interesting	Details are somewhat interesting and have some connections to the overall story	Details are interesting and connect to the experiences and events in the story	Details are very interesting and make strong connections to the experiences and events in the story
Well-structured event sequences	Event sequencing seems random and unplanned	Event sequencing is intentional and understandable	Event sequencing is intentional and builds reader interest	Event sequencing is very effective, creative, and compels reader interest

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

Engage and orient the reader	**Poor - 1 point**	**Fair - 2 points**	**Good - 3 points**	**Excellent - 4 points**
Set out a compelling problem, situation, or observation	Story set-up is not clear or interesting	Story set-up is clear, defining a problem, situation, and/or observation	Story set-up is interesting, uniquely defining a problem, situation, and/or observation	Story set-up is very interesting, uniquely defining a compelling problem, situation, and/or observation
Establish one or multiple point(s) of view	Point(s) of view are not clear or confusing	Point(s) of view are clearly established	Point(s) of view are clearly established and lend support to the overall narrative	Point(s) of view are very clearly established and lend substantially to the overall narrative
Introduce an interesting narrator and/or characters	Narrator and/or characters are not well established	Narrator and/or characters are clearly introduced and established	Narrator and/or characters are clearly introduced and established and lend support to the overall narrative	Narrator and/or characters are very interesting, clearly established and lend substantial support to the overall narrative
Create a smooth progression of experiences and/or events	Progression of experiences/events seems random and unplanned	Progression of experiences/events is orderly and understandable	Progression of experiences/events is smooth and interesting	Progression of experiences/events is very smooth and engages and orients the reader in imaginative ways

Summative Assessment Item 3 (clearly identify answer key/scoring rubric, and acceptable score): **Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.**

Conclusion Quality	Poor - 1 point	Fair - 2 points	Good - 3 points	Excellent - 4 points
Follows from and reflects on narrative experiences	Narrative experiences do not seem related to the story's conclusion	Narrative experiences are somewhat related to the story's conclusion	Narrative experiences are clearly related to the story's conclusion in interesting ways	Narrative experiences are closely related to the story's conclusion in compelling ways
Follows from and reflects on narrative observations	Narrative observations do not seem related to the story's conclusion	Narrative observations are somewhat related to the story's conclusion	Narrative observations are clearly related to the story's conclusion in interesting ways	Narrative observations are closely related to the story's conclusion in compelling ways
Follows from and reflects on narrative resolutions	Narrative resolutions do not seem related to the story's conclusion	Narrative resolutions are somewhat related to the story's conclusion	Narrative resolutions are clearly related to the story's conclusion in interesting ways	Narrative resolutions are closely related to the story's conclusion in compelling ways

Scoring explanation: **Each assessment item will be scored using the rubric shown under that item. The maximum total, possible score is 40 points. Minimum passing score is 28.**

***Grade*: 0-27 points = incomplete; 28-32 points = C; 33-36 points = B; 37-40 points = A** **Note: 70% (28 and above) = Mastery/passing**

Final Grade: **Point Total: _____/ 40**