Curriculum Sample Template

Grade Level	12	**Content Area**	Writing
Course Title (grades 9-12 Only)	Humanities IV		
Expected Prior Knowledge *The knowledge/skills mastered earlier in the year foundational to the mastery of the required Standard in the current sample.*	Students can integrate multiple points of view and multiple plotlines. Students can maintain a clear progression of events and a coherent whole that is vividly conveyed. Appendix A of The Common Core for English Language Arts expects a text complexity Lexile measure of 1215L-1335 at the 11-CCR grade band.		
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 sample also demonstrates the three distinctive features of SySTEM Phoenix's Program of instruction: 1) Integration: English and Social Studies standards are taught in a mutually reinforcing manner. Students utilize "Thinking Like a Historian" to foster deep thinking. 2) Problem-Based Learning: The standard is introduced to students within the context of a real-world problem that they continually hook their new knowledge into in order to create a viable solution or make an evaluative judgment 3) All final written products are authentic documents that students will present to an audience of stakeholders.		
Standard Number and Description	12.W.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	"Nancy Duarte: How to Tell a Great Story" http://www.youtube.com/watch?v=9JrRQ1oQWQk "Five Elements of a Good Story" http://www.flocabulary.com/fivethings/ Excerpts from short stories: N. Scott Momaday's "The Way to Rainy Mountain", Mark Twain's "Roughing It", Graphic Organizers—Research Log, Story Hill, Plot Line, character wheel		

* ***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)	**Instruction**	**Student Activities**
1	***1. Essential Question:*** What role does property have in U.S. government? ***2. Launch/Introduction:*** **The Case:** You are a famous writer. Mitch Glazier, the Senior Executive Vice President for the Recording Industry Association of America (RIAA) has commissioned you to tell his story. He represents the $14 billion U.S. recording industry, which loses millions of dollars from people pirating Intellectual property. The executive believes that you should tell the story as if you are an artist, scientist, musician, researcher or writer, who has been used or exploited from history. This is a powerful perspective. He says "a story from the person who has lost and explaining why this is wrong is much more powerful than me just whining about lost profits." Your task is to write about the experience of losing property as a narrative that tells this perspective of the story. Your challenge is to ensure the story illustrates a perspective of "property" from U.S. law and history using historical facts from the foundational readings. ***8. Debrief/Summarize:*** Teacher will facilitate a discussion to remind students what aspects create a good story as students share their prior learning from the brainstorm. "How are you going to build your story, what goes into a good story? What about this Executive's story would be motivating or make a good story? What are the requirements?" Student lists will be categorized for analysis, which will then be compared to the components required for the case: must be historical, based on the loss of property, can be about someone fictional or real. Teacher ensures students understand the following aspects about the case: write about the experience of losing the property as a narrative that tells this perspective of the story, set the story in the U.S. 30 years or more in the past (even as far back as when	***3. PBL Casework:*** Students will be put into Research teams that will consist of groups of four. Students will examine the problem and fill out first impressions using a graphic organizer to record answers to the following prompts: A. What is the problem? B. What do we know about the problem? C. What information or supplies do we need to solve the problem? D. What should we do to solve the problem? Students will write using a brainstorming protocol about the case (all ideas are valid, no judgment or criticism). When finished, groups will write up a draft of their "Problem Statement" addressing the four questions mentioned above. ***Formative Assessment:*** *Students will be assessed on ability to set out a problem.* 4. Investigate/Explore: Students will work on historical research and workshop their writing throughout the process. 5. Students will select a Historical Novel from the list of novels to read. This will be a tool that students use to experience historical fiction to give perspective to their writing. 6. Students will establish a writer's notebook (WN) to use throughout the unit to record the daily development of their story. Students will write about anything they choose with the exception of work from other classes or diary type entries. Students and teachers will share things from their notebook daily to stimulate creativity. 7. Students will watch and take notes on a short video "Nancy Duarte: How to Tell a Great Story." ***9. Differentiation/Further Exploration:*** Students will watch the video "Five Elements of a Good Story," which describes the concepts of plot, character, setting, theme, and conflict. ***10. Closure:*** Students will write freely in their WN about possible character, plot, setting, timeframe ideas to develop their story. ***11. Formative Assessment:*** Given a news article about intellectual property, students will create narrative introduction from one person's

	U.S. became a nation and started creating laws.)	point of view which orients the reader. *Students will be assessed on the ability to: 1) develop real or imagined experience or events 2) set out a problem, situation, or observation and its significance.*
2	***1. Introduction:*** "Today we are going to examine a layered approach to writing an interesting historical story. Our aim is to keep the reader engaged, while also being organized and efficient." ***3. Modeling/Presentation:*** The teacher will write the word "triadic" on the board and ask students to discuss its meaning. The teacher will review the three-voice, triadic structure used by Momaday in "The Way to Rainy Mountain" (890L).[1] The teacher will read aloud a passage, stopping along the way to "think-aloud" how all three voices combine to tell the story, using a three circle Venn-diagram to visualize the relationship. 5. The teacher will guide students to share their ideas. The teacher will model the following reading strategy for students to use as they record research in their WN: highlight what has potential, circle ideas you feel very positive about. ***7. Vocab/Tier 2 Language:*** Students will continue to add words to their vocabulary logs and be supported in groups and by teacher with their Tier 2 and 3 Language.	***2. Stimulus:*** Students will write for ten minutes in the WN: "What time periods in American history interest you, what do you know about them, what would you like to know about them?" ***4. Investigate/Explore:*** Students will begin initial research into the historical topic of their choice, searching for three distinct points of view. They will compile three sources and record information in a Research Log (RL) graphic organizer. ***6. PBL Casework:*** In groups, one team member will present the three points of view as a Venn-diagram. Then, each teammate will contribute one idea about the writer/presenters time period, which could include prior knowledge, a related personal experience, or something they have read. Each idea will be categorized within the diagram. Students will then highlight and circle their leads before continuing their research ***8. Closure:*** Students will write freely in their WN to this prompt: How can the incorporation of multiple points of view and multiple plot lines enrich my story? ***9. Formative Assessment:*** Given a factual description of an event, students will write a short narrative piece, which interprets the event through multiple points of view. *Students will be assessed on the ability to establish multiple points of view.*
3	***1. Introduction:*** "Today we will analyze how to reveal your character and your research as elements to support your story." 2. Teacher will read a short excerpt from the dialogue in Mark Twains "Roughing it" (1220L). Teacher will facilitate a discussion about how the characters are revealed. Teacher will emphasize the need for dialogue to reflect the character's	3. Students will brainstorm what they understand about the people in Mark Twain's story. Students will identify and discuss key elements that provide insight into the character's personality in the novels they have read. Students will collect a list, which will be organized into the 8 key elements that reveal character. ***5. Investigate/Explore*** Students will use close reading strategies

[1] Though the Lexile measure of the excerpt is not at a 11-CRR grade level, it is being used to prompt a grade level appropriate writing task.

	historical context and how the use of slang and specific terminology can convey both cultural and societal norms of the character's era. 4. ***Modeling/Presentation:*** The teacher will introduce eight narrative techniques writers use to develop characters. The teacher will solicit examples from students or offer examples as necessary. The eight: actions, dialogue, physical descriptions, idiosyncrasies, objects, possessions, and reactions. 6. The teacher will present examples of "thought shots" (visual and textual) and prompt students to define the concept. The teacher will define the following concepts from psychology and relate each to furthering a narrative: id, ego, superego. The teacher will ensure the following learning targets are generalized: students can recognize how "thought shots" provide insight into a character's personality, motivation and information. Teacher prompt students to use thought shots to put the reader in a character's shoes and encourage small situations that require dialogue or self-talk in the voice of the character.	(marking the text) to review their historical research, analyzing for key information about the language of the era-- **underlined**, **circling--** phrases that slang or are related to the time, details related to what life is like will be written in the-- **left margin** and ideas related to who their character will be in the-- **right margin**. ***5. Closure:*** Think about how character revelations promote a story. In your WN, students will write how they might incorporate these pieces into their narratives. 7. Students will write snapshots of images that the teacher presents and compare how each member dealt with the image in text. Students will then combine their descriptions to come up with the best possible presentation of the image and write it in their WN. ***8. Formative Assessment:*** Given only the actions of a character, student will use narrative techniques to rewrite the passage in a way that develops the character. *Student will be assessed on ability to develop experiences, events, and/or characters by using effective narrative techniques.* ***9. PBL Casework:*** Using observation entries, class discussions, and prior readings, students will create a character for their narrative. Provide this "person" with the following: name, physical description, list of objects that tell about him or her, list of triggered idiosyncrasies, and personal history.
4	***1. Introduction:*** "Today we will workshop how to use narrative techniques to sequence the events and experiences in your story for maximum effect." 2. The teacher will hand out a list of words that indicate time/sequence (i.e. after, meanwhile, eventually, etc.). Using several text excerpts, the teacher will define the concepts of chronology, flashback and foreshadowing and model how to diagram these concepts into the timeline of a story. Teacher will prompt students to consider how these events/words contribute to the tone or outcome of the piece (i.e. sense of mystery,	***2. PBL Casework:*** Students will create a timeline to sequence the events in their PBL Case narrative. ***3. Investigate/Explore:*** The room will be organized into stations. At each station, the group will read a narrative and perform a distinct task on a piece of butcher paper that will stay at each station throughout the activity. At station 1, each group will read the narrative and create a timeline of events. Then, each group will move onto station 2 and compare their timeline to the prior group. At station 2, students will circle time/sequence words that contribute to the tone and outcome of the text. At station 3, students will compare answers with the prior group again and provide a written explanation of the overall

	suspense, growth, or resolution). ***4. Summarize/Debrief:*** The teacher will guides students to share their observations and discuss any points of contention. ***7. Conference/Feedback:*** The teacher will conference with each student about their PBL narrative. While conferences occur, students will write a reverse outline. Teacher will ask questions to push student thinking and facilitate discussion with students about their narratives. Additionally, *student writing will be assessed on the use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.*	tone/outcome of the piece. Finally, students will return to their original station to compare answers. ***5. Investigate/Explore:*** Groups will do the same activity from step #3 with a second narrative, followed by a second iteration of step #4. ***6. Self-Assessment:*** Students will use the case rubric to evaluate the following elements of their narrative and provide evidence of: 1) Progresses logically 2) Incorporates sequencing techniques 3) Creates a coherent whole 4) Builds toward particular tone 5) Builds toward particular outcome. *Student will be assessed on ability to 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.*
5	***1. Introduction: "***Today each group will analyze how books, novels, magazines and short stories start and end, along with 'snapshots' or 'thought shots' that help build the story." 4. Given 2 magazine articles, 2 novels, and short stories, the teacher will guide students to analyze how each starts and ends. What is the author's strategy and how is it effective? ***5. Summarize/Debrief:*** The teacher will guide a group debate. Each group will determine the best, most effective lead from the selections and justify and/or defend their selection in a whole class format. Then, each group will do the same for conclusions. The teacher will ensure the following learning targets are formalized: *1) Students can identify how successful introductions orient the reader by setting out a conflict, situation, or observation and its significance. 2) Students can identify how a successful conclusion follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.*	2. Students will respond to the following prompt: After reading my narrative, what lesson should the reader walk away with? ***3. Investigate/Explore:*** In groups, students will identify how a story begins and label it with a name: middle of a conversation, description, background information, a peek into a character's mind, with a simile/metaphor/hyperbole/pun, a question, or a quote. Then, students will identify how the story concludes and describe the narrative's "take away message." ***9. Formative Assessment:*** Students will rewrite the introduction and conclusion of their narratives. *Students will be assessed on ability to: 1) engage and orient the reader by introducing a narrator and/or characters and 2) provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.*
6		***1. Summative Assessment:*** Students will take summative assessment.

Summative Assessment Items: *Attach here.* For each summative assessment item, include an answer key or scoring rubric describing how points are to be awarded.

Type I:

Mark each question as True or False.

1. An important feature of Standard 3 is reflection in which you consider an important lesson learned or an insight.
   True
   False

2. The tone of a narrative can vary depending upon the word choice of the writer.
   True
   False

3. The narrative relies heavily on facts and statistics.
   True
   False

4. Vivid imagery helps capture the reader's attention; creating suspense keeps it.
   True
   False

5. A personal narrative contains many of the same elements as a fictional, short story.
   True
   False

6. Narrative writing often uses unimportant information to meet the expected word count set by the teacher.
   True
   False

7. Using your powers of observation is helpful in this type of writing.
   True
   False

8. It is important to engage the reader at the beginning of your essay by setting out a problem, situation, or observation.
   True
   False

9. Narratives are only used for creative writing assignments.
   True
   False

10. Written narratives are always true.
   True
   False

Scoring: This item represents a level 2 mastery of the standard. To achieve this level, students must answer 80% or more of the questions correctly. The student must demonstrate:

Student can define tone.

Student can recognize how writers relate the significance of a problem situation, or observation to a reader.

Students can recognize techniques writers use to build toward a particular outcome

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SOLUTION

1. True. This is the theme and every story needs one.
2. True. Is the tone sarcastic? Silly? Academic? It's all in the words.
3. False. Narratives rely on details and events in sequence.
4. True. Two great strategies; make sure you use them!
5. True. Often the only difference is that one is true and the other is not.
6. False. Good writing of any kind should NEVER include unimportant info.
7. True. Whether fiction or non-fiction, the characters in your stories will be more believable if you base them on real people.
8. True. If your reader isn't interested at the beginning, they probably won't keep reading to find out how it ends.
9. False. Narratives can also enhance informative and argumentative writing by providing vivid details and examples.

10. False. Narratives are events told in sequence; they can be true or imagined.

Type II:

Tell a story? Write a narrative? Learned a lesson? No problemo! You know exactly what you're going to write about because the image of the little girl remains with you today. You think back to last year when the basketball season did not turn out as you'd hoped. You had just returned from a collarbone injury. You were excited to get back out on the court after a three-month break (no, pun intended). It was practice, and in your excitement, you skillfully dribbled the ball up and down the court, better than ever. But, an errant basketball made its way under your left foot, and you felt a sharp pain shoot through your leg. Lying on the ground, unable to move, you saw your leg hanging limply, and realized that it was broken.

You were rushed to the hospital and surgery was performed. You were sorely disappointed, and as you adjusted to homecoming, a wheelchair, and restrictions, you became increasingly discouraged. More and more, you asked why this had to happen to you. Two heartbreaking injuries! And, no more basketball for another three months! Being confined to a wheelchair was overwhelming. Your usual cheerful demeanor was replaced with an ever-present scowl. Until the day of your three-week checkup. Until you saw the little girl standing in front of you. Until you saw her bald head, her skinny arms and legs, and her pale face. It was the smile you'll never forget, for there was this tiny girl who, despite her cancer, was able to give you the biggest smile in greeting. That's when you learned that things could have been a lot worse. That's when you decided that it's important to remain upbeat and positive, to earn your place on this earth. That's when you learned broken, didn't mean done.

In this essay, you are the narrator of this real experience. Describing the events though vivid descriptions and details. Make your reader be right on the court with you: PANT. Sitting beside you in the ambulance: BUUUUMMPYEEE. Pushing you in your wheelchair: UGH! Let the reader take in the hospital smells: YUCKY. Feel the pain in your leg: OUCH. See the little girl: SHOCKING.

Use chronological order to tell your story, though you might inject comments of how you feel about what's happening as you go. Be sure to think about the pace of your story. Indicate fast action as you dribble down the court and are whisked away in the ambulance with short sentences. Then, slow the story down just as you were slowed down by the cast, using longer sentences to linger on this action.

Build suspense through clear details about your disappointment. You might ask *Why did this have to happen to me?* several times within the essay. This will create that feeling-sorry-for-yourself impression you're trying to develop. Describe the features of the little girl to shock and sadden your reader just as you were. Then, at the story's end, reflect on the lesson you learned through the experience, how you grew as an individual, and how this experience impacts your life today.

RUBRIC[2]	**Level 2 (Adequate)**	**Level 3 (Proficient)**	**Level 4 (Expert)**
EXPOSITION	The text provides a setting with a vague conflict, situation, or observation with an unclear point of view. It introduces a narrator and/or underdeveloped characters.	The text orients the reader by setting out a conflict, situation, or observation and its significance. It establishes one point of view and introduces a narrator and/or developed characters.	The text creatively engages the reader by setting out a well-developed conflict, situation, or observation and its significance. It establishes one or multiple points of view and introduces a narrator and/or complex characters.
ORGANIZAT-ION AND COHESION	The text creates a sequence or progression of experiences or events. The text lacks an identifiable tone and/or outcome.	The text creates a logical progression of experiences or events using some techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a particular tone and outcome.	The text creates a seamless progression of experiences or events using multiple techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a crafted tone and outcome.

[2] Words in red are specific to 11-12th grade band.

**Student must score a Level 3 in each category to demonstrate Level 3 mastery.

Type III:

Prompt: An epiphany is defined as "a sudden, intuitive perception of or insight into the reality or essential meaning of something." In other words, an epiphany might be described as that moment when something clicked and you gained a sudden realization or understanding of an idea, a skill or a concept. Write a story about a time you experienced an epiphany. How did you finally arrive at your epiphany? What changed your perception and gave you new insight? Your essay should help readers comprehend how you evolved through this struggle with the idea or skill.

RUBRIC	**Level 2 (Adequate)**	**Level 3 (Proficient)**	**Level 4 (Expert)**
EXPOSITION	The text provides a setting with a vague conflict, situation, or observation with an unclear point of view. It introduces a narrator and/or underdeveloped characters.	The text orients the reader by setting out a conflict, situation, or observation and its significance. It establishes one point of view and introduces a narrator and/or developed characters.	The text creatively engages the reader by setting out a well-developed conflict, situation, or observation and its significance. It establishes one or multiple points of view and introduces a narrator and/or complex characters.
NARRATIVE TECHNIQUES AND DEVELOPMENT	The text uses some narrative techniques, such as dialogue or description and merely retells events and/or experiences.	The text uses narrative techniques, such as dialogue, description, reflection, to showing events, and/or experiences.	The text demonstrates sophisticated narrative techniques—such as engaging dialogue, artistic pacing, vivid description, complex reflection, and multiple plot lines—to develop experiences, events, and/or characters.
ORGANIZATION AND COHESION	The text creates a sequence or progression of experiences or events. The text lacks an identifiable tone and/or outcome.	The text creates a logical progression of experiences or events using some techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a particular tone and outcome.	The text creates a seamless progression of experiences or events using multiple techniques—such as chronology, flashback, foreshadowing, suspense, etc.—to sequence events so that they build on one another to create a coherent whole. These techniques build toward a crafted tone and outcome.
STYLE AND CONVENTIONS	The text uses words and phrases, telling details to convey experiences, events, settings, and/or characters.	The text uses words and phrases, showing details and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	The text uses eloquent words and phrases, showing details and rich sensory language and mood to convey a realistic picture of the experiences, events, setting, and/or characters.
CONCLUSION	The text provides a conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.	The text provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	The text moves to a conclusion that artfully follows from and thoughtfully reflects on what is experienced, observed, or resolved over the course of the narrative.

**Student must score a Level 3 in each category to demonstrate Level 3 mastery.