Grade Level	10	**Content Area**	Writing
Course Title (grades 9-12 Only)	Humanities II		
Expected Prior Knowledge *The knowledge/skills mastered earlier in the year foundational to the mastery of the required Standard in the current sample.*	Students should be able to integrate multiple points of view as well as multiple plotlines. Students can maintain a clear progression of events and a coherent whole that is vividly conveyed. *For all formal writing assignments in a unit, the students will brainstorm, draft, revise, edit, and publish written work using technology. The students will demonstrate a command of standard English grammar, capitalization, punctuation, and spelling. When researching, the students will cite digital and print sources in MLA format to avoid plagiarism. (W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.8, W.9-10.10, L.9-10.1, L.9-10.2, L.9-10.3)* Appendix A of The Common Core for English Language Arts expects a text complexity Lexile measure of 1080L-1305 at the 9-10th 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	10.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, 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	"Five Things" http://www.flocabulary.com/fivethings/, "Explode a Moment and Spark Imagination with Writing" http://www.youtube.com/watch?v=KykziiHpyuo, "Characters – Round and Flat; Static vs. Dynamic" http://prezi.com/c7kkzijg2-fa/characters-round-and-flat-static-vs-dynamic/ World Religion Resources: http://worldreligionwebquest.weebly.com/resources.html, http://home.comcast.net/~mruland/WHAP/Notes/foundations/wreligion.htm, Refugee links: http://www.brycs.org/aboutRefugees/refugee101.cfm, http://www.immihelp.com/gc/refugee.html, http://refugeeresettlementwatch.wordpress.com/refugee-resettlement-fact-sheets/ Graphic Organizers—Plot Diagram and Web, Reading Like a Historian		

* ***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:*** How do cultural differences contribute to conflict in society? ***2. Launch/Introduction:*** **The Case:** You are a Coordinator for the Department of Refugee & Immigrant Relief in the city of Phoenix. You want to counter the stereotypes of foreign, non-Christian refugees as radicals and/or terrorists as they are often portrayed in the media. The aim is to create awareness and dispel misconceptions about this population by making people more aware of other cultures and fostering inclusion in our society. Your task is to research the problems of non-Christian refugees and their adjustment to American society. Your task is to create a narrative from the perspective of a refugee new to Phoenix, who is a religion other than Christian. Your challenge is to engage your reader and use a variety of narrative techniques to develop and sequence a vivid story which will elicit a sympathetic reaction from your readers. ***5. Vocabulary:*** Teacher will present a clip from "Five Things," to support student development of definitions for the following vocabulary words: setting, plot, characters, conflict, and theme. ***6. Summarize/Debrief:*** Teacher will guide a discussion about what makes a good story and an examination of the tasks that are required for the product. "Explode a Moment and Spark Imagination with Writing." The teacher will ensure the following learning targets are formalized: *students can identify elements of a text that contribute to creating a logical sequence of events.* ***6. Vocabulary/Tier 2 Language****:* Students will be supported in groups and by teacher with their academic and content specific language. Chronology, flashback, foreshadowing, suspense	***3. PBL Casework:*** In working 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? 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:*** Given samples of short stories, students will create a list of elements in a good short story. The teacher will support students to observe the following: setting with details woven into the text, development of characters through the character's words, thoughts, and actions and through the words of other characters and/or the writer, a problem/conflict which is developed as the story, (plot) progresses, a resolution of that problem/conflict (climax), a conclusion (what happens after climax), snapshots (things for the reader to visualize) thought shots (characters' thoughts), dialogue amongst characters. ***8. Closure:*** Students will respond to the following prompts: What kind of story are you writing, explain in detail? What makes fiction and non-fiction different? What kind of research is necessary for this project? ***9. Formative Assessment:*** Given four distinct facts about a given situation, students will write a sequence of events and describe the logic of the sequence. *Students responses will be assessed on ability to use techniques to sequence events so that they build on one another to create a coherent whole*

2	***1. Introduction:*** Today students will research what it is like to be a refugee and uncover how sensory language and details create a vivid picture of the events, setting and characters. ***3. Modeling/Presentation:*** Teacher will guide a discussion about the five senses and what kinds of sensory language can help a writer create a more vivid picture. Teacher will present examples of sensory language and engage students to draw out the rich understanding that results from such language choices. (i.e. "I looked around the room that I had never in my wildest fantasies imagined I would see. Browned photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind.") Teacher will ensure the following learning target is formalized: *student can interpret how sensory language and details create a vivid picture of the events, setting and characters.* ***6. Vocabulary/Tier 2 Language****:* Teacher and FBI Report teams will support all vocabulary needs by using a running word wall and vocabulary notebook. ***7. Conference/Feedback:*** Teacher will conference with students individually about their story and discuss its development in terms of the narrative rubric. The teacher will prompt students to discuss ideas that fit the criteria and develop their ideas further. (i.e. include more research or read other short stories.)	4. ***Investigate/Explore:*** Students will work independently to conduct initial research about the refugee experience in the U.S. Students will declare a refugee population to write about and the religion of this population. Students are encouraged to watch related videos and movies to get a clearer feeling and understanding. 5. Students will record all source information about their research. Students will **circle** words or descriptions they don't know or understand, **underline** examples of sensory language, and use the **left margin** to write what the language means and the **right margin** to write how the language contributes to the meaning or the mood. 6. Team members will help brainstorm each person's story and share all prior knowledge they have of each refugee population. ***8. Closure:*** Free write for the next 15 minutes about plot lines and stories that you could employ when writing about your population. Who is your main character, what kinds of conflict do they have? Write everything you can think of to create a story about the research you have done. ***9. Formative Assessment:*** Given two sentences with rich sensory language, students will describe how the language contributes to the overall picture portrayed. Given one sentence without sensory language, students will rewrite the sentence with rich sensory language. *Student responses will be assessed on ability to use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.*
3	***1. Introduction:*** Teacher will show "Characters – Round and Flat; Static vs. Dynamic" about characters, and how to add depth. ***2. Modeling/Presentation:*** Teacher will facilitate a discussion about characters. What makes characters the most interesting? Are they perfect human beings or flawed? How will our readers relate to them? The teacher will present a list of character flaws and clichés for antagonists and guide a discussion around the	***3. Investigate/Explore:*** Students will write down their favorite character in a book they have read and examine him/her for flaws and clichés. Students will examine and discuss character flaws (i.e. sarcastic, argumentative, hypochondriac, etc.). In groups, students will discuss ideas about how to *show rather than tell* those characteristics. In teams, students will build a large list of characteristics and adjectives to describe people. 5. Students will respond to 3 quick writing prompts for five minutes

	following questions: How are words used to describe people and characteristics? What words have negative connotations? What kinds of descriptions make you recoil or embrace someone? 4. Teacher will present several quick writing prompts to start the character development process. Teacher will instruct students to write as much as possible as fast as they can without a filter to generate ideas. 6. After each prompt teacher will guide a discussion and have students share their thoughts. When all prompts have been written and discussed, students will review and circle things related to their character in all of their prompts and highlight descriptive words.	each: 1. Who is the funniest person you know and what makes them so entertaining? 2. Who is the most confident person, and how do you know they are confident? 3. Name a character; write their physical description with as much detail as you can think of, including style choices or fashion. ***8. Closure/Reflection:*** Students will individually write down as many characteristics of their protagonist as they can, including describing the place they come from, where they live now, what they look like and their flaws and strengths as humans. ***9. Formative Assessment:*** Given details about a person, student will write an introduction to this character as both a narrator and from the first-person perspective of the character. *Student will be assessed on ability to introduce a narrator/character.*
4	***1. Introduction:*** When writing a narrative, writers have several tools at their disposal to develop experiences, events, and characters. Today you will learn these tools and use them to develop your writing. 3. Throughout the discovery activity, the role of the teacher is facilitative. The teacher will actively observe groups, help students with group dynamic issues if needed, ask probing questions and/or direct towards further resources. ***4. Summarize/Debrief:*** The teacher will guide a discussion about how the narrative techniques support the development of experiences, events, and characters. Teacher will prompt students to refer to the text and discuss how the technique impacts the story.	***2. Investigate/Explore:*** Given several excerpts of narratives, students will first define and then identify the use of the following narrative techniques: dialogue, pacing, description, reflection, and multiple plot lines. ***5. Formative Assessment:*** Given a narrative void of any narrative techniques, students will rewrite, incorporating at least three techniques. *Students will be assessed on ability to use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.* ***6. PBL Casework:*** Students will rework passages from their narrative to include narrative techniques. Then, students will read and give feedback on at least two other classmate's narrative using the peer review protocol. ***7. Closure/Self-Assessment:*** Students will self-assess their writing using both the narrative writing rubric and the questions below: • Have you created a round/dynamic character to serve as your protagonist? Discuss at least three ways you have revealed your character. Does your character seem realistic because you are "showing" them or do you "tell" your character to the reader?

		• What kinds of conflicts appear in your short story? • What is the point of view of your short story? Pick out three vivid verbs you use to show your story. • Draw a story hill and use it to briefly tell the plot of your story. Does your story seem really organized? • Write out two examples of similes or metaphors you use in your story. • Describe one place in your story where you use a snapshot or a thought shot. • Does your story start out right in the action? In other words, does the lead hook the reader? • Does the ending of your story tie everything together or have some sense of reflection that leaves the reader thinking about your story?
5	3. Throughout the revision/completion process, the role of the teacher is facilitative. The teacher will actively observe groups, help students with group dynamic issues if needed, ask probing questions and/or direct towards further resources.	***1. Summative Assessment:*** Students will take summative assessment. ***2. PBL Casework:*** Students refine their writing based on feedback and self-assessment information. Student groups will continue to refine their presentation. Students will read their writing aloud. After each segment jot down a few words to describe what has happened. Do this throughout the piece. When you have completed this take what you wrote in the margins and then analyze it. Check for gaps in logic, gaps in your timeline, does it make sense. Is your language cohesive, could you have more description? Once you have completed this your reverse outline is complete! ***4. Closure/Group-assessment:*** Groups will meet for group self-assessment and score their presentation on final rubric. Each score must include claim-evidence-reason framework.
6	***1. Presentation/Participation:*** Final presentation cycle for each group to include: a) Group solution presentation, b) Open forum clarifying questions , c) Open forum probing questions, d) Community member feedback ***3. Summarize/Debrief:*** After all presentations are finished, teacher will facilitate a debrief of the problem.	2. Groups will present. While listening to the presentation, teachers, students, and community members will write down key points and questions. All participants will have the opportunity to ask follow up questions after each presentation. ***4. Closure:*** After group debrief, students will incorporate synthesis of learning experience into individual self-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.

Lexile Measure 1150

Type I:

The following excerpt comes from a writer's first draft of a short story about two travelers.

> (1) They reached the capital early in the morning. (2) But this can hardly be called a capital, she thought. (3) Indeed the word only loosely applied in comparison with their previous destination, with its crowds of people and scooters too many to count, following no rules as far as either of them could tell. (4)
>
> But here, in this smaller capital, they found hardly any vehicles and just a few people walking around aimlessly. (5) "Perhaps they are all tourists," he said, though of course this was not possible.
>
> (6) Here, there was dust instead of smog, and the sun instead of a bunch of city lights.

1. The writer wants to revise this draft to make the description more vivid and precise. Which of the possible sets of revisions below would best help the writer accomplish this goal?

A. Change "early in the morning" to "at 7 am" (sentence 1) and "crowds of people" to "thousands of people" (sentence 3).

B. Change "following no rules" to "obeying laws neither of them could understand" (sentence 3) and "scooters too many to count" to "scooters in the thousands" (sentence 3).

C. Change "early in the morning" to "at the height of dawn" (sentence 1) and "crowds of people" to "buzz of fretted pedestrians" (sentence 3).

D. Change "in this smaller capital" to "in this so-called capital" (sentence 4) and "the sun instead of a bunch of city lights" to "the bright sun instead of bright city lights" (sentence 6).

SOLUTION

1. C

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 use words and phrases and telling details to convey experiences, events, settings, and/or characters.

Type II:

In this passage, the author asks whether video games should be taken seriously, using a set of objectives from a recent video game as evidence.

The Value of Zelda

Consider this sequence:

With the letter to the Prince, you must now befriend the Prince. To do this, you need to get to the top of Dragon Roost Mountain. To do this, you must get to the other side of the gorge. To do this, you must fill up the gorge with water so you can swim across. To do this, you must use a water bomb to blow up the rock blocking the water. To do this, you must make the bomb plant grow. To do this, you must collect water in a jar that the girl gave you.

If you approach this description with expectations borrowed from the world of literature, the content seems at face value to be child's play. A high school English teacher would look at this and say: There's not psychological depth here, no moral quandaries, no poetry. And he'd be right! But comparing these games to *The Iliad* or *The Great Gatsby* or *Hamlet* relies on a false premise: that the intelligence of these games lies in their content, in the themes and characters they represent. I would argue that het cognitive challenges of videogaming are much more usefully compared to another educational genre that you will no doubt recall from your school days:

Simon is conducting a probability experiment. He randomly selects a tag form a set of tags that are numbered from 1 to 100 and then returns the tag to the set. He is trying to draw a tag that matches his favorite number, 21. He has not matched his number after 99 draws. What are the chances he will match his number on the 100th draw?

From judging by the standards employed by our English teacher, this passage would be an utter failure. Word problems of this sort have little to offer in the way of moral lessons or psychological depth. But most of us readily agree that they are good for the mind: they teach abstract skills in probability, in pattern recognition, that can be applied to countless situations. The problems that confront the gamers of *Zelda* can be readily translated into this form:

You need to cross a gorge to reach a valuable destination. At one end of the gorge a large rock stand s in front of a river, blocking the flow of water. Around the edge of the rock a number of small flowers are growing. You have been given a jar by another character. How can you cross the gorge?

What's important here is not the content of the *Zelda* world, but the way that world has been organized to tax the problem-solving skills of the player. On the simplest level, the *Zelda* player learns how to grow bombs out of flowers. But the collateral learning of the experience offers a far more profound reward: the ability to probe difficult and ever-changing situations. It's not *what* the player is thinking about, but the *way* she's thinking

Prompt: "The Value of Zelda" begins with a list of actions instead of a traditional opening paragraph. Write an engaging narrative as the opening paragraph for "The Value of Zelda" that sets out a conflict, situation, or observation.

Lexile Measure 940[1]

RUBRIC[2]	Level 2 (Adequate)	Level 3 (Proficient)	Level 4 (Expert)
EXPOSITION	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.	Text orients the reader by setting out a conflict, situation, or observation. It establishes one or multiple point(s) of view and introduces a narrator and/or developed characters. Creates a smooth progression of experiences or events.	Text creatively engages the reader by setting out a well-developed conflict, situation, or observation. Text establishes one or multiple points of view and introduces a narrator and/or complex characters. Creates a logical progression of experiences or events.

[11] Though the Lexile measure of the excerpt is not at a 9-10th grade level, it is being used to prompt a grade level appropriate writing task.
[2] Words in red are specific to 9-10th grade level band.

Type III:

PROMPT: Write a narrative about a person who had to cope with failure or rejection. How did the person overcome this situation?

RUBRIC

	Level 2 (Adequate)	Level 3 (Proficient)	Level 4 (Expert)
EXPOSITION	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.	Text orients the reader by setting out a conflict, situation, or observation. It establishes one or multiple point(s) of view and introduces a narrator and/or developed characters. Creates a smooth progression of experiences or events.	Text creatively engages the reader by setting out a well-developed conflict, situation, or observation. Text establishes one or multiple points of view and introduces a narrator and/or complex characters. Creates a logical progression of experiences or events.
NARRATIVE TECHNIQUES AND DEVELOPMENT	Text uses some narrative techniques such as dialogue or description that merely retells events and/or experiences.	Text uses narrative techniques such as dialogue, description, reflection, and multiple plot lines develop events and/or characters.	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	Text creates a sequence or progression of experiences or events.	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.	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.
STYLES AND CONVENTIONS	Text uses words and phrases and telling details to convey experiences, events, settings, and/or characters.	Text uses words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	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	Text provides a conclusion that follows from what is experienced, observed, or resolved over the course of the narrative.	Text provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	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.