

GRADE 10: Suggested Instructional Guide ~ CA SpringBoard-2020-21 Overview

Quarter 1- Unit 1 (please note, we will gather feedback before uploading Q2)

Unit 1: Big Picture

Culture is the thematic focus. In this unit, students explore different cultures by reading texts in a variety of genres that reflect on the connection between one's cultural heritage and his or her sense of identity. Students use their own experiences, and information in texts, to write a reflection about cultural identity, as well as create an argument about the extent to which culture shapes an individual's perceptions of the world.

Embedded Assessments: Recommendation (**reminder that Part 2 of Unit 1 has already been compressed*)

Part 1 of the Unit-

EA1: Embedded Assessment: Reflective Essay

Students write a reflective essay explaining their cultural identity. By the time students encounter the EA, they will have completed some prewriting about their cultural identity. They will work through the stages of the writing process to create a reflective essay incorporating the skills and concepts learned in the unit.

**Supplemental readings: Used to revisit or provide multiple exposures to key concepts and text types. These supplemental readings should be used following instruction, in our board adopted materials, which are aligned to grade level anchor texts and learning targets (essential learnings).*

First iReady Diagnostic Window: Aug 24, 2020- Sept 11, 2020

Considerations: Essential Question

How do cultural experiences shape, impact, or influence our identity and perceptions?

(Question is foundational to the texts and tasks of unit 1, as well as the overall thematic unit of the year)

Approx. Time Frame (8 Wks-21 blocks)	Text	Synchronous Learning Key learnings derived from text	Focus Standards	Asynchronous Learning (tied to the synchronous lesson)
2 days	Explanatory Writing Culture Web	<p><u>Exploring Culture and Communication 1.1-1.2</u> LT-Explore the concept of culture and the role it plays in personal perceptions LT-Analyze the communication process to develop collaborative discussion norms</p> <p>*Students explore the components of culture that contribute to cultural identity and participate in collaborative discussions in which they are expected to respond thoughtfully to others and communicate insightfully about their own cultural identity. *On page 5- the “Defining Culture” questions could be done individual and then break into smaller groups, there are also graphic organizers on page 6 that could be individual or group *Also, on page 7- consider how to discuss norms and effective classroom communication</p>	L.9-10.6 SL.9-10.1b	<p>*ideas, not a complete list of options</p> <p>Explanatory Writing Prompt- pg 7</p>

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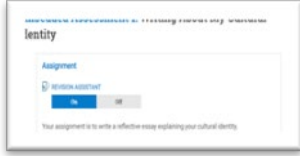
- 1) Go to Zinc Reading Labs- Academic Vocabulary (ZINC) 2) Unit 1 Vocabulary (key words from the texts)
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2 days	<p>“What is Cultural Identity?” by Elise Trumbull and Maria Pacheco</p> <p>“Ethnic Hash,” by Patricia Williams</p>	<p><u>Exploring Cultural Identity 1.3</u></p> <p>LT-Compare and contrast how a central idea of a text is developed in an informational text and a personal essay</p> <p>In this activity, students read an informational text and a personal essay to compare and contrast how the main idea is developed through the authors’ distinct voices.</p> <p>Formal and Informal voice- page</p>	<p>RI.9-10.2</p> <p>W.9-10.4</p>	<p>*ideas, not a complete list of options</p> <p>Finish responding to the prompt on pg. 66- “Explain How an Argument Persuades”</p>
2 days	<p>Language & Writer’s Craft</p> <p>Syntax</p>	<p><u>Language and Writer’s Craft: Syntax 1.4</u></p> <p>LT- Identify different types of phrases and use them in writing</p> <p>LT-Revise writing to include phrases and parenthetical expressions</p> <p>Language and Writer’s Craft lessons provide students with the opportunity to apply knowledge of language so that they can make effective choices for meaning or style in their writing and speech. In the first activity, students examine various types of phrases and apply this new learning to their own writing in order to add variety, precision, and interest in writing.</p>	<p>L.9-10.1b</p> <p>L.9-10.6</p>	<p>Remaining portions of TDQs,</p>
2 days	<p>“Two Kinds,” from <i>The Joy Luck Club</i>, by Amy Tan</p>	<p><u>“Two Kinds” of Cultural Identity 1.5</u></p> <p><i>LT-Analyze how two characters interact and develop over the course of a text to explain how conflict is used to advance the theme.</i></p> <p><i>Students continue to examine cultural identity as presented in multiple literary genres and analyze the stylistic techniques of literary selections so they might use them in their own writing.</i></p>	<p>RL.9-10.2</p> <p>RL.9-10.3</p>	<p>Finish Check your Understanding</p> <p>or</p> <p>Writing to Sources: Explanatory Text</p>
3 days	<p>Frida, a Biography of Frida Kahlo, by Hayden Herrera</p> <p>Self-Portrait on the Borderline Between Mexico and the United States, by Frida Kahlo</p>	<p><u>Two Perspectives on Cultural Identity 1.6</u></p> <p>LT- Analyze a particular point of view regarding a cultural experience expressed in literature and art</p> <p>LT-Compare and contrast the representation of a subject in different media</p> <p>Through close reading, students conduct a comparative analysis of texts in order to have deeper discussions regarding conflict and cultural identity.</p> <p>TDQs, group discussions, OPTIC (groups)</p> <p>Read other text and follow a close reading process</p> <p>Parenthetical Expressions:</p>	<p>RL.9-10.7</p> <p>RI.9-10.7</p> <p>W.9-10.5</p>	<p>Prepare for in class discussions</p> <p>Finish TDQs</p>

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2 days	<p>“By Any Other Name,” by Santha Rama Rau</p>	<p><u>Connecting Cultural Identity to Theme 1.7</u></p> <p>LT-Analyze cultural elements in a memoir in order to infer how cultural identity is central to the meaning of a work LT- Evaluate the effect of an author’s use of parallel structure and use it in your own writing</p> <p>As students near the Embedded Assessment, they are asked to focus more specifically on language and detail to reveal the complex ideas associated with cultural identity.</p> <p>Complete TDQs through close reading process</p>	<p>RI.9-10.1 RI.9-10.2 RI.9-10.4</p>	<p><u>Zinc Independent Reading</u> R.1 Making inferences and understanding explicit meaning</p> 
2 days	<p>“Multiculturalism Explained in One World: HAPA,” by Kristen Lee</p>	<p><u>Consulting with a Mentor (Text) 1.8</u></p> <p>LT- Analyze a mentor text to determine how a writer describes a multiethnic, multicultural heritage.</p> <p>As a support, students examine a mentor text as a model of the ideas, structure, and use of language expected in the Embedded Assessment.</p> <p>Page 54- options for collaboration</p>	<p>RI.9-10.2 RI.9-10.4 RI.9-10.5 RI.9-10.6</p>	<p>Check your Understanding Or Reading Check point</p>
3 days	<p>Sample Student Text (Reflective Essay with Narrative Elements) In Search of Adventure</p>	<p>Writing Workshop 1: Writing Process Activity 1.9 LT-Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. LT- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>In this workshop, students work with classmates to develop a deep understanding of the elements of the writing process, in support of the upcoming embedded assessment.</p>	<p>W.9-10.2a, W.9-10.2b, W.9-10.2c, W.9-10.2d, W.9-10.2e, W.9-10.4, L.9-10.1a, L.9-10.1b</p>	 <p>Portions of the workshop may be assigned to students to work on independently, while other portions of the workshop may be utilized during whole-class live instruction.</p>
2 days	<p>Embedded Assessment <i>Explanatory Writing</i> Topic: Your assignment is to write a reflective essay explaining your cultural identity.</p>	<p><u>Explanatory Writing W.9-10.2</u></p> <p><i>By the time students encounter the EA, they will have completed some prewriting about their cultural identity. They will work through the stages of the writing process to create a reflective essay incorporating the skills and concepts learned in the unit.</i></p>	<p>W.9-10.2a, W.9-10.2b, W.9-10.2c, W.9-10.2d, W.9-10.2e, W.9-10.4, L.9-10.1a, L.9-10.1b</p>	<p>Revision Assistant-Option Available May be used during Synchronous and Asynchronous learning opportunities.</p> 

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English Language Arts Pacing Recommendations

Grade	Core Instruction to Omit or Condense	Supplemental Instruction to Consider	Additional Teacher Considerations	Periods of Flex
9	First half of Unit 1, Activities 1.1–1.12 and Embedded Assessment 1: Writing and Presenting an Interview Narrative	Grammar Activities Unit 1	Does not address any standards that are not covered elsewhere.	15- 50 minute class periods
9	First half of Unit 4, Activities 4.1–4.9 and Embedded Assessment 1: Creating a Poetry Anthology	Close Reading Workshop 3: Poetry Grammar Activities Unit 4, Lesson: Participles and Participial Phrases	Students read and write poetry in the second half of the unit. Additional poetry can be added by using the Close Reading Workshop.	15- 50 minute class periods
10	Second half of Unit 1, Activities 1.9–1.15 and Embedded Assessment 2: Writing a Synthesis Paper	Grammar Activities Unit 1	Does not address any standards that are not covered elsewhere.	17- 50 minute periods
10	Second half of Unit 5, Activities 5.17–5.20 and Embedded Assessment 2: Representing an Argument in a Documentary Film	Grammar Activities Unit 1	Does not address any standards that are not covered elsewhere.	13- 50 minute periods
11	First half of Unit 2, Activities 2.1–2.17 and Embedded Assessment 1: Creating and Performing a Dramatic Scene	Writing Workshop 4: Narrative Writing: Short Story Grammar Activities Unit 2	Since this adaptation reduces student work on narrative writing standards, a Writing Workshop is recommended.	15- 50 minute periods
11	Second half of Unit 4, Activities 4.17–4.25 and Embedded Assessment 2: Creating a Multi-Genre Research Project	Do Activity 4.19 Grammar Activities Unit 4	This adaptation omits the multi-genre research project, which, while engaging, does not address any standards that are not covered elsewhere. Activity 4.19 is a concise, worthwhile introduction to genre, and it pertains to a book students have just read.	15- 50 minute periods

Working alongside our SpringBoard partners, we have identified places in the curriculum to condense while still teaching all standards in each grade-level. Specific units and areas of adjustment were selected based on continued access to:

- Close ties to the learning targets (standards)
- Varied types of texts and the grade level text complexity
- Rigorous instruction leading up to the Embedded Assessments

This reduction in content could allow for more time as you:

- work to bring in components of the EL Companion
- offer extension activities for accelerated students
- ensure dedicated time to strategically support your pathway focus
- engage students in Literature Circles
- spend more time in the Close Reading and Writing Workshops to name a few examples

It is also important to note that it is not a requirement to remove the EAs, you can certainly proceed to teach all 5 units if you and your Accountable Community prefer this option.

Please note, Unit 1- Activities 1.9-1.15 and EA2 is light grey and italicized to show that it has been "condensed" as outlined in the new Overview document to allow for more time/flexibility throughout the year. The document includes the rationale and EAs that have been condensed.

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
1.1 Previewing the Unit			SL.9-10.1a ■ L.9-10.6
1.2 Exploring Culture and Communication		Explanatory Writing	W.9-10.4, W.9-10.10 ■ SL.9-10.1b , SL.9-10.1a ■ L.9-10.6
1.3 Exploring Cultural Identity	<p>"What Is Cultural Identity?" by Elise Trumbull and Maria Pacheco</p> <p>"Ethnic Hash," by Patricia Williams</p>	<p>Informational Text</p> <p>Personal Essay</p> <p>Explanatory Writing</p>	RI.9-10.2 , RI.9-10.1, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.10 ■ W.9-10.4 , W.9-10.2a, W.9-10.2b, W.9-10.5, W.9-10.10 ■ SL.9-10.1a, SL.9-10.1c ■ L.9-10.4, L.9-10.6
1.4 Language and Writer's Craft: Syntax			L.9-10.1b , L.9-10.6
1.5 "Two Kinds" of Cultural Identity	"Two Kinds," from <i>The Joy Luck Club</i> , by Amy Tan	<p>Novel</p> <p>Explanatory Writing</p>	RL.9-10.2 , RL.9-10.3 , RL.9-10.1, RL.9-10.4, RL.9-10.5, RL.9-10.10 ■ W.9-10.2a, W.9-10.2b, W.9-10.2d, W.9-10.2e, W.9-10.9a ■ SL.9-10.1a ■ L.9-10.4, L.9-10.6
1.6 Two Perspectives on Cultural Identity	<i>Frida, a Biography of Frida Kahlo</i> , by Hayden Herrera <i>Self-Portrait on the Borderline Between Mexico and the United States</i> , by Frida Kahlo	<p>Biography</p> <p>Art</p> <p>Explanatory Writing</p>	RL.9-10.7 , RI.9-10.7 , RL.9-10.1, RL.9-10.2, RL.9-10.5, RI.9-10.1, RI.9-10.2 ■ W.9-10.5 , W.9-10.4, W.9-10.10 ■ SL.9-10.1a, SL.9-10.1b, SL.9-10.2, SL.9-10.4 ■ L.9-10.6
1.7 Connecting Cultural Identity to Theme	"By Any Other Name," by Santha Rama Rau	Memoir	RI.9-10.1 , RI.9-10.2 , RI.9-10.4 , RI.9-10.3, RI.9-10.5, RI.9-10.10 ■ L.9-10.1a, L.9-10.6
1.8 Consulting with a Mentor	"Multiculturalism Explained in One World: HAPA," by Kristen Lee	<p>Interview/Essay</p> <p>Explanatory Writing</p>	RI.9-10.2 , RI.9-10.4 , RI.9-10.5 , RI.9-10.6 , RI.9-10.1, RI.9-10.3, RI.9-10.10 ■ W.9-10.9b
Embedded Assessment 1: Writing About My Cultural Identity		Explanatory Writing	W.9-10.2a , W.9-10.2b , W.9-10.2c , W.9-10.2d , W.9-10.2e , W.9-10.4 ■ L.9-10.1a , L.9-10.1b
1.9 <i>Previewing Embedded Assessment 2 and Preparing for a Writing Prompt</i>		<i>Revising Writing</i>	W.9-10.5 , W.9-10.10 ■ SL.9-10.1 ■ L.9-10.6
1.10 Colliding Words	"Where Worlds Collide," by Pico Iyer	<p>Essay</p> <p>Argument Writing</p>	RI.9-10.3 , RI.9-10.5 , RI.9-10.1, RI.9-10.4, RI.9-10.6 ■ W.9-10.1a , W.9-10.1b, W.9-10.4, W.9-10.9b ■ SL.9-10.1 ■ L.9-10.2a , L.9-10.6
1.11 Perspectives on Heritage: Poetry and Fiction	<p>"My Mother Pieced Quilts," by Teresa Palomo Acosta</p> <p>"Everyday Use," by Alice Walker</p>	<p>Poetry</p> <p>Short Story</p> <p>Argument Writing</p>	RL.9-10.2 , RL.9-10.4 , RL.9-10.7 , RL.9-10.1, RL.9-10.3, RL.9-10.5 ■ W.9-10.1b , W.9-10.1a, W.9-10.5, W.9-10.9a, W.9-10.10 ■ SL.9-10.1 ■ L.9-10.1b , L.9-10.5a
1.12 <i>Perspectives on Heritage: Nonfiction</i>	"Two Ways to Belong in America," by Bharati Mukherjee	<p>Personal Essay</p> <p>Explanatory Writing</p>	RI.9-10.1 , RI.9-10.2 , RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.10 ■ W.9-10.2 , W.9-10.2a, W.9-10.2b, W.9-10.2f, W.9-10.4, W.9-10.9b ■ SL.9-10.1b, SL.9-10.1c, SL.9-10.1d
1.13 <i>Argumentation in "An Indian Father's Plea"</i>	"An Indian Father's Plea," by Robert Lake	<p>Essay</p> <p>Argument Writing</p>	RI.9-10.3 , RI.9-10.6 , RI.9-10.1, RI.9-10.2, RI.9-10.4, RI.9-10.5, RI.9-10.8, RI.9-10.10 ■ W.9-10.1 , W.9-10.1a, W.9-10.1b, W.9-10.1e ■ SL.9-10.1a, SL.9-10.1c ■ L.9-10.6

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
<i>1.14 Synthesis: Drafting Your Position</i>		<i>Argument Writing</i>	<i>W.9–10.1a, W.9–10.1b, W.9–10.5, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.1d</i>
<i>1.15 Synthesis: Presenting Your Position</i>		<i>Argument Writing</i>	<i>RL.9–10.1, RI.9–10.1 ■ W.9–10.1, W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.9b, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.1d, SL.9–10.4</i>
<i>Embedded Assessment 2: Writing a Synthesis Paper</i>		<i>Argument Writing and Revising</i>	<i>W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.1e, W.9–10.4 ■ L.9–10.2c</i>

*Focus standards are bolded.

Additional Skill Topics

Language and Writer’s Craft

- ▶ Formal and Informal Voice
- ▶ Syntax
- ▶ Colon and Semicolon
- ▶ Phrases and Clauses

Grammar and Usage

- ▶ Syntax
- ▶ Parallel Structure

Speaking and Listening

- ▶ Discussion Groups
- ▶ Jigsaw
- ▶ Passage Audio

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
2.1 Previewing the Unit			RL.9–10.10, RI.9–10.10 ■ L.9–10.6
2.2 Images of Cultural Identity	“Where I’m From,” by George Ella Lyon	Poetry Explanatory Writing	RI.9–10.4 , RL.9–10.10 ■ W.9–10.1 , W.9–10.9 , W.9–10.10 , W.9–10.2, W.9–10.4 ■ SL.9–10.1a, SL.9–10.1d, SL.9–10.6 ■ L.9–10.1a, L.9–10.4, L.9–10.6
2.3 Cultural Narrative	Excerpt from <i>Funny in Farsi</i> , by Firoozeh Dumas	Memoir Explanatory Writing	RI.9–10.1 , RI.9–10.2 , RI.9–10.3, RI.9–10.5, RI.9–10.6, RI.9–10.10 ■ W.9–10.9 , W.9–10.2a, W.9–10.2b, W.9–10.4, W.9–10.9b, W.9–10.10 ■ L.9–10.2, L.9–10.4, L.9–10.6
2.4 Author’s Stylebook: Dialogue	Excerpt from <i>Kaffir Boy</i> , by Mark Mathabane	Autobiography Narrative Writing	RI.9–10.1 , RI.9–10.2, RI.9–10.6 ■ W.9–10.3 , W.9–10.3b , W.9–10.4 , W.9–10.3a, W.9–10.3c, W.9–10.3d, W.9–10.9, W.9–10.10 ■ L.9–10.2 , L.9–10.4, L.9–10.6
2.5 Author’s Stylebook: Pacing	“Pick One,” by David Matthews	Essay Narrative Writing	RI.9–10.1 ■ W.9–10.3b , W.9–10.3a, W.9–10.3c, W.9–10.3d, W.9–10.4, W.9–10.9, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1c, SL.9–10.6 ■ L.9–10.2 , L.9–10.2a, L.9–10.4, L.9–10.6
2.6 Author’s Stylebook: Description	“If You Are What You Eat, Then What Am I?” by Geeta Kothari	Essay Explanatory Writing	RI.9–10.4 , RI.9–10.5 ■ W.9–10.9 , W.9–10.2a, W.9–10.2b, W.9–10.2d, W.9–10.10 ■ L.9–10.1b , L.9–10.4, L.9–10.6
2.7 Elements of a Graphic Novel	Excerpt from <i>Persepolis</i> , by Marjane Satrapi	Graphic Narrative Writing	RI.9–10.7 , RI.9–10.1, RI.9–10.3, RI.9–10.5, RI.9–10.10 ■ W.9–10.3b, W.9–10.3a, W.9–10.3c, W.9–10.4 ■ SL.9–10.1 ■ L.9–10.4, L.9–10.6
2.8 Telling a Story with Poetry	“Woman with Kite,” by Chitra Banerjee Divakaruni “Grape Sherbet,” by Rita Dove	Poetry Explanatory Writing	RI.9–10.1 , RI.9–10.4 , RL.9–10.2 ■ W.9–10.9 , W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2e, W.9–10.2f, W.9–10.4, W.9–10.10 ■ SL.9–10.1, SL.9–10.6 ■ L.9–10.4, L.9–10.6
2.9 Struggling with Identity: Rethinking Persona	Excerpt from <i>The Hunger for Memory</i> , by Richard Rodriguez	Memoir	RI.9–10.6 , RI.9–10.1, RI.9–10.2, RI.9–10.3, RI.9–10.4, RI.9–10.10 ■ SL.9–10.1 , SL.9–10.1a , SL.9–10.1c , SL.9–10.1d , SL.9–10.6 ■ L.9–10.1, L.9–10.2, L.9–10.4, L.9–10.4d, L.9–10.6
2.10 Changes in Perspective	“Thanksgiving, A Personal History,” by Jennifer New	Essay Narrative Writing	RI.9–10.3 , RI.9–10.4 , RI.9–10.1, RI.9–10.2, RI.9–10.5 ■ W.9–10.9b , W.9–10.10 ■ SL.9–10.1a, SL.9–10.6 ■ L.9–10.1, L.9–10.4, L.9–10.4a, L.9–10.6
Embedded Assessment 1: Writing a Narrative		Narrative Writing	W.9–10.3a , W.9–10.3b , W.9–10.3c , W.9–10.3d , W.9–10.3e , W.9–10.4, W.9–10.5, W.9–10.10 ■ SL.9–10.1a ■ L.9–10.2c
2.11 Previewing Embedded Assessment 2 and Thinking About Argument			RL.9–10.10, RI.9–10.10 ■ W.9–10.10 ■ SL.9–10.1 ■ L.9–10.6 , L.9–10.4
2.12 Justice and Culture	“Time to Assert American Values,” <i>The New York Times</i> “Rough Justice,” by Alejandro Reyes	Editorial Article	RI.9–10.1 , RI.9–10.8 , RI.9–10.2, RI.9–10.3, RI.9–10.4, RI.9–10.5, RI.9–10.6, RI.9–10.10 ■ SL.9–10.1a, SL.9–10.6 ■ L.9–10.1, L.9–10.2, L.9–10.4, L.9–10.6
2.13 Taking a Stand on Justice	Excerpt from “On Civil Disobedience,” by Mohandas K. Gandhi	Speech Argument Writing	RI.9–10.1 , RI.9–10.3 , RI.9–10.6 , RI.9–10.2, RI.9–10.5, RI.9–10.8, RI.9–10.10 ■ W.9–10.1 , W.9–10.1a , W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.4, W.9–10.9b ■ L.9–10.1, L.9–10.2, L.9–10.4, L.9–10.6

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
2.14 Taking a Stand on Legal Issues	“On Surrender at Bear Paw Mountain, 1877,” by Chief Joseph “On Women’s Right to Vote,” by Susan B. Anthony	Speeches	RI.9–10.5, RI.9–10.6, RI.9–10.9 , RI.9–10.1, RI.9–10.3 ■ L.9–10.1, L.9–10.2, L.9–10.4, L.9–10.6
2.15 Taking a Stand on Hunger	“Proclamation: “Declaration of the Rights of the Child” “School’s Out for Summer,” by Anna Quindlen	Proclamation Essay Argument and Research Writing	RI.9–10.6, RI.9–10.8 , RI.9–10.1, RI.9–10.3, RI.9–10.5, RI.9–10.10 ■ W.9–10.7 , W.9–10.1a, W.9–10.1b, W.9–10.1e, W.9–10.4, W.9–10.9b ■ SL.9–10.2, SL.9–10.4, SL.9–10.6 ■ L.9–10.1, L.9–10.2, L.9–10.4, L.9–10.6
2.16 Taking a Stand on Truth and Responsibility	“One Word of Truth Outweighs the World,” by Aleksandr Solzhenitsyn Excerpt from “Hope, Despair, and Memory,” Nobel Lecture by Elie Wiesel	Speeches Argument Writing	RI.9–10.1, RI.9–10.10 , RI.9–10.2, RI.9–10.3, RI.9–10.5, RI.9–10.6 ■ W.9–10.1, W.9–10.1a , W.9–10.1b, W.9–10.1d, W.9–10.4 ■ SL.9–10.1, SL.9–10.1a, SL.9–10.1c , SL.9–10.1b, SL.9–10.1d, SL.9–10.6 ■ L.9–10.1, L.9–10.2, L.9–10.4, L.9–10.6
2.17 Taking a Stand on Remembrance	Student Samples	Essays Revising Writing	RI.9–10.5 , RI.9–10.1, RI.9–10.2, RI.9–10.3, RI.9–10.6 ■ W.9–10.4, W.9–10.5 ■ L.9–10.1, L.9–10.2
Embedded Assessment 2: Creating an Argument		Argument, Revising and Research Writing	W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.1e , W.9–10.4, W.9–10.5, W.9–10.7, W.9–10.10 ■ L.9–10.2c, L.9–10.3

*Focus standards are bolded.

Additional Skill Topics

Language and Writer’s Craft

- ▶ Introducing Dialogue
- ▶ Sentence Variety
- ▶ Clauses
- ▶ Varying Sentence Beginnings
- ▶ Outlining and Organizing an Argument

Grammar and Usage

- ▶ Sentences and Fragments Syntax
- ▶ Punctuation
- ▶ Semicolon
- ▶ Dashes
- ▶ Colons
- ▶ Punctuation for Effect
- ▶ Sentence Types
- ▶ Semicolons and Colons
- ▶ Verb Tenses

Speaking and Listening

- ▶ Socratic Seminar
- ▶ Presenting
- ▶ Discussion Groups
- ▶ Passage Audio

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
3.1 Previewing the Unit			W.9-10.10 ■ L.9-10.6
3.2 Proverbs and Folktales		Explanatory Writing	RL.9-10.2, RL.9-10.6 , RL.9-10.1, RL.9-10.10 ■ W.9-10.9a ■ L.9-10.6
3.3 Researching Context	<i>Things Fall Apart</i> , by Chinua Achebe	Novel Research Writing	W.9-10.8 , W.9-10.7 ■ SL.9-10.4 , SL.9-10.2, SL.9-10.6 ■ L.9-10.6
3.4 Culture Wheel		Research Writing	RL.9-10.4, RL.9-10.6 , RL.9-10.10 ■ W.9-10.7 ■ L.9-10.4b, L.9-10.4c, L.9-10.6
3.5 Father and Son		Explanatory and Research Writing	RL.9-10.1, RL.9-10.3 , RL.9-10.6, RL.9-10.10 ■ W.9-10.2a, W.9-10.2b, W.9-10.4, W.9-10.10 ■ L.9-10.6, L.9-10.4a, L.9-10.4b
3.6 Character in Conflict			RL.9-10.1 , RL.9-10.3 ■ SL.9-10.4, SL.9-10.5 , SL.9-10.1b, SL.9-10.1c, SL.9-10.6
3.7 Family Ties		Explanatory Writing	RL.9-10.3 , RL.9-10.1 ■ W.9-10.2, W.9-10.2a, W.9-10.9, W.9-10.9a , W.9-10.2b, W.9-10.2c, W.9-10.4, W.9-10.10 ■ L.9-10.6
3.8 Sacrificial Son		Explanatory Writing	RL.9-10.1 ■ W.9-10.2b, W.9-10.2e , W.9-10.2a, W.9-10.4, W.9-10.9a, W.9-10.10 ■ SL.9-10.4 , SL.9-10.1a, SL.9-10.1c, SL.9-10.5 ■ L.9-10.6
3.9 Cultural Change		Narrative and Research Writing	RL.9-10.3 , RL.9-10.1, RL.9-10.6, RL.9-10.10 ■ W.9-10.7, W.9-10.9, W.9-10.9a , W.9-10.3a, W.9-10.3b, W.9-10.3d, W.9-10.3e, W.9-10.4, W.9-10.6, W.9-10.8 ■ SL.9-10.1a, SL.9-10.1b
Embedded Assessment 1: Researching and Comparing Pre- and Postcolonial Ibo Culture		Research Writing	W.9-10.7 , W.9-10.8 ■ SL.9-10.1a, SL.9-10.2, SL.9-10.4, SL.9-10.5, SL.9-10.6 , SL.9-10.4a
3.10 Previewing Embedded Assessment 2 and Creating a Tableau			RL.9-10.3 ■ SL.9-10.1, SL.9-10.1a , SL.9-10.1b ■ L.9-10.6
3.11 Ibo Norms and Values		Explanatory and Research Writing	RL.9-10.1 , RL.9-10.2, RL.9-10.6 ■ W.9-10.2d, W.9-10.9, W.9-10.9a , W.9-10.2a, W.9-10.2b, W.9-10.4, W.9-10.10 ■ SL.9-10.1c ■ L.9-10.6
3.12 RAFTing with Chielo		Narrative Writing	RL.9-10.1, RL.9-10.3 , RL.9-10.5, RL.9-10.6, RL.9-10.10 ■ W.9-10.3, W.9-10.3a , W.9-10.3b, W.9-10.3d, W.9-10.4, W.9-10.9a, W.9-10.10 ■ SL.9-10.1a, SL.9-10.1c
3.13 Acts of Violence		Explanatory Writing	RL.9-10.2, RL.9-10.3 , RL.9-10.1, RL.9-10.6, RL.9-10.10 ■ W.9-10.2
3.14 Gender Views			RL.9-10.1, RL.9-10.3, RL.9-10.6 , RL.9-10.10 ■ SL.9-10.1c ■ L.9-10.4b, L.9-10.6
3.15 A Tragic Hero?		Explanatory Writing	RL.9-10.3 , RL.9-10.1 ■ W.9-10.2, W.9-10.2a , W.9-10.2b, W.9-10.2f, W.9-10.9a, W.9-10.10 ■ L.9-10.4b , L.9-10.6

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
3.16 Colliding Cultures		Explanatory and Research Writing	RL.9–10.1, RL.9–10.2, RL.9–10.6 , RL.9–10.10 ▪ W.9–10.2b, W.9–10.2d, W.9–10.2e, W.9–10.4, W.9–10.9a, W.9–10.10 ▪ SL.9–10.1a, SL.9–10.1b , SL.9–10.1c, SL.9–10.1d
3.17 Cultural Misunderstandings			RL.9–10.1, RL.9–10.3, RL.9–10.6 , RL.9–10.10 ▪ L.9–10.1b, L.9–10.6
3.18 Poetic Connections	Excerpt from <i>Things Fall Apart</i> , by Chinua Achebe “Prayer to the Masks,” by Leopold Sedar Senghor “The Second Coming,” by William Butler Yeats	Novel Poetry	RL.9–10.1, RL.9–10.2, RL.9–10.4 , RL.9–10.10 ▪ SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.4, SL.9–10.6 ▪ L.9–10.6
3.19 A Letter to the District Commissioner	Excerpt from <i>Things Fall Apart</i> , by Chinua Achebe	Novel Explanatory Writing	RL.9–10.4, RL.9–10.6 , RL.9–10.1, RL.9–10.3, RL.9–10.10 ▪ W.9–10.2, W.9–10.2a , W.9–10.4, W.9–10.9a, W.9–10.10 ▪ L.9–10.6
3.20 The Author’s Perspective	“An African Voice,” by Katie Bacon	Interview	RI.9–10.1, RI.9–10.2, RI.9–10.4, RI.9–10.10 ▪ SL.9–10.1, SL.9–10.1a , SL.9–10.1c, SL.9–10.4 ▪ L.9–10.5a, L.9–10.6
Embedded Assessment 2: Writing a Literary Analysis Essay		Explanatory Writing and Revising	W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2e, W.9–10.2f, W.9–10.4, W.9–10.5 , W.9–10.6, W.9–10.7, W.9–10.8, W.9–10.9a, W.9–10.10

*Focus standards are bolded.

Additional Skill Topics

Language and Writer’s Craft

- ▶ Active and Passive Voice
- ▶ Compare/Contrast
- ▶ Academic Voice
- ▶ Using Precise, Language and Domain-Specific Vocabulary Word Patterns

Grammar and Usage

- ▶ Reciprocal Pronouns
- ▶ Subjunctive Mood
- ▶ Complex Sentences
- ▶ Dash

Speaking and Listening

- ▶ Socratic Seminar
- ▶ Presenting
- ▶ Oral Interpretation
- ▶ Choral Reading
- ▶ Jigsaw
- ▶ Discussion Groups
- ▶ Passage Audio

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
4.1 Previewing the Unit			RL.9–10.10 ■ W.9–10.10 ■ L.9–10.6
4.2 Characterization			L.9–10.6
4.3 Voices from Literature	Excerpt from <i>The Tragedy of Romeo and Juliet</i> , by William Shakespeare	Drama Explanatory Writing	RL.9–10.1, RL.9–10.3 ■ W.9–10.2, W.9–10.2a ■ SL.9–10.6 ■ L.9–10.4c, L.9–10.6
4.4 Original Monologues	Excerpt from <i>White Teeth</i> , by Zadie Smith	Novel Revising	RL.9–10.6 ■ W.9–10.4, W.9–10.10 , W.9–10.5 ■ SL.9–10.1a, SL.9–10.6
4.5 Reflecting on Performance			W.9–10.4 , W.9–10.10 ■ SL.9–10.4b, SL.9–10.6 ■ L.9–10.6
4.6 Oral Interpretation of Literature	Excerpt from <i>The Tragedy of Julius Caesar</i> , by William Shakespeare Excerpt from <i>Les Misérables</i> , by Victor Hugo Excerpt from <i>Oedipus Rex</i> , by Sophocles	Dramatic Monologues	RL.9–10.1 ■ SL.9–10.6 , SL.9–10.4, SL.9–10.4b ■ L.9–10.2a, L.9–10.2b, L.9–10.4b
Embedded Assessment 1: Presenting an Oral Interpretation of Literature		Research Writing and Revising	RL.9–10.3, RL.9–10.6, RL.9–10.10 ■ W.9–10.4, W.9–10.5, W.9–10.7, W.9–10.10 , W.9–10.2a, W.9–10.9 ■ SL.9–10.4, SL.9–10.4b, SL.9–10.6 ■ L.9–10.2a
4.7 Previewing Embedded Assessment 2 and Introducing Greek Drama			RI.9–10.1 ■ W.9–10.10 ■ L.9–10.6
4.8 A Tragic Family		Explanatory Writing	RI.9–10.1 ■ W.9–10.4 W.9–10.2a, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1b ■ L.9–10.4c
4.9 Soul Sisters	<i>Antigone</i> , by Sophocles	Drama	RL.9–10.1, RL.9–10.3 , RL.9–10.5, RL.9–10.6, RL.9–10.10 ■ SL.9–10.6 ■ L.9–10.1a, L.9–10.5b, L.9–10.6
4.10 Chorus Lines	<i>Antigone</i> , by Sophocles	Drama	RL.9–10.1 RL.9–10.5 ■ SL.9–10.1 ■ L.9–10.6
4.11 Enter the King	<i>Antigone</i> , by Sophocles	Drama Explanatory Writing	RL.9–10.1, RL.9–10.2, RL.9–10.3 , RL.9–10.6 ■ W.9–10.2a , W.9–10.2b, W.9–10.2c, W.9–10.4, W.9–10.10 ■ L.9–10.6
4.12 Conflicting Motivations	<i>Antigone</i> , by Sophocles	Drama Explanatory Writing	RL.9–10.1, RL.9–10.3 , RL.9–10.4, RL.9–10.5, RL.9–10.6, RL.9–10.10 ■ W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.4, W.9–10.9a ■ L.9–10.3a, L.9–10.5a, L.9–10.5b
4.13 An Epic Foil	<i>Antigone</i> , by Sophocles	Drama Revising	RL.9–10.1, RL.9–10.3 , RL.9–10.6 ■ W.9–10.5, W.9–10.4, W.9–10.9a ■ L.9–10.6
4.14 Odes to Love and Death	<i>Antigone</i> , by Sophocles		RL.9–10.1, RL.9–10.2 , RL.9–10.4, RL.9–10.5, RL.9–10.6, RL.9–10.10 ■ SL.9–10.1a , SL.9–10.1c ■ L.9–10.4a, L.9–10.5a

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
4.15 Tragic Hero	<i>Antigone</i> , by Sophocles	Drama Explanatory and Research Writing	RL.9–10.1, RL.9–10.3 , RL.9–10.2, RL.9–10.4, RL.9–10.6, RL.9–10.10 ▪ W.9–10.2, W.9–10.2a , W.9–10.2b, W.9–10.2c, W.9–10.4, W.9–10.5, W.9–10.9a, W.9–10.10 ▪ L.9–10.5a, L.9–10.5b
Embedded Assessment 2: Writing a Literary Analysis Essay on Characterization and Theme		Explanatory Writing and Revising	RL.9–10.1, RL.9–10.3, RL.9–10.6, RL.9–10.10 ▪ W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2e, W.9–10.2f , W.9–10.4, W.9–10.5, W.9–10.9a, W.9–10.10 ▪ SL.9–10.4a , SL.9–10.4 ▪ L.9–10.2c, L.9–10.4c

*Focus standards are bolded.

Additional Skill Topics

Language and Writer’s Craft

- ▶ Semicolons and Colons
- ▶ Consulting a Style Manual

Grammar and Usage

- ▶ Semicolons
- ▶ Colons
- ▶ Sentence Variety
- ▶ Parallel Structure
- ▶ Syntax

Speaking and Listening

- ▶ Drama Game
- ▶ Oral Interpretation
- ▶ Oral Reading
- ▶ Performing
- ▶ Presenting
- ▶ Discussion Groups
- ▶ Passage Audio

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
5.1 Previewing the Unit			L.9–10.6
5.2 The Call to Act	“I Need to Wake Up,” by Melissa Etheridge	Song Video Explanatory Writing	RI.9–10.7 , RI.9–10.1, RI.9–10.2, RI.9–10.4 ▪ W.9–10.5 , W.9–10.10 ▪ SL.9–10.1a, SL.9–10.2 ▪ L.9–10.6 , L.9–10.4a, L.9–10.4b
5.3 Throwing Light on the Subject	<i>Bend It Like Beckham</i> , directed by Gurinder Chadha	Film Explanatory and Narrative Writing	RI.9–10.6 , RI.9–10.1 ▪ W.9–10.4 , W.9–10.2a, W.9–10.2b, W.9–10.2d, W.9–10.3a, W.9–10.3b, W.9–10.3d, W.9–10.3e, W.9–10.10 ▪ SL.9–10.3 , SL.9–10.1a, SL.9–10.2 ▪ L.9–10.6 , L.9–10.4a, L.9–10.4b
5.4 That’s Just the Way It Is	<i>Life in the Freezer: The Big Freeze</i> (1993), written by Sir David Attenborough and directed by Alastair Fothergill <i>March of the Penguins</i> (2005), directed by Luc Jacquet	Films Argument Writing	RI.9–10.6 , RI.9–10.1 ▪ W.9–10.4 , W.9–10.1a, W.9–10.1b, W.9–10.1d, W.9–10.10 ▪ SL.9–10.2 , SL.9–10.3 ▪ L.9–10.4, L.9–10.6
5.5 Previewing <i>The 11th Hour</i>	<i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	Film Explanatory Writing	RI.9–10.6 ▪ W.9–10.4 , W.9–10.10 ▪ SL.9–10.1 , SL.9–10.1a , SL.9–10.2 , SL.9–10.3 ▪ L.9–10.4, L.9–10.6
5.6 The Nature of the Problem: Evaluating Casual Claims	<i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	Film Explanatory Writing	RI.9–10.5 ▪ W.9–10.2b , W.9–10.2a, W.9–10.2d, W.9–10.2e, W.9–10.4 ▪ SL.9–10.1 , SL.9–10.2 , SL.9–10.3 , SL.9–10.1a
5.7 The Art of Objectivity: Writing an Effective Summary	<i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	Film Explanatory Writing	RI.9–10.2 ▪ W.9–10.2 , W.9–10.2a , W.9–10.2b , W.9–10.4, W.9–10.5, W.9–10.10 ▪ SL.9–10.1 , SL.9–10.2 , SL.9–10.1a, SL.9–10.1c, SL.9–10.3, SL.9–10.4, SL.9–10.6
5.8 Questioning Appeals	<i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen	Film Argument Writing	RI.9–10.6 ▪ W.9–10.1 , W.9–10.1a , W.9–10.1b , W.9–10.1e , W.9–10.4 , W.9–10.1c, W.9–10.1d, W.9–10.10 ▪ SL.9–10.3 ▪ L.9–10.4, L.9–10.6
5.9 The Ethics of Persuasion	“DiCaprio Sheds Light on <i>11th Hour</i> ,” by Scott Roxborough	Article Argument Writing	RI.9–10.2 , RI.9–10.6 , RI.9–10.1, RI.9–10.4 ▪ W.9–10.1a, W.9–10.10 ▪ SL.9–10.3 , SL.9–10.1a, SL.9–10.1b, SL.9–10.1c ▪ L.9–10.4, L.9–10.6
5.10 Refutation and Reputation	<i>The 11th Hour</i> (2007), directed by Nadia Conners and Leila Conners Petersen Excerpt from “Global Warming Alarmism Reaches a ‘Tipping Point,’” by Senator James Inhofe “Global Warming: No Urgent Danger; No Quick Fix,” by Patrick J. Michaels “Jeremy Clarkson and Michael O’Leary Won’t Listen to Green Clichés and Complaints about Polar Bears,” by George Marshall	Film Speech Article Article Argument Writing	RI.9–10.1 , RI.9–10.7 , RI.9–10.8 , RI.9–10.4, RI.9–10.5, RI.9–10.10 ▪ W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.4, W.9–10.9b, W.9–10.10 ▪ SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.1d ▪ L.9–10.6
5.11 Exploring One Conflict Together	“A Roaring Battle Over Sea Lions,” by Bill Hewitt	Article Argument Writing	RI.9–10.1 , RI.9–10.2 , RI.9–10.10 ▪ W.9–10.1d , W.9–10.1e , W.9–10.1, W.9–10.10 ▪ SL.9–10.1c ▪ L.9–10.1b, L.9–10.6
5.12 A World of Conflicts		Research Writing	W.9–10.7 , W.9–10.8 ▪ SL.9–10.1b , SL.9–10.1c , SL.9–10.1a

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
5.13 What's at Stake?	<p>"The HSUS and Wild Fish Conservancy File Suit to Stop Sea Lion Killing at Bonneville Dam," by The Humane Society of the United States and the Wild Fish Conservancy</p> <p>"Sea lions vs. salmon: Restore balance and common sense," by Fidelia Andy</p>	<p>Press Release</p> <p>Editorial</p> <p>Research Writing</p>	RI.9–10.6, RI.9–10.8 , RI.9–10.2, RI.9–10.3, RI.9–10.5, RI.9–10.10 ▪ W.9–10.8 , W.9–10.7 ▪ L.9–10.4, L.9–10.6
5.14 What's at Stake? Part Two		Research Writing	W.9–10.8 ▪ L.9–10.2, L.9–10.4b
5.15 Crafting Your Position Paper		Argument and Research Writing	RI.9–10.8 , RI.9–10.2 ▪ W.9–10.1, W.9–10.1a, W.9–10.1b, W.9–10.8 , W.9–10.1c, W.9–10.1d, W.9–10.1e ▪ SL.9–10.2 ▪ L.9–10.3a
5.16 Language and Writer's Craft: Documenting Your Claims		Research Writing	RI.9–10.1 ▪ W.9–10.5, W.9–10.8 , W.9–10.4, W.9–10.10 ▪ L.9–10.3, L.9–10.3a
Embedded Assessment 1: Presenting a Solution to an Environmental Conflict		Argument and Research Writing and Revising	W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.1e, W.9–10.1a , W.9–10.1, W.9–10.4, W.9–10.5, W.9–10.6, W.9–10.7, W.9–10.8, W.9–10.10 ▪ SL.9–10.4a , SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.1d, SL.9–10.2, SL.9–10.4, SL.9–10.5, SL.9–10.6 ▪ L.9–10.1, L.9–10.3a
5.17 Previewing Embedded Assessment 2 and Documentary Film			SL.9–10.4 ▪ L.9–10.6
5.18 Setting the Mode and Tone		Explanatory Writing	W.9–10.2, W.9–10.2a, W.9–10.2b , W.9–10.4, W.9–10.10 ▪ SL.9–10.2, SL.9–10.3 , SL.9–10.1 ▪ L.9–10.6
5.19 Documentary Film Techniques		Revising	W.9–10.5 , W.9–10.6 ▪ SL.9–10.1, SL.9–10.1a, SL.9–10.2 , SL.9–10.1b, SL.9–10.1c, SL.9–10.1d ▪ L.9–10.6
5.20 Arguments with Film		Revising	RI.9–10.8 ▪ W.9–10.4, W.9–10.10 ▪ SL.9–10.1b, SL.9–10.2, SL.9–10.3, SL.9–10.4 , SL.9–10.6 ▪ L.9–10.6
Embedded Assessment 2: Representing an Argument in a Documentary Film		Argument and Research Writing and Revising	W.9–10.4, W.9–10.5, W.9–10.6, W.9–10.7 , W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.1e, W.9–10.8, W.9–10.10 ▪ SL.9–10.2 , SL.9–10.1a, SL.9–10.5, SL.9–10.6

*Focus standards are bolded.

Additional Skill Topics

Language and Writer's Craft

- ▶ Embedding Quotations
- ▶ Punctuating Relative Clauses
- ▶ Citation Styles

Grammar and Usage

- ▶ Punctuation
- ▶ Subjunctive Mood
- ▶ Reciprocal Pronouns
- ▶ Clauses

Speaking and Listening

- ▶ Film Viewing
- ▶ Fishbowl Discussion
- ▶ Socratic Seminar
- ▶ Jigsaw
- ▶ Discussion Groups
- ▶ Passage Audio