

## GRADE 9: 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

Coming of Age is the thematic focus. As students interact with texts, they deepen their understanding of argumentative elements. By close reading of various argumentative texts, students will analyze the elements, language, and appeals of a successful argument. They will apply these skills in writing an argumentative essay about the value of a college education.

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

##### **Part 2 of the Unit-**

##### **EA2: Embedded Assessment: Argumentative Essay**

Students write an essay of argumentation about the value of a college education. The essay is organized as an argument in which students assert a precise claim, support it with reasons and evidence, and acknowledge and refute counterclaims fairly. When students encounter the Embedded Assessment, they will have been exposed to many ideas that will help them create a clear claim about the value of a postsecondary education. They will have examined models of argumentative texts and practiced argumentative writing and revision. Students reflect after completing the task by evaluating the effectiveness of their argument.

*\*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**

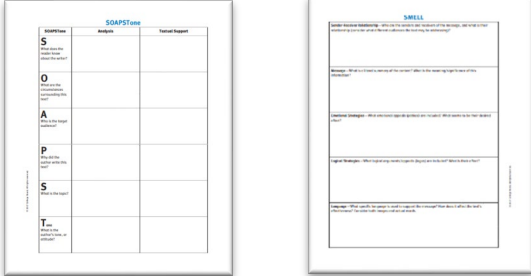
*How do authors and speakers persuade and influence an audience?*

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	Scoring Guide/Intro Pages of SB Student Text	Unpacking Embedded Assessment 2: 1.13 Since the unit does not begin with Part 1, you might want to discuss the overall theme of the year as “Coming of Age” and what this means... LT: Identify the knowledge and skills needed to successfully complete Embedded Assessment 2 and reflect on prior learning that supports the knowledge and skills needed. LT: Examine the essential elements of an argument.  Pg. 63 has a graphic organizer and a video link <a href="http://youcango.collegeboard.org/why-go">youcango.collegeboard.org/why-go</a>	RI9.1-10.1	*ideas, not a complete list of options  Check your Understanding...

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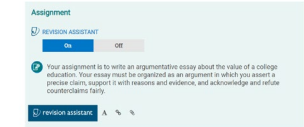
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2 days	Informational Text: “Education Still Pays”	<u>Building an Argument 1.14</u> LT-Evaluate how reasons and evidence support a claim LT-Examine and select appropriate evidence to support a persuasive claim  <i>Students consider the essential elements of an argument, which they will use in this unit.</i>	RI.9-10.2  RI.9-10.8	*ideas, not a complete list of options  Finish responding to the prompt on pg. 66- “Explain How an Argument Persuades”
4 days	Speech: “Remarks by the President in a National Address to America’s Schoolchildren,” by Barack Obama	<u>Using Rhetorical Appeals 1.15</u> LT-Identify and analyze the effectiveness of the use of logos, ethos, and pathos in texts LT-Explain how a writer or speaker uses rhetoric to advance his or her purpose <i>To begin preparation for writing an argumentative essay, students read informational text and a speech to identify and analyze how the author and speaker use rhetorical appeals of logos, ethos, and pathos to advance his or her purpose. They explore how a writer or speaker uses rhetoric to advance his or her purpose. *Recommended/tightly connected to LTs-1-8 TDQs, Options for collaboration or individual-SOAPStone and SMELL Strategy</i>   <i>In SB Digital- Teacher Resources: Graphic Organizers can be downloaded</i>  <i>Suggestion to use 1 day for lesson: (was included in days in the margin)</i> <b>Language and Writer’s Craft: Parallel Structure</b> <b>Check for Understanding and Writing to Sources- on page 76 will reinforce lesson</b>	RI.9-10.5, RI.9-10.6, RI.9-10.8	Remaining portions of TDQs, SOAPStone or SMELL Strategy Graphic Organizer  Working from the Text- Q#8
2 days	Editorial: “An Early Start on College,” by <i>StarTribune</i>	<u>Targeting Your Audience 1.16</u> LT-Identify different types of evidence and their purposes LT-Select evidence, appeals, and techniques specifically to reach a target audience <i>Before students begin Embedded Assessment 2, they review previously read texts as well as analyze an editorial and opinion piece to identify different types of evidence, counterclaims, refutations, and conclusions in an argument.</i>	RI.9-10.2, RI.9-10.5, RI.9-10.6	<u>Independent Reading</u> Second Reading w/TDQ’s <b>Working from the Text</b> The <i>StarTribune</i> editorial addresses multiple audiences. Identify each audience. Use quotes you highlighted to show how each audience is referenced or directly addressed in the text.

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2 days	<p>Opinion: “Why College Isn’t (And Shouldn’t Have to Be) for Everyone,” by Robert Reich</p> <p>Opinion: “Actually, College Is Very Much Worth It,” by Andrew J. Rotherham</p>	<p><u>Evaluating Claims &amp; Reasoning 1.17</u></p> <p>LT-Identify counterclaims and refutations in an argument</p> <p>LT-Analyze conclusions to an argument</p> <p>LT-Describe counterclaims and refutations in writing</p> <p><i>Students apply their understanding of concepts by revising their earlier responses to argumentative writing prompts. They also focus on maintaining a formal writing style during these revisions.</i></p>	<p>RI.9-10.2,</p> <p>RI.9-10.6,</p> <p>RI.9-10.8</p>	
4 days	<p>Sample Student Text (Argumentative Essay)</p> <p><i>There is Value in Adversity</i></p>	<p><u>Writing Workshop 2: Argumentative Writing</u></p> <p>LT- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>LT-Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>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><i>In this workshop, students work with classmates to develop a deep understanding of the elements of argumentative essays. Students may use these examples as models to write their own argumentative essay.</i></p>	<p>W.9-10.1,</p> <p>W.9-10.1a,</p> <p>W.9-10.1b,</p> <p>W.9-10.1c,</p> <p>W.9-10.1d,</p> <p>W.9-10.1e</p>	<p><b>WRITING WORKSHOP 2</b></p> <p><b>ACTIVITY 1</b> <b>Discovering the Elements of an Argumentative Essay</b></p> <p><i>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.</i></p>
2-3 days	<p>Completing EA2: <i>Argumentative Essay</i></p>	<p><u>Writing an Argumentative Essay W.9-10.1</u></p> <p><i>Topic: Your assignment is to write an essay of argumentation about the value of a college education. Your essay must be organized as an argument in which you assert a precise claim, support it with reasons and evidence, and acknowledge and refute counterclaims fairly.</i></p> <p><i>When students encounter the Embedded Assessment, they will have been exposed to many ideas that will help them create a clear claim about the value of a post-secondary education. They will have examined models of argumentative texts and practiced argumentative writing and revision. Students use the writing process to accomplish the Embedded Assessment.</i></p>	<p>W.9-10.1,</p> <p>W.9-10.1a,</p> <p>W.9-10.1b,</p> <p>W.9-10.1c,</p> <p>W.9-10.1d,</p> <p>W.9-10.1e</p>	<p>Revision Assistant-Option Available and highly recommended</p> <p>May be used during Synchronous and Asynchronous learning opportunities.</p> <p><b>Embedded Assessment 2: Writing an Argumentative Essay</b></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.*

## Unit 1: Coming of Age

Please note, Unit 1 up to EA1 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 <i>Previewing the Unit</i>			<i>RL.9-10.10</i> ■ <b>L.9-10.6</b>
1.2 <i>Talking About Voice</i>			<b>RI.9-10.1</b> , <i>RL.9-10.4</i> , <i>RI.9-10.4</i> ■ <i>W.9-10.10</i> ■ <i>SL.9-10.1a</i> , <i>SL.9-10.1b</i> , <i>SL.9-10.1c</i> ■ <b>L.9-10.5b</b> , <b>L.9-10.6</b> , <i>L.9-10.4a</i>
1.3 <i>Narrative Voices</i>	"Spotlight," from <i>Speak</i> , by Laurie Halse Anderson	Novel	<b>RL.9-10.1</b> , <b>RL.9-10.3</b> , <i>RL.9-10.4</i> ■ <i>W.9-10.10</i> ■ <i>SL.9-10.1a</i> ■ <i>L.9-10.6</i>
1.4 <i>Parallel Structure</i>			<i>RI.9-10.4</i> ■ <b>L.9-10.1</b> , <b>L.9-10.1a</b> , <b>L.9-10.6</b> , <i>L.9-10.1b</i> , <i>L.9-10.4a</i>
1.5 <i>Defining Experiences</i>	"Marigolds," by Eugenia Collier	Short Story Explanatory Writing	<i>RL.9-10.3</i> , <i>RL.9-10.4</i> , <i>RL.9-10.5</i> , <i>RL.9-10.1</i> , <i>RL.9-10.10</i> ■ <i>W.9-10.2a</i> , <i>W.9-10.2b</i> , <i>W.9-10.2c</i> , <i>W.9-10.2d</i> , <i>W.9-10.2f</i> , <i>W.9-10.4</i> , <i>W.9-10.5</i> ■ <i>L.9-10.4a</i> , <i>L.9-10.5b</i> , <i>L.9-10.6</i>
1.6 <i>Learning How to Interview</i>		Explanatory Writing	<b>W.9-10.4</b> , <b>W.9-10.5</b> , <i>W.9-10.2a</i> , <i>W.9-10.2f</i> , <i>W.9-10.7</i> , <i>W.9-10.10</i> ■ <b>SL.9-10.1c</b> , <i>SL.9-10.1a</i> , <i>SL.9-10.4</i> ■ <i>L.9-10.1a</i> , <i>L.9-10.6</i>
1.7 <i>Conversations with Characters</i>		Explanatory Writing	<b>RL.9-10.3</b> , <b>RL.9-10.4</b> , <i>RL.9-10.10</i> ■ <b>W.9-10.2b</b> , <i>W.9-10.10</i>
1.8 <i>Two Versions of One Narrative</i>	Excerpt from <i>Always Running</i> , by Luis J. Rodriguez "Race' Politics," by Luis J. Rodriguez	Memoir Poetry Narrative Writing	<b>RL.9-10.4</b> , <b>RL.9-10.5</b> , <i>RL.9-10.1</i> , <i>RL.9-10.2</i> , <i>RL.9-10.3</i> , <i>RI.9-10.1</i> , <i>RI.9-10.2</i> , <i>RI.9-10.3</i> , <i>RI.9-10.4</i> ■ <b>W.9-10.3b</b> , <i>W.9-10.3a</i> , <i>W.9-10.5</i> , <i>W.9-10.9a</i> , <i>W.9-10.10</i> ■ <i>L.9-10.1a</i> , <i>L.9-10.4a</i> , <i>L.9-10.6</i>
1.9 <i>Reading an Interview Narrative</i>	"WMDs," by Brian O'Connor	Nonfiction	<b>RI.9-10.3</b> , <b>RI.9-10.5</b> , <b>RI.9-10.6</b> , <i>RI.9-10.1</i> , <i>RI.9-10.10</i> ■ <i>W.9-10.10</i> ■ <i>L.9-10.6</i>
1.10 <i>Examining the Art of Questioning</i>	"Chuck Liddell," by Steven Yaccino	Interview Transcript	<b>RI.9-10.5</b> , <i>RI.9-10.1</i> ■ <i>W.9-10.4</i> , <i>W.9-10.5</i> , <i>W.9-10.10</i> ■ <i>L.9-10.6</i>
1.11 <i>Transforming the Transcript</i>		Narrative Writing	<b>RI.9-10.2</b> , <b>RI.9-10.3</b> , <i>RI.9-10.1</i> ■ <b>W.9-10.3c</b> , <i>W.9-10.3b</i> , <i>W.9-10.3d</i> ■ <i>L.9-10.1a</i>
1.12 <i>Planning an Interview</i>		Revising	<b>W.9-10.4</b> , <b>W.9-10.5</b> , <b>W.9-10.10</b>
<b>Embedded Assessment 1: Writing and Presenting an Interview Narrative</b>		Explanatory and Narrative Writing and Revising	<b>W.9-10.2a</b> , <b>W.9-10.2b</b> , <b>W.9-10.2c</b> , <b>W.9-10.3a</b> , <b>W.9-10.3b</b> , <b>W.9-10.3c</b> , <i>W.9-10.2f</i> , <i>W.9-10.3d</i> , <i>W.9-10.3e</i> , <i>W.9-10.4</i> , <i>W.9-10.5</i> , <i>W.9-10.7</i> , <i>W.9-10.10</i> ■ <i>SL.9-10.1a</i> ■ <i>L.9-10.2c</i>
1.13 <i>Previewing Embedded Assessment 2 and Preparing to Write an Argument</i>			<b>RI.9-10.1</b> , <b>RI.9-10.8</b> , <i>RI.9-10.2</i> ■ <i>W.9-10.10</i> ■ <i>SL.9-10.1</i>
1.14 <i>Building an Argument</i>	"Education Still Pays"	Informational Text Argument Writing	<b>RI.9-10.2</b> , <b>RI.9-10.8</b> , <i>RI.9-10.4</i> , <i>RI.9-10.6</i> , <i>RI.9-10.10</i> ■ <i>W.9-10.1a</i> ■ <b>SL.9-10.2</b> ■ <i>L.9-10.4a</i> , <i>L.9-10.5a</i> , <i>L.9-10.6</i>
1.15 <i>Using Rhetorical Appeals</i>	"Remarks by the President in a National Address to America's Schoolchildren," by Barack Obama	Speech Argument Writing	<b>RI.9-10.5</b> , <b>RI.9-10.6</b> , <b>RI.9-10.8</b> , <i>RI.9-10.1</i> , <i>RI.9-10.2</i> , <i>RI.9-10.3</i> , <i>RI.9-10.4</i> , <i>RI.9-10.9</i> , <i>RI.9-10.10</i> ■ <i>W.9-10.1a</i> , <i>W.9-10.1b</i> , <i>W.9-10.1c</i> ■ <i>SL.9-10.1c</i> ■ <i>L.9-10.4a</i> , <i>L.9-10.6</i>
1.16 <i>Targeting Your Audience</i>	"An Early Start on College," <i>StarTribune</i>	Editorial Argument Writing and Revising	<b>RI.9-10.2</b> , <b>RI.9-10.5</b> , <b>RI.9-10.6</b> , <i>RI.9-10.1</i> , <i>RI.9-10.3</i> , <i>RI.9-10.4</i> , <i>RI.9-10.8</i> , <i>RI.9-10.10</i> ■ <i>W.9-10.1a</i> , <i>W.9-10.1b</i> , <i>W.9-10.4</i> , <i>W.9-10.5</i> , <i>W.9-10.10</i> ■ <i>SL.9-10.1c</i> ■ <i>L.9-10.4a</i>

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1.17 Evaluating Claims and Reasoning	<p>“Why College Isn’t (And Shouldn’t Have to Be) For Everyone,” by Robert Reich</p> <p>“Actually, College Is Very Much Worth It,” by Andrew J. Rotherham”</p>	Opinions Argument Writing and Revising	<b>RI.9–10.2, RI.9–10.6, RI.9–10.8</b> , RI.9–10.1, RI.9–10.3, RI.9–10.5, RI.9–10.10 ■ W.9–10.1d, W.9–10.1e, W.9–10.4, W.9–10.10 ■ L.9–10.6
<b>Embedded Assessment 2: Writing an Argumentative Essay</b>		Argument and Research Writing and Revising	<b>W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.1e</b> , W.9–10.2, W.9–10.4, W.9–10.5, W.9–10.6, W.9–10.8, W.9–10.9b, W.9–10.10 ■ L.9–10.1b, L.9–10.2c

\*Focus standards are bolded.

## Additional Skill Topics

### Language and Writer’s Craft

- ▶ Verb Mood
- ▶ Parallel Structure

### Grammar and Usage

- ▶ Dashes
- ▶ Compound Sentences
- ▶ Correlative Conjunctions
- ▶ Subjunctive Verbs
- ▶ Direct and Indirect Quotations
- ▶ Reciprocal Pronouns
- ▶ Inappropriate Shifts in Voice

### Speaking and Listening

- ▶ Jigsaw
- ▶ Discussion Groups
- ▶ Passage Audio



Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
2.1 Previewing the Unit			RL.9–10.10 ■ <b>L.9–10.6</b>
2.2 Reviewing the Elements of a Story		Narrative Writing	W.9–10.3, W.9–10.3a, W.9–10.3b, W.9–10.3c, W.9–10.5 ■ L.9–10.4d, L.9–10.6, L.9–10.4a
2.3 Analyzing Writer's Style		Narrative Writing	<b>RL.9–10.1</b> , RL.9–10.4 ■ W.9–10.3, W.9–10.3a, W.9–10.4, W.9–10.5, W.9–10.10 ■ L.9–10.2a, L.9–10.4a, L.9–10.6
2.4 The Meaning of Imagery and Symbols	“Fire and Ice,” by Robert Frost	Poetry Explanatory Writing	<b>RL.9–10.1</b> , <b>RL.9–10.2</b> , <b>RL.9–10.4</b> , RL.9–10.10 ■ W.9–10.4 ■ L.9–10.4a, L.9–10.6
2.5 Shared Gifts: Introducing Irony	“The Gift of the Magi,” by O. Henry	Short Story Narrative Writing	<b>RL.9–10.1</b> , <b>RL.9–10.2</b> , <b>RL.9–10.3</b> , RL.9–10.4, RL.9–10.5, RL.9–10.6, RL.9–10.7, RL.9–10.9, RL.9–10.10 ■ W.9–10.3a, W.9–10.3b, W.9–10.3d, W.9–10.9a ■ L.9–10.4a, L.9–10.5a, L.9–10.6
2.6 Close Reading of a Short Story	“The Stolen Party,” by Liliana Heker (translated by Alberto Manguel)	Short Story Narrative Writing	<b>RL.9–10.3</b> , <b>RL.9–10.5</b> , RL.9–10.1, RL.9–10.6 ■ W.9–10.3b, W.9–10.9a ■ L.9–10.1, L.9–10.2b, L.9–10.5a, L.9–10.5b
2.7 Introducing a Story of Revenge	“Catacombs and Carnival”	Informational Text Narrative Writing	<b>RI.9–10.1</b> , <b>RL.9–10.7</b> , RI.9–10.3, RI.9–10.4 ■ W.9–10.3d, W.9–10.10 ■ L.9–10.1a, L.9–10.1b, L.9–10.4a, L.9–10.4c
2.8 Irony in the Vaults	“The Cask of Amontillado,” by Edgar Allan Poe	Short Story Explanatory Writing	<b>RL.9–10.4</b> , <b>RL.9–10.5</b> , RL.9–10.1, RL.9–10.3, RL.9–10.10 ■ W.9–10.2b, W.9–10.5, W.9–10.9a ■ <b>L.9–10.1a</b> , <b>L.9–10.5b</b> , L.9–10.3, L.9–10.4a
2.9 Connecting Symbolism to Meaning	“A Poison Tree,” by William Blake	Poetry Explanatory Writing	<b>RL.9–10.2</b> , <b>RL.9–10.4</b> , RL.9–10.1, RL.9–10.5, RL.9–10.10 ■ W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.4, W.9–10.10 ■ SL.9–10.1a
<b>Embedded Assessment 1: Writing a Short Story</b>		Narrative Writing and Revising	<b>W.9–10.3a</b> , <b>W.9–10.3b</b> , <b>W.9–10.3c</b> , <b>W.9–10.3d</b> , <b>W.9–10.3e</b> , W.9–10.4, W.9–10.5, W.9–10.6, W.9–10.10 ■ L.9–10.2c
2.10 Previewing Embedded Assessment 2: Thinking About Style			RL.9–10.10, RI.9–10.10 ■ W.9–10.10 ■ <b>L.9–10.6</b>
2.11 Working with Cinematic Techniques		Informative/Explanatory Writing	<b>W.9–10.2</b> , <b>W.9–10.2a</b> , <b>W.9–10.2b</b> , W.9–10.2d, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1c, SL.9–10.4 ■ L.9–10.6
2.12 Film in Context: An Authorial Study	“Tim Burton: Wickedly Funny, Grotesquely Humorous”	Biographical Essay Explanatory Writing	<b>RI.9–10.1</b> , RI.9–10.10 ■ <b>W.9–10.2</b> , <b>W.9–10.2a</b> , <b>W.9–10.2b</b> , W.9–10.2d, W.9–10.2e, W.9–10.4, W.9–10.9b, W.9–10.10 ■ L.9–10.1b, L.9–10.6
2.13 Setting the Mood and Understanding Tone: Wonka Two Ways	Excerpts from <i>Charlie and the Chocolate Factory</i> by Roald Dahl <i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	Novel Film Explanatory Writing	<b>RL.9–10.1</b> , <b>RL.9–10.7</b> , RL.9–10.3, RL.9–10.4, RL.9–10.5 ■ <b>W.9–10.9</b> , <b>W.9–10.9a</b> , W.9–10.2, W.9–10.2a, W.9–10.2b, W.9–10.2d ■ SL.9–10.2 ■ L.9–10.1b, L.9–10.2a, L.9–10.4a, L.9–10.5b, L.9–10.6
2.14 Revisiting Wonka: Thinking About Effect	<i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	Film Narrative Writing	<b>W.9–10.10</b> , W.9–10.3a, W.9–10.3b, W.9–10.3c, W.9–10.3d ■ <b>SL.9–10.4</b> ■ L.9–10.6
2.15 More About Stylistic Effect	<i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	Film Explanatory Writing	RL.9–10.1, RL.9–10.5 ■ W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2f ■ <b>SL.9–10.1c</b> , <b>SL.9–10.1d</b> , SL.9–10.1a ■ L.9–10.6
2.16 Interpreting Style: Tim Burton's <i>Edward Scissorhands</i>	<i>Edward Scissorhands</i> (1990), directed by Tim Burton	Film Explanatory Writing	RI.9–10.1, RI.9–10.5 ■ W.9–10.2b, W.9–10.10

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
2.17 Analyzing Burton's Style: Supporting with Textual Evidence	<i>Edward Scissorhands</i> (1990), directed by Tim Burton	Film Explanatory Writing	<b>W.9–10.2e</b> , W.9–10.2, W.9–10.2a, W.9–10.2b ■ <b>SL.9–10.1</b> , <b>SL.9–10.1a</b> , <b>SL.9–10.1c</b> , <b>SL.9–10.1d</b> , SL.9–10.6
2.18 Analyzing Burton's Style: Explaining with Commentary	<i>Edward Scissorhands</i> (1990), directed by Tim Burton	Film Explanatory Writing	W.9–10.2, W.9–10.2a, W.9–10.2d, W.9–10.2e ■ SL.9–10.1a, SL.9–10.1d, SL.9–10.6
2.19 Analyzing Burton's Style: Bringing to Closure	<i>Edward Scissorhands</i> (1990), directed by Tim Burton	Film Explanatory Writing	<b>W.9–10.2</b> , <b>W.9–10.2a</b> , <b>W.9–10.10</b> , W.9–10.2c, W.9–10.2f ■ SL.9–10.1a, SL.9–10.1c, SL.9–10.1d, SL.9–10.6 ■ L.9–10.1a
2.20 Analyzing Burton's Style: Writing the Analytical Paragraph	<i>Edward Scissorhands</i> (1990), directed by Tim Burton	Film Explanatory Writing	<b>W.9–10.2</b> , <b>W.9–10.2a</b> , <b>W.9–10.2b</b> , <b>W.9–10.5</b> , W.9–10.2c, W.9–10.2e, W.9–10.2f, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1d
2.21 Independent Viewing		Explanatory Writing	<b>W.9–10.2</b> , <b>W.9–10.2a</b> , <b>W.9–10.10</b>
2.22 Planning a Draft		Explanatory Writing	<b>W.9–10.10</b> , W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2f, W.9–10.4, W.9–10.5
<b>Embedded Assessment 2: Writing a Style Analysis Essay</b>		Explanatory Writing and Revising	<b>W.9–10.2a</b> , <b>W.9–10.2b</b> , <b>W.9–10.2c</b> , <b>W.9–10.2d</b> , <b>W.9–10.2e</b> , <b>W.9–10.2f</b> , W.9–10.4, W.9–10.5, W.9–10.10 ■ L.9–10.1a, L.9–10.1b, L.9–10.2a, L.9–10.2c, L.9–10.6

\*Focus standards are bolded.

## Additional Skill Topics

### Language and Writer's Craft

- ▶ Clauses
- ▶ Combining Sentences
- ▶ Transitions

### Grammar and Usage

- ▶ Punctuation
- ▶ Reciprocal Pronouns
- ▶ Punctuating Dialogue
- ▶ Syntax
- ▶ Verbals
- ▶ Nuance in Word Meanings
- ▶ Parallel Structure

### Speaking and Listening

- ▶ Jigsaw
- ▶ Discussion Groups
- ▶ Passage Audio



Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
3.1 Previewing the Unit			RL.9–10.10, RI.9–10.10 ■ <b>W.9–10.10</b>
3.2 Picturing the Past	Southern life from the 1930s to the 1960s	Photographs Explanatory Writing	<b>W.9–10.2, W.9–10.2a</b> , W.9–10.2b, W.9–10.4, W.9–10.10 ■ <b>SL.9–10.2</b> , SL.9–10.1a, SL.9–10.1c ■ L.9–10.6
3.3 Setting the Context	“Jim Crow: Shorthand for Separation,” by Rick Edmonds Jim Crow Laws, Martin Luther King, Jr. National Historic Site, compiled by the National Park Service	Informational Texts Explanatory Writing	<b>RI.9–10.2, RI.9–10.3</b> , RI.9–10.1, RI.9–10.4, RI.9–10.6, RI.9–10.10 ■ <b>W.9–10.7</b> , W.9–10.9b ■ L.9–10.4a, L.9–10.6
3.4 Researching and Presenting Information	“The Rise and Fall of Jim Crow,” PBS	Website Explanatory Writing	<b>RI.9–10.7 ■ W.9–10.2, W.9–10.2a, W.9–10.7</b> , W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.4, W.9–10.8, W.9–10.9b, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1c, SL.9–10.2, SL.9–10.3, SL.9–10.4, SL.9–10.5, SL.9–10.6
3.5 A Time for Change	“Letter from Birmingham Jail,” by Martin Luther King, Jr.	Letter Argument Writing	<b>RI.9–10.9, RI.9–10.4, RI.9–10.6</b> , RI.9–10.1, RI.9–10.3, RI.9–10.5, RI.9–10.7, RI.9–10.8, RI.9–10.10 ■ W.9–10.9b ■ SL.9–10.1a, SL.9–10.1c, SL.9–10.3, SL.9–10.4, SL.9–10.6 ■ L.9–10.1b, L.9–10.4a, L.9–10.6
3.6 Voices of Change	Civil Rights Timeline	Timeline Explanatory Writing	<b>RI.9–10.1</b> , RL.9–10.10, RI.9–10.10 ■ <b>W.9–10.2, W.9–10.2a</b> , W.9–10.2b, W.9–10.2d, W.9–10.9b, W.9–10.10 ■ L.9–10.6
3.7 Historical Research and Citation		Explanatory and Research Writing	RI.9–10.2, RI.9–10.9 ■ <b>W.9–10.7, W.9–10.8</b> , W.9–10.2a, W.9–10.2b, W.9–10.10 ■ SL.9–10.2 ■ <b>L.9–10.3a</b> , L.9–10.6
3.8 Reaching an Audience			<b>RI.9–10.7</b> , RL.9–10.7 ■ <b>SL.9–10.2, SL.9–10.5</b> SL.9–10.1a, SL.9–10.1c ■ L.9–10.6
<b>Embedded Assessment 1: Historical Investigation and Presentation</b>		Explanatory and Research Writing	<b>W.9–10.7, W.9–10.8</b> , W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2f, W.9–10.6 ■ <b>SL.9–10.1a, SL.9–10.4, SL.9–10.5, SL.9–10.6</b>
3.9 Previewing Embedded Assessment 2: Writing a Literary Analysis Essay			<b>RI.9–10.1</b> , RI.9–10.2, RI.9–10.4, RI.9–10.5, RI.9–10.6 ■ <b>W.9–10.10 ■ L.9–10.6</b> , L.9–10.4a
3.10 A Story of the Times	Excerpt from <i>Scout, Atticus and Boo: A Celebration of To Kill a Mockingbird</i> , by Mary McDonagh Murphy	Reflective Texts	<b>RI.9–10.2</b>
3.11 A Scouting Party	Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	Novel Film	<b>RL.9–10.1, RL.9–10.3</b> , RL.9–10.4, RL.9–10.5, RL.9–10.7, RL.9–10.10 ■ SL.9–10.1c ■ L.9–10.4a, L.9–10.6
3.12 Conflict with Miss Caroline	<i>To Kill a Mockingbird</i> , by Harper Lee	Explanatory Writing	<b>RL.9–10.1, RL.9–10.3 ■ W.9–10.2, W.9–10.2a</b>
3.13 Analyzing Boo	Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	Novel	<b>RL.9–10.1, RL.9–10.3</b> , RL.9–10.10 ■ SL.9–10.1a, SL.9–10.3, SL.9–10.4, SL.9–10.6 ■ L.9–10.6
3.14 Questions and Conclusions		Explanatory Writing	<b>RL.9–10.1, RL.9–10.2</b> , RL.9–10.3 ■ <b>W.9–10.2f</b> , W.9–10.2a, W.9–10.2b, W.9–10.2d, W.9–10.2e, W.9–10.9a, W.9–10.10 ■ SL.9–10.1c ■ L.9–10.4a, L.9–10.6

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
3.15 Two Views of "One Shot"	Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	Novel Film Explanatory Writing	<b>RL.9-10.2, RL.9-10.7</b> , RL.9-10.1, RL.9-10.3, RL.9-10.10 ■ W.9-10.2a, W.9-10.10 ■ SL.9-10.1a ■ L.9-10.6
3.16 Pin the Quote on Atticus	Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee	Novel Explanatory Writing	<b>RL.9-10.1, RL.9-10.3</b> , RL.9-10.2, RL.9-10.10 ■ <b>W.9-10.2, W.9-10.2a</b> , W.9-10.2b, W.9-10.2c, W.9-10.5, W.9-10.9a, W.9-10.10 ■ L.9-10.1b, L.9-10.4c, L.9-10.6
3.17 Shifting Perspectives	<i>To Kill a Mockingbird</i> , by Harper Lee		<b>RL.9-10.1, RL.9-10.2, RL.9-10.7</b> , RL.9-10.3, RL.9-10.5 ■ W.9-10.10
3.18 A Solitary Light	Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	Film	<b>RL.9-10.1, RL.9-10.2, RL.9-10.7</b> , RL.9-10.3, RL.9-10.5 ■ W.9-10.10
3.19 Analyzing Atticus's Closing Argument	Excerpt from <i>To Kill a Mockingbird</i> , by Harper Lee Clip from <i>To Kill a Mockingbird</i> , directed by Robert Mulligan	Novel Film Argument Writing	<b>RL.9-10.7</b> , RL.9-10.1, RL.9-10.3 ■ <b>W.9-10.1b</b> , W.9-10.1a, W.9-10.1c, W.9-10.9a ■ L.9-10.1a, L.9-10.6
3.20 Aftermath and Reflection	<i>To Kill a Mockingbird</i> , by Harper Lee	Explanatory Writing and Revising	<b>RL.9-10.2</b> RL.9-10.1, RL.9-10.3, RL.9-10.10 ■ <b>W.9-10.2, W.9-10.2a</b> , W.9-10.2b, W.9-10.2c, W.9-10.5, W.9-10.9a ■ SL.9-10.1a, SL.9-10.1b
3.21 Standing in Borrowed Shoes	<i>To Kill a Mockingbird</i> , by Harper Lee		<b>RL.9-10.2, RL.9-10.3, RL.9-10.5</b> , RL.9-10.4 ■ L.9-10.6
3.22 Controversy in Context	Excerpt from "In Defense of <i>To Kill a Mockingbird</i> ," by Nicholas J. Karolides, et al.	Essay Argument Writing	<b>RI.9-10.1, RI.9-10.8</b> RL.9-10.1, RL.9-10.5, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.10 ■ <b>W.9-10.1, W.9-10.1a</b> , W.9-10.1b, W.9-10.2a, W.9-10.9b, W.9-10.10 ■ L.9-10.4a, L.9-10.6
3.23 "Hey, Boo"	<i>To Kill a Mockingbird</i> , by Harper Lee	Explanatory Writing	<b>RL.9-10.1, RL.9-10.2, RL.9-10.3</b> , RL.9-10.5 ■ W.9-10.2c, W.9-10.2f, W.9-10.9a, W.9-10.10
<b>Embedded Assessment 2: Writing a Literary Analysis Essay</b>		Explanatory Writing and Revising	RL.9-10.1, RL.9-10.2 ■ <b>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.9-10.9a</b> , W.9-10.4, W.9-10.5 ■ L.9-10.2c

\*Focus standards are bolded.

**Additional, Skill Topics**

**Language and Writer's Craft**

- ▶ Citing Sources
- ▶ Footnotes and Endnotes
- ▶ Incorporating Quotations
- ▶ Topic Sentences and Transitions

**Grammar and Usage**

- ▶ Prepositional Phrases
- ▶ Clauses
- ▶ Present Tense
- ▶ Independent Clauses
- ▶ Parallel Structure
- ▶ Active and Passive Voice

**Speaking and Listening**

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

Please note, Unit 4 up to EA1 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*
4.1 Previewing the Unit			<b>L.9–10.6</b>
4.2 What is Poetry?	"Poetry," by Pablo Neruda Excerpt from <i>poemcrazy</i> : by Susan Woolldridge	Poetry Essay Creative Writing	<b>RL.9–10.1, RL.9–10.4, RI.9–10.1, RI.9–10.2</b> , RL.9–10.10, RI.9–10.4 ■ <b>W.9–10.4</b> , W.9–10.10 ■ SL.9–10.1a, SL.9–10.1c, SL.9–10.1d, SL.9–10.4 ■ L.9–10.2c, L.9–10.4a, L.9–10.5a, L.9–10.5b, L.9–10.6
4.3 Literary Devices in Poetry			<b>RI.9–10.4 ■ SL.9–10.4 ■ L.9–10.6</b>
4.4 Examining Experiences and Poetic Structure	"Nikki-Rosa," by Nikki Giovanni "We Real Cool," by Gwendolyn Brooks <i>The Pool Game</i> , by Jacob Lawrence	Poetry Poetry Art Explanatory Writing	<b>RL.9–10.2, RL.9–10.3, RL.9–10.5</b> , RL.9–10.1, RL.9–10.7, RL.9–10.10 ■ <b>W.9–10.4</b> , W.9–10.2a, W.9–10.2c, W.9–10.5, W.9–10.9, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1c ■ L.9–10.4a, L.9–10.5a, L.9–10.6
4.5 Exploring Diction and Imagery	"Fast Break," by Edward Hirsch	Poetry Creative Writing	<b>RL.9–10.1</b> , RL.9–10.4, RL.9–10.5, RL.9–10.10 ■ W.9–10.4, W.9–10.10 ■ L.9–10.4a
4.6 Extended Metaphor and Hyperbolic Me	"Identity," by Julio Noboa Polanco "Ego Tripping," by Nikki Giovanni	Poetry Creative Writing	<b>RL.9–10.2</b> , RL.9–10.1, RL.9–10.4, RL.9–10.10 ■ <b>W.9–10.4</b> , W.9–10.9, W.9–10.10 ■ <b>L.9–10.6</b> , L.9–10.4a, L.9–10.5, L.9–10.5a
4.7 Exploring Theme	"Hanging Fire," by Audre Lorde	Poetry Explanatory Writing	<b>RL.9–10.2, RL.9–10.4</b> , RL.9–10.1, RL.9–10.10 ■ <b>W.9–10.2a</b> , W.9–10.2b, W.9–10.2c ■ L.9–10.4a
4.8 Odes to Special Things	"Ode to My Socks," by Pablo Neruda, translated by Robert Bly "Abuelito Who," by Sandra Cisneros	Poetry Creative Writing	<b>RL.9–10.4</b> , RL.9–10.1 ■ W.9–10.4, W.9–10.10 ■ L.9–10.4a, L.9–10.5a, L.9–10.6
4.9 Coming of Age in Sonnets	"Sonnet 18," by William Shakespeare	Sonnet	RL.9–10.2 ■ <b>W.9–10.10 ■ L.9–10.6</b>
<b>Embedded Assessment 1: Creating a Poetry Anthology</b>		Explanatory Writing and Revising	RL.9–10.2, RL.9–10.10 ■ <b>W.9–10.4, W.9–10.5, W.9–10.6, W.9–10.10</b> , W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2e, W.9–10.2f ■ L.9–10.5a
4.10 Unpacking Embedded Assessment 2: Analyzing and Presenting a Poet	"Smells Like Teen Spirit," recorded by Nirvana and by Tori Amos	Song Explanatory Writing	<b>RL.9–10.7</b> , RL.9–10.1, RL.9–10.4 ■ W.9–10.2a, W.9–10.2b, W.9–10.9 ■ L.9–10.4a
4.11 Analyzing a Persona Poem	"In Response to Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Centers," by Dwight Okita	Poetry Explanatory Writing	<b>RL.9–10.4</b> , RL.9–10.1, RL.9–10.5, RL.9–10.10 ■ <b>W.9–10.2b, W.9–10.9, W.9–10.9a</b> , W.9–10.2a, W.9–10.10 ■ L.9–10.4a
4.12 Poetry Analysis of "Young"	"Young," by Anne Sexton	Poetry Explanatory Writing	<b>RL.9–10.1, RL.9–10.2, RL.9–10.4</b> , RL.9–10.5, RL.9–10.10 ■ W.9–10.9 ■ L.9–10.4a

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
4.13 Poetry Café	“Combing,” by Gladys Cardiff “I Wandered Lonely as a Cloud,” by William Wordsworth “Harlem,” by Langston Hughes “‘Hope’ is the thing with feathers,” by Emily Dickinson “Scars,” by Daniel Halpern “Ozymandias,” by Percy Bysshe Shelley “American Hero,” by Essex Hemphill	Poetry Explanatory Writing	<b>RL.9–10.1</b> , RL.9–10.2, RL.9–10.4, RL.9–10.10 ▪ W.9–10.2a, W.9–10.2e ▪ <b>SL.9–10.4b</b> , SL.9–10.1d ▪ L.9–10.1b, L.9–10.5, L.9–10.5a, L.9–10.5b
4.14 Exploring and Analyzing a Poet’s Work	“Prayer to the Pacific,” by Leslie Marmon Silko “In Cold Storm Light,” by Leslie Marmon Silko	Poetry Informative Writing	<b>RL.9–10.4</b> , <b>RL.9–10.5</b> , RL.9–10.1, RL.9–10.2, RL.9–10.10 ▪ <b>W.9–10.2</b> , <b>W.9–10.2a</b> , W.9–10.9 ▪ L.9–10.4a, L.9–10.5a
4.15 Choosing and Researching a Poet		Research Writing	<b>RL.9–10.2</b> , <b>RL.9–10.4</b> , RL.9–10.1 ▪ <b>W.9–10.7</b> , W.9–10.9 ▪ L.9–10.4a
4.16 Generating a Rhetorical Plan		Explanatory Writing	RL.9–10.1 ▪ <b>W.9–10.2</b> , <b>W.9–10.2a</b> , <b>W.9–10.5</b> , W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2f, W.9–10.4, W.9–10.9
<b>Embedded Assessment 2: Analyzing and Presenting a Poet</b>		Explanatory and Research Writing	RL.9–10.1, RL.9–10.2, RL.9–10.4, RL.9–10.5, RL.9–10.10 ▪ <b>W.9–10.4</b> , <b>W.9–10.5</b> , <b>W.9–10.7</b> , <b>W.9–10.9</b> , <b>W.9–10.10</b> , W.9–10.2a, W.9–10.2b, W.9–10.2c, W.9–10.2d, W.9–10.2e, W.9–10.2f ▪ L.9–10.2c

\*Focus standards are bolded.

**Additional Skill Topics**

**Language and Writer’s Craft**

- ▶ Verbals

**Grammar and Usage**

- ▶ Clauses and Phrases

**Speaking and Listening**

- ▶ Oral Reading
- ▶ Oral Interpretation
- ▶ Choral Reading
- ▶ Discussion Groups
- ▶ Passage Audio

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
5.1 Previewing the Unit			RL.9–10.10 ■ <b>W.9–10.10</b> ■ <b>L.9–10.6</b>
5.2 Shakespeare's Age	Excerpt from <i>As You Like It</i> , by William Shakespeare	Monologue Explanatory Writing	<b>RL.9–10.1, RL.9–10.2</b> , RL.9–10.4, RI.9–10.2, RI.9–10.7 ■ <b>W.9–10.7</b> , W.9–10.6, W.9–10.8 ■ SL.9–10.1a, SL.9–10.4, SL.9–10.5, SL.9–10.6 ■ L.9–10.4a, L.9–10.4c, L.9–10.5a, L.9–10.6
5.3 A Sonnet Sets the Stage	Prologue from <i>Romeo and Juliet</i> , by William Shakespeare	Drama	<b>RL.9–10.1, RL.9–10.4, RL.9–10.5</b> , RL.9–10.2, RL.9–10.6, RL.9–10.10 ■ L.9–10.4a, L.9–10.4c, L.9–10.6
5.4 Conflict Up Close	<i>Romeo and Juliet</i> , by William Shakespeare (Act I)	Drama	<b>RL.9–10.1, RL.9–10.4</b> , RL.9–10.2, RL.9–10.3, RL.9–10.6, RL.9–10.10 ■ SL.9–10.1a, SL.9–10.4, SL.9–10.6 ■ L.9–10.4a, L.9–10.4c, L.9–10.6
5.5 Talking by Myself	<i>Romeo and Juliet</i> , by William Shakespeare (Act I)	Explanatory Writing	<b>RL.9–10.1, RL.9–10.2, RL.9–10.3, RL.9–10.5</b> ■ W.9–10.2a, W.9–10.2b, W.9–10.2d ■ SL.9–10.1a, SL.9–10.1b, SL.9–10.1d ■ L.9–10.5a, L.9–10.6
5.6 Party Blocking	Two film interpretations of <i>Romeo and Juliet</i> (Act I)	Film	<b>RL.9–10.1, RL.9–10.7</b> ■ <b>L.9–10.6</b>
5.7 Acting Companies	Posters and Flyers from Shakespeare Productions	Images Explanatory Writing	<b>RL.9–10.3, RL.9–10.7</b> , RL.9–10.1, RL.9–10.2, RL.9–10.10 ■ W.9–10.2a, W.9–10.7, W.9–10.8, W.9–10.10 ■ <b>SL.9–10.1b</b> , SL.9–10.2 ■ L.9–10.2b, L.9–10.6
5.8 What's in a Setting?	Excerpt from <i>West Side Story</i> , by Arthur Laurents Two film interpretations of <i>Romeo and Juliet</i>	Script Film Argument and Explanatory Writing	<b>RL.9–10.1, RL.9–10.3, RL.9–10.7</b> , RL.9–10.2, RL.9–10.5, RL.9–10.9 ■ W.9–10.1b, W.9–10.1c, W.9–10.2a ■ L.9–10.6
5.9 Friends and Foils			<b>RL.9–10.3</b> , RL.9–10.1, RL.9–10.2 ■ <b>SL.9–10.2c, SL.9–10.2d</b> , SL.9–10.1, SL.9–10.1a, SL.9–10.3 ■ L.9–10.6
5.10 A Wedding and a Brawl	A film interpretation of <i>Romeo and Juliet</i>	Film Argument Writing	<b>RL.9–10.2, RL.9–10.3, RL.9–10.5, RL.9–10.7</b> , RL.9–10.1, RL.9–10.4, RL.9–10.10 ■ W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.8, W.9–10.10 ■ SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.1d ■ L.9–10.5a, L.9–10.6
5.11 Emotional Roller Coaster	<i>Romeo and Juliet</i> , by William Shakespeare (Act III)	Explanatory Writing	<b>RL.9–10.2, RL.9–10.3, RL.9–10.5</b> ■ W.9–10.2a, W.9–10.10
5.12 TWISTing Their Words	<i>Romeo and Juliet</i> , by William Shakespeare (Act II–III)	Drama	<b>RL.9–10.3, RL.9–10.4</b> , RL.9–10.1, RL.9–10.2, RL.9–10.10 ■ <b>SL.9–10.4b</b> , SL.9–10.1c, SL.9–10.1d, SL.9–10.3 ■ L.9–10.5a, L.9–10.5b
5.13 A Desperate Plan (Act IV)	<i>Romeo and Juliet</i> , by William Shakespeare (Act IV)	Drama	<b>RL.9–10.3, RL.9–10.5</b> , RL.9–10.1, RL.9–10.2, RL.9–10.4, RL.9–10.7 ■ W.9–10.10 ■ SL.9–10.1c
5.14 The Fault in Their Stars (Act V)	A film interpretation of <i>Romeo and Juliet</i>	Film Argument Writing	<b>RL.9–10.5</b> , RL.9–10.7, RL.9–10.10 ■ <b>W.9–10.1, W.9–10.1a, W.9–10.4</b> , W.9–10.1b, W.9–10.1c, W.9–10.5, W.9–10.7, W.9–10.8, W.9–10.10 ■ <b>SL.9–10.3</b> , SL.9–10.1a, SL.9–10.1c, SL.9–10.1d ■ L.9–10.6
<b>Embedded Assessment 1: Presenting a Dramatic Interpretation</b>		Explanatory Writing	<b>RL.9–10.1, RL.9–10.2, RL.9–10.3, RL.9–10.4, RL.9–10.10</b> , RL.9–10.6, RL.9–10.7 ■ W.9–10.2f ■ <b>SL.9–10.1a, SL.9–10.6</b>

Activity	Text Selections	Reading and Writing Focus	CA CCSS Addressed*
5.15 Previewing Embedded Assessment 2: Is Shakespeare Relevant?		Argument Writing	RI.9–10.8, RI.9–10.10 ▪ <b>W.9–10.1, W.9–10.1a</b> , W.9–10.1b, W.9–10.1c, W.9–10.10 ▪ <b>SL.9–10.4</b> , SL.9–10.1a, SL.9–10.1b, SL.9–10.1c, SL.9–10.3, SL.9–10.6 ▪ L.9–10.4c, L.9–10.6
5.16 Shakespeare in the Modern Age	“On the Bard’s Birthday, Is Shakespeare Still Relevant?” by Alexandra Petri	Article Argument Writing	<b>RI.9–10.4, RI.9–10.6</b> , RI.9–10.1, RI.9–10.2, RI.9–10.3, RI.9–10.5, RI.9–10.8, RI.9–10.10 ▪ <b>W.9–10.1, W.9–10.1a</b> , W.9–10.1b, W.9–10.5, W.9–10.9b ▪ L.9–10.6
5.17 Shakespeare’s Globe	“Britain Puts on a Shakespeare Marathon as World Arrives for the Olympic Games,” from The Washington Post/Associated Press  “On Love and War, Iraq Learns from Shakespeare,” by Shelina Zahra Janmohamed	Articles Argument Writing	<b>RI.9–10.2, RI.9–10.6</b> , RI.9–10.1, RI.9–10.4, RI.9–10.5, RI.9–10.10 ▪ <b>W.9–10.1, W.9–10.1c</b> , W.9–10.1b, W.9–10.4, W.9–10.5, W.9–10.9b, W.9–10.10 ▪ L.9–10.6
5.18 Did Shakespeare Invent Teenagers?	Excerpt from <i>How Shakespeare Changed Everything</i> , by Stephen Marche	Nonfiction Argument Writing	<b>RI.9–10.1</b> , RI.9–10.2, RI.9–10.4, RI.9–10.5, RI.9–10.6 ▪ <b>W.9–10.1, W.9–10.1a, W.9–10.1b</b> , W.9–10.1c, W.9–10.1d, W.9–10.1e, W.9–10.4, W.9–10.5 ▪ L.9–10.6
5.19 Shakespeare Behind Bars	“Kentucky Inmates Turned Actors Explore Selves Through Shakespeare Play,” by Sean Rose	New Article Argument Writing	<b>RI.9–10.4, RI.9–10.5, RI.9–10.6</b> , RI.9–10.1, RI.9–10.2, RI.9–10.3, RI.9–10.8, RI.9–10.10 ▪ W.9–10.1a, W.9–10.1b
5.20 Give Up the Bard	“Why It’s Time to Give the Bard the Heave-ho!” by Brandon Robshaw	Opinion Revising	<b>RI.9–10.5, RI.9–10.6, RI.9–10.8</b> , RI.9–10.1, RI.9–10.2, RI.9–10.10 ▪ W.9–10.4, W.9–10.5, W.9–10.10 ▪ L.9–10.5a, L.9–10.6
<b>Embedded Assessment 2: Writing a Synthesis Argument</b>		Argument and Research Writing and Revising	RI.9–10.1, RI.9–10.7, RI.9–10.8 ▪ <b>W.9–10.1a, W.9–10.1b, W.9–10.1c, W.9–10.1d, W.9–10.1e</b> , W.9–10.4, W.9–10.5, W.9–10.8, W.9–10.9b

\*Focus standards are bolded.

## Additional Skill Topics

### Language and Writer’s Craft

- ▶ Rhetorical Questions
- ▶ Using and Citing Sources

### Speaking and Listening

- ▶ Debating
- ▶ Oral Interpretation
- ▶ Oral Reading
- ▶ Choral Reading
- ▶ Fishbowl Discussion
- ▶ Jigsaw
- ▶ Passage Audio