**CURRICULUM MAP Reading 10 Grades 9-10**

Course: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Teacher: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| Period of Study: | |
| **LITERACY STANDARDS:** | **ENDURING UNDERSTANDINGS:** |
| **Reading 10: Range of Reading and Level of Complexity**  Read and comprehend complex literary and informational texts independently and proficiently.  **Grade 9-10 Specific Literature Standard:**  By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at  the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.  **Grades 9-10 Specific Informational Standard:**  By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently. | Students will be able to independently read and understand complex text.  Students will engage in a range of reading and various levels of complexity. |
| **ESSENTIAL QUESTION(S):** | |
| **Overarching Questions:**   * Why is it valuable to experience a topic through various formats? A subject across multiple genres? * How can reading complex texts create complex individuals? * What is the importance of reading mastery? * How does literature provide a model for living?   **Topical Questions:**  **Literature:**   * How will you help students read and comprehend literature? * How will you identify students’ needs in comprehending literature with the use of scaffolding so that they read on an independent level? * How will this knowledge of identifying the difficulty of text help you become a better reader? * What literary character should be a role model? * What is the main idea of Night by Elie Wiesel? * Why is reading the stage directions important when reading a play? What purpose do they serve?   **Informational:**   * How do good readers of informational texts adjust reading rate and re read? * How can reading various types of literature on a daily basis make someone a better reader/student? * Why is it valuable to tackle complex texts proficiently? | |
| **KNOWLEDGE:** | **SKILLS:** |
| **Students will know. . .**   * How to read on grade level within multiple genres. * How to interpret figurative language within a text * How to comprehend literature including stories, dramas and poems * How to comprehend complex texts with the use of scaffolding * How to comprehend complex texts independently | **Students will be able to. . .**   * Ascertain, identify and comprehend various genres on grade level. * Interpret the meaning of figurative language within texts * Comprehend literature including stories, dramas, and poems * Comprehend complex texts with the use of scaffolding * Comprehend and analyze complex texts independently |
| **CONTENT:** | |
| **Plays**:  *A Raisin in the Sun* by Lorraine Hansberry  *Antigone* by Sophocles  *A Doll’s House* by Henrik Ibsen  *The Tempest* and *Romeo and Juliet* by William Shakespeare  **Novels:**  *Of Mice and Men* by John Steinbeck  *Night by* Elie Weisel*, Frankenstein by* Mary Shelley  *House on Mango Street* by Sandra Cisneros  *Kite Runner* Khaled Hosseini  *If you Come Softly* Jacqueline Woodson  *Monster* Walter Dean Myers  Gary Soto  *Beowulf* Seamus Heaney  *Canterbury Tales*  *Gilgamesh*  Mythology  Grimms’ Fairytales  *1984* by George Orwell  *Farenheit 451*  *Joy Luck Club* Amy Tan  Oscar Wilde  *The Color of Water* James McBride  **Short Stories:** “Monkey’s Paw” “The Most Dangerous Game” “The Necklace”  Authors: Saki (H. H. Munro), Guy de Maupassant, Ray Bradbury, Kurt Vonnegut, O’Henry, Edgar Allen Poe  **Films**: *The Power of One, Life is Beautiful, The Price of the Ticket: Interview with James Baldwin, Freedom Writers,*  **Poetry**:Shelley, Byron, Coleridge, Blake, Wordsworth, Keats, Maya Angelou, Langston Hughes, Louis Ginsberg, (poets list)  **Informational texts***: “*Perils of Indifference” by Elie Weisel, “Pilgrimage to Non-violence” by Dr. Martin Luther King Jr. “On Being 17 Bright and Unable to Read” by David Raymond  “Black Men and Public Space” Brent  **Comparison Works:**  “Caged Bird” by Maya Angelou and “Sympathy” by Paul Lawrence Dunbar  Macbeth by Shakespeare and “Tomorrow, Tomorrow and Tomorrow” by Kurt Vonnegut  **Creation stories:** “Enuma Elish” (Mesopotamia), “Rig Veda” (Hindu), “Creation of Man” (Greek), “Genesis” (Judeo-Christian), “How the World was Created from A Drop of Milk” (West Africa), “The Creation” by James Weldon Johnson  *O, the film and Othello* by Shakespeare; *Taming of the Shrew* by Shakespeare and the film, 10 *Things I hate about you*  **Utopian/Dystopia Society:** *Fountainhead* Ayn Rand, *Herland* Charolette perkind Gilman, *Fahrenheit 451* by Ray Bradbury, “Harrison Bergeron” by Kurt Vonnegut Jr., *The Giver* by Lowis Lowry, *Brave New World* Aldous Huxley  Historical connections: *Farwell to Manzanar* by Jeanne Wakatsuki Houston, *Nigh* byElie Wiesel, *Diary of* *Anne Frank*  **Colonization/Abuse of Power:** *Things Fall Apart, Apocalypse Now (*film*), Heart of Darkness, Frankenstein* | |
| **VOCABULARY:** | |
| Subtext, inference, explicit, implicit, citation, symbol, memoir, interpretive, evaluative, predictions, perspective, direct and indirect characterization, protagonist, antagonist  central ideas, plot, literary theme, objective, subjective, informational text, main idea, relevant material, irrelevant material, point of view, narration, narrator, internal and external conflict, epic hero, epic, author’s intent, connotation, denotation, diction, figurative language, rhetoric | |
| **ASSESSMENT / EVIDENCE:** In addition to larger performance assessments, it is understood that there will be on-going built-in assessments attached to each classroom lesson or Aim that will guide lesson planning and instruction to meet the needs of all students.  The assessments listed here are sample benchmark assessments. Daily, informal, on-going assessments should include (but are not limited to): exit cards, journals, mini-comprehension quizzes, peer interviews, peer reviewing and critiquing, pair-share, class discussions, short written responses, and so forth.  In addition, on-going student self-assessments should be utilized on a regular basis. (Example: What have I learned? What don’t I understand yet? How can I connect what I learned to what I already know? How can I apply what I have learned? How do my biases influence my understanding? What are my strengths? What are my weaknesses? What learning tools/resources would help my learning progress?) | |
| Performance Task:   * Students will read a variety of texts over the course of the year (stories, novels, dramas, poems) and identify the major elements that each contain. * Student will maintain journal entries designed around questions that allows for analysis of the text.   Other Evidence:   * Students will compose a working Literature Log for the entire year keeping track of the titles, authors, literary elements, themes, and text structure, of each work.   Student Self-Assessment and Reflection:   * Students will keep a reading response journal throughout the year. This journal will be based on the following questions:   + 1. What did you like/dislike about this work?     2. What are two things that you have learned after reading?     3. What questions do you still have after reading?     4. Would you recommend this work to another student? Why or why not? | |
| **ACTIVITIES / LEARNING OPPORTUNITIES:** | |
| * Using poetry such as “The Seafarer” or “The Wanderer” with guided questions allows students to work through the text with their peers in a group setting. * Provide students will recommended a book list that pertains to their interests but are a grade level above their reading level. | |
| **RESOURCES:** | |
| *The English Teacher’s Companion* by Jim Burke  [www.readwritethink.org](http://www.readwritethink.org)  [www.pbs.org](http://www.pbs.org)  [www.amnestyinternational.org](http://www.amnestyinternational.org)  *Understanding By Design* Grant Wiggins | |
| **TECHNOLOGY INTEGRATION:** | |
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