**CURRICULUM MAP Reading 5 Grades 9-10**

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

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| Period of Study: | |
| **LITERACY STANDARDS:** | **ENDURING UNDERSTANDINGS:** |
| **Reading 5: Craft and Structure**  Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. a section, chapter, scene, or stanza) relate to each other and the whole.  **Grade 9-10 Specific Literature Standard:**  Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as  Mystery, tension, or surprise.  **Grade 9-10 Specific Informational Standard:**  Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter) | Students will understand the organization and structure of literary and informational texts.  Students will interpret structure of literary and informational texts through diction. |
| **ESSENTIAL QUESTION (S):** | |
| **Overarching Questions:**   * What do the smaller parts of a story and the order of ideas accomplish in capturing meaning towards developing new (or reinforce) concepts of self and world? * How do specific phrases and words effect and create meaning in text? * How does the order of the words and information in a given text create meaning? * How does evaluating the use of diction highlight the true meaning of what is being said? * How does structure influence the flow of writing? * How do writers use various genres as didactic tools?   **Topical Questions:**  **Literature:**   * What organizational pattern does the author use in this passage? * In some texts, the events are not in chronological order. What does this do to the reader’s understanding and enjoyment of the text? * How do authors’ choices regarding structure contribute to its meaning and aesthetic impact (comic relief, deux machina)? * How does Homer’s storytelling throughout The Odyssey create tension and buildup towards the climax?   **Informational:**   * What words does the author use to show his/her point of view on the topic at hand? * How are an author’s ideas or claims refined by structure? | |
| **KNOWLEDGE:** | **SKILLS:** |
| **Students will know. . .**   * How suspense is created by narrative structure. * The elements of plot and conflict. * The importance of parallel plots. * That structure refines an author’s meaning. * The sequence of events within a text * The structure of a text * Literary elements and literary techniques included within a text * How literary elements and literary techniques are developed * The sequence of events in a text. * Students will recognize the separation of alternative plots. | **Students will be able to. . .**   * Identify and analyze the function of flashbacks and foreshadowing. * Analyze how authors’ choices regarding structure contribute to its meaning and aesthetic impact * Identify and determine chronological order and sequence of events from a chronologically-complex text. * Connect the central ideas evoked or created from parallel plots. * Analyze how author’s choice affects the structure of a text and sequence of events * Analyze how author’s choice creates effects such as mystery, tension, or surprise * Analyze the development of literary elements and literary techniques within a text * Produce a sequence of events chart. * Analyze how flashbacks work to build suspense, mystery and tension. * Track the development of multiple plots and viewpoints. |
| **CONTENT:** | |
| **Sample Texts:**  **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 | |
| **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 | |
| **ASSESSMENT / EVIDENCE:** In addition to larger performance assessments, it is understood that there will be on-going/formative 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?) | |
| Other Evidence:   * Students will write a 5 paragraph essay discussing the use of flashbacks and foreshadowing in a selected novel. How do flashbacks help you to understand events in the text that are set in the present? How does the use of foreshadowing help you to make predictions? How do they keep the story interesting? Give specific examples.   Student Self-Assessment and Reflection:   * Students will write a reflective journal on a time when they experienced tension with someone. What caused the tension? How was it resolved? Compare this to the tension in the work of literature that we have read. * Students will write a reflective journal on a time when they were surprised. How did you feel when this happened? Compare this to the element of surprise in the work of literature that we have read. | |
| **ACTIVITIES / LEARNING OPPORTUNITIES:** | |
| Performance Task:   * Students will create a timeline of a work of literature. If the events are in chronological order, they can use a line, list, or other linear graphic organizer. They may also record these events in journal form. If there is use of flashback, multiple narrators, or parallel plots, students must show this in their organizer. They may create a double journal, double timeline, or create their own graphic organizer. * Students will be given a (chapter, essay, poem, article) scrambled, and they must put it back together using the ideas of standard written English, plotline, flow of ideas and words choice analysis. Students will have to work in groups, making it necessary to have a dialogue as to why they are making these decisions. | |
| **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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