

## GRADE 9 ENGLISH LANGUAGE ARTS

### MODULE 1:

# TRANSITIONS

During Spring 2013, NYC high school ELA teachers developed [a year-long CCLS scope and sequence for Grade 9](#) and this first of four modules) for 9th grade. For the year-long CCLS scope and sequence for Grade 9 ELA, please refer to the [English Language Arts page](#) on the Common Core Library. Modules 2–4 for 9th grade are forthcoming Winter and Spring 2014.

These resources are designed to support instruction, learning, and assessment for the High School ELA [Text List](#) from EngageNY, and do not lay out a required sequence for High School ELA curriculum. Instead, these resources show one of innumerable possible sequences for teaching, practicing, and assessing Grades 9-10 and 11-12 Common Core ELA standards. These resources rely heavily on concepts laid out in the [PARCC Model Content Framework for ELA/Literacy](#).

NY State is also developing ELA modules based on the EngageNY text list; forthcoming modules from NY State will almost certainly show both similarities to and distinct differences from the approaches reflected in these maps and modules. Please continue to check EngageNy.org for information on the development of these modules.

### Grade 9, Module 1

The aim of this module is to use close reading of literary texts and text-based writing to guide students to deeper understanding of challenges and opportunities they may face as they transition into adulthood. This resource includes a culminating Performance-Based Assessment and a module overview outlining nine weeks of instruction that will support students in accomplishing this culminating Performance-Based Assessment. Throughout the unit and in the culminating assessment, students demonstrate an understanding of the texts they have read and the ability to communicate complex text-based analyses. For a more detailed list of supports within this module, please refer to the table of contents on the following page.

## GRADE 9 ENGLISH LANGUAGE ARTS

### MODULE 1:

# TRANSITIONS

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**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**MODULE OVERVIEW**

**GRADE 9 ENGLISH LANGUAGE ARTS**  
**MODULE 1:**  
**TRANSITIONS**  
**Module Overview**

**Context**

The first module of ninth grade is an instructional opportunity to “hook” students into the ELA class, learn more about students academically and personally, and provide a first exploration of skills students will learn as they progress through the year.

The aim of this module is to use close reading of literary texts and text-based writing to guide students to deeper understanding of challenges and opportunities they may face as they transition into adulthood. The culminating Performance-Based Assessment (PBA) requires students to reflect on texts they have read, considering the issues and obstacles each teenage character faces, and provide relevant information, advice, and support to teens who may face similar issues.

This assessment will give the students an opportunity to demonstrate independent mastery of skills acquired over the course of the module. The process of creating a guidebook for coming-of-age that provides “case studies” of literary characters and real teens encountered in the texts, relevant factual information related to one issue each character faces, as well as advice for successfully dealing with the issue, requires students to draw on their reading for the module, research topics relevant to their lives, and write effective informative and narrative text.

Previewing and discussing the PBA at the start of the module will provide students with the appropriate lens through which to view literary texts: they are looking for teenage characters and their development over the course of the text. Furthermore, knowing their end goal from the start will allow students to identify and collect the information they need to complete the assessment as the module progresses.

Students’ work on the assessment must be strategically scaffolded—before writing they will need models for appropriate content, style, tone, format, and features of a guidebook; practice with writing informative text and “case studies”; and guidance in reading the texts. Please note that the PBA provides opportunities for students to learn and practice the skills of writing both informative/explanatory and narrative text, but assesses only informational writing.

**Texts**

from NYSED/EngageNY text lists:

<http://www.engageny.org/resource/textlistforp12ela>

**Extended text:**

- William Shakespeare, *Romeo and Juliet*

**Shorter Texts:**

- Sherman Alexie, “Every Little Hurricane” (story)
- excerpts from Mary McCarthy, *Memories of a Catholic Girlhood* (memoir)
- excerpts from David Mitchell, *Black Swan Green* (novel)
- excerpts from Rainer Maria Rilke, *Letters to a Young Poet* (letters 1, 4, 7-8)
- Karen Russell, “St. Lucy’s Home for Girls Raised by Wolves” (story)

The module could also be supported with a range of nonfiction texts that provide information on teenage development and model guidebook content, style, tone, format, and features. Suggested supporting texts:

- excerpts from Stephen Covey, *Seven Habits of Highly Effective Teens*
- excerpts from Dale Carnegie, *How to Win Friends and Influence People*
- excerpts from Larry Berger, Michael Colton, JaJa Liao, Manek Mistry, and Paul Rossi: *Up Your Score: The Underground Guide to the SAT*

### **The Role of Text-to-Self Connections**

The texts within this module provide ample opportunities for students to make connections to their own lives and for personal, reflective writing. While these opportunities are not specifically called out in the suggested learning arc, teachers should anticipate and plan for these moments. In order to maintain fidelity to the common core shifts and the intended rigor of this module, it is recommended that teachers choose these moments after students have grappled with and demonstrated deep understanding of the texts. The readings therefore serve to inform and expand students understanding of the world around them, and their personal experiences, in ways that might not have happened prior to reading.

### **Formative Assessments**

The module opens with a diagnostic baseline assessment, prompting students to read Sherman Alexie’s short story “Every Little Hurricane” and to write an informative essay in which they identify a major challenge the main character Victor faces. Students are asked to discuss in detail how Victor grapples with that challenge, and to what degree his coping strategies are effective.

Utilizing the informative writing rubric and checklist provided, teachers can determine what skills to focus on during instruction. In particular, pay attention to students’ abilities to introduce a topic, provide relevant evidence, utilize appropriate transitions, and provide a conclusion that articulates the implications or significance of the topic.

As they finish reading each text throughout the module, students will write short summaries and analyses of each character’s experience in preparation for creating the “case studies” that will open each chapter of their guidebook.

### **Culminating Performance-Based Assessment (PBA)**

#### **Implementation Guidance for Teachers:**

This Performance-based assessment was designed to be embedded within a robust arc of learning that ensures students have had the opportunity to develop and practice many of the concepts and skills required for successful completion. It is therefore highly recommended that this is not used as a stand-alone or baseline assessment. Please see the instructional supports in this module for ideas on how to design and develop this embedded instruction. Additionally, students will likely need several class periods as well as independent time outside of class to complete all aspects of this project.

Teachers may wish to adapt this PBA or implement only a portion of it in order to better suit their needs and the needs of their students. This may be due to unforeseen time constraints, the diverse needs of the students sitting in their classrooms, or for any number of other priorities. By adapting this PBA, teachers should be aware that they will inevitably change what they are assessing (therefore no longer aligning to the targeted standards for this PBA) and possibly decrease the rigor intended by this assessment as it is currently written. While this may be appropriate, we recommend using [this Literacy Alignment Protocol](#) to support analyzing the expectations outlined in the task and how these expectations are aligned to the target standards. Armed with this understanding, teachers can more meaningfully adapt the task to meet their needs and understand what they are assessing vs. not assessing in relation to the CCLS.

**Addressing Reading Standard 10**

Please note that the instructions for this PBA, as written, do not include a cold read of a grade level text. In order to effectively monitor students' progress with reading grade level text independently, we encourage adapting this task to include a cold read with one or more of the informational texts. As an alternative, teachers could develop a formative assessment close to the end of this module to assess student's independent comprehension of a chapter from one of the targeted literary texts.

**Instructions for Students:**

Your final deliverable for Module 1 involves both informative writing and multimedia presentation. This two-part project is an opportunity for you to demonstrate the knowledge and skills you have mastered over the course of this module.

**Part 1: Writing: Coming-of-Age Guidebook**

Create a guidebook for readers age 13–17 that explains how to make a successful transition from childhood to adulthood. Your guidebook must include:

- a fitting and engaging title.
- evidence/details from at least three literary texts from the module.
- an introductory chapter that offers your definition of “adulthood,” outlines common challenges for teens as they come of age, and briefly describes particular issues and examples to be discussed in subsequent chapters.
- three or more chapters that each discuss a common coming-of-age challenge and strategies for success in dealing with that challenge. These chapters must include “case studies” from the readings and must describe how a character or characters change over time due to the pressure of internal forces (their own ideas/feelings/values) and external forces (events, circumstances, the influence of others, and so on).
  - Open each chapter by identifying a common challenge for young people as they come of age.
  - Include a detailed narrative “case study” from literary texts you read in this unit.
  - Provide context and supporting information from nonfiction sources, such as statistics on teenage pregnancy, parental conflict, graduation rates, depression, friendship, academics, or other common coming-of-age issues.
  - Include charts, tables, and/or pictures with captions to communicate information and ideas.
  - Describe strategies for successfully managing this kind of issue.
  - Conclude each chapter with the most important takeaways for your readers.
- a concluding chapter that summarizes the strategies presented in previous chapters, explains in detail what related advice you would give one character of your choice, and makes clear why that advice is fitting.

Collaborate with two peers to create your guidebook. Each member of the team must take an active role in designing, planning, creating, and revising the guidebook. The team should collaborate to plan and write the introductory and concluding chapters. Additionally, each member must write one or more additional chapter independently. Since this project will assess your ability to work both collaboratively and independently, the work should be spread as evenly as possible across all members of your team. Please attend to both collaborative and independent aspects of the task equally.

## Part 2: Multimedia Presentation: Coming-of-Age Public Service Announcement

Collaborate with your team to design, create, revise, and present a three-minute public service announcement about a common issue facing young people as they come of age. Your presentation must incorporate information about at least one of the protagonists in the texts as a case study, as well as authentic facts/information/data about your chosen issue and how it affects teens in real life. Additionally, you must incorporate visual aids to share information, follow fair use guidelines, and include a list of works cited. For more detailed instructions, please refer to the Culminating Performance-Based Assessment and Rubrics sections of this module.

### WEEK-BY-WEEK PLAN

	Week 1	Week 2	Week 3
Texts	Alexie, Sherman, "Every Little Hurricane" McCarthy, Mary, <i>Memories from a Catholic Girlhood</i> excerpt ("Names," pp. 127–140)	McCarthy, Mary, <i>Memories from a Catholic Girlhood</i> excerpt ("Names," pp. 127–140) Russell, Karen, "St. Lucy's Home for Girls Raised by Wolves"	Mitchell, David, <i>Black Swan Green</i> . (excerpt, suggested chapters: 13-14)
Instructional Focus	<ul style="list-style-type: none"> <li>Introduce Culminating Performance-Based Assessment, Parts 1 and 2</li> <li>Complete Learning Contracts (which are reviewed on an ongoing basis throughout the unit)</li> <li>Establish Routines and Activities for Discussion (to be charted)</li> <li>Introduce Character Study with attention to character reactions to internal and external forces</li> <li>Model for students how to use the interactive organizer (with focus on character reactions to internal and external forces)</li> <li>Characterization exercise: ("Every Little Hurricane" can be used to model this exercise)</li> </ul>	<ul style="list-style-type: none"> <li>Explore opportunities and challenges facing characters in the memoir excerpt and short story</li> <li>Close reading of "Names" (pp. 127–140, <i>Memories from a Catholic Girlhood</i>); students participate in class discussions based on text-dependent questions</li> <li>Character Study (change in character): "St. Lucy's Home for Girls Raised by Wolves"</li> <li>Introduce A Student-Centered Discussion Protocol and the rubric for effective discussions. (Note: Both the protocol and rubric are included as part of this module)</li> <li>After reading "St. Lucy's Home for Girls Raised by Wolves," hold a student-centered, text-based discussion, using the Student-Centered Discussion Protocol.</li> <li>Grammar study of noun/verb phrases and clauses in an excerpt from "St. Lucy's Home for Girls Raised by Wolves"</li> <li>Introduce transition words</li> <li>Discuss arc of narrative</li> </ul>	<ul style="list-style-type: none"> <li>Focus on text structures that could be utilized in a guidebook. (Use suggested supplemental informational texts or provide other models)</li> <li>Introduce the research process and how to assess the credibility and accuracy of sources</li> <li>Identify potential issues to explore in the guidebook assignment</li> <li>Students meet in collaborative groups to brainstorm their guidebook ideas and chapters</li> <li>Close reading of <i>Black Swan Green</i> and text-dependent questions</li> <li>Discussion of <i>Black Swan Green</i> using the Save the Last Word for Me Protocol</li> <li>Grammar study of noun/verb phrases and clauses in an excerpt from <i>Black Swan Green</i></li> <li>Introduce process for annotating text with one of the informational articles</li> </ul>
Assessments	<ul style="list-style-type: none"> <li>Pre-assessment (Sherman Alexie, "Every Little Hurricane")</li> <li>Learning Log</li> </ul>	<ul style="list-style-type: none"> <li>Name Stories: narrative related to "Names"</li> <li>Student-Centered Discussion: "St. Lucy's Home for Girls Raised by Wolves"</li> <li>Learning Log</li> </ul>	<ul style="list-style-type: none"> <li>Student-Centered Discussion: <i>Black Swan Green</i></li> <li>Formative Assessment 1</li> <li>Learning Log</li> </ul>

Resources	<ul style="list-style-type: none"> <li>Character Study: text-based evidence</li> <li>Interactive character graphic organizer</li> </ul>	<ul style="list-style-type: none"> <li>Text-dependent questions for “Names”</li> <li>Text-dependent questions for “St. Lucy’s Home for Girls Raised by Wolves”</li> <li>Student-Centered Discussion Protocol</li> <li>Transition Word handout</li> </ul>	<ul style="list-style-type: none"> <li>Student-Centered Discussion Protocol</li> <li>One or more of the informational text articles about teens (see Resource section)</li> <li>Save the Last Word for Me Protocol</li> <li>Guidebook models</li> </ul>
Standards Assessed	RL.9-10.1 W.9-10.2 RL.9-10.3	W.9-10.3	RL.9-10.3 SL.9-10.1 RI.9-10.5

## WEEK-BY-WEEK PLAN

	Week 4	Week 5	Week 6
Texts	Shakespeare, <i>Romeo and Juliet</i> , Acts 1 and 2	Shakespeare, <i>Romeo and Juliet</i> , Act 3	Shakespeare, <i>Romeo and Juliet</i> , Act 4
Instructional Focus	<ul style="list-style-type: none"> <li>Launch study of <i>Romeo and Juliet</i>, Acts 1 and 2</li> <li>Close reading—Prologue, close reading, and text-dependent questions</li> <li>Review with students how to find and cite evidence to support responses to questions and contributions to collaborative discussions</li> <li>Determine central themes of the text</li> <li>Determine words and phrases by using context clues</li> <li>Introduce Character Study related to <i>Romeo and Juliet</i></li> <li>Students collect more research for the guidebook from informational texts, related to identified issues affecting young people transitioning to adulthood</li> <li>Students review interactive graphic organizer and select characters for chapter case studies</li> <li>Compare and contrast key scenes in the film versions to support practice with evidence-based analysis</li> </ul>	<ul style="list-style-type: none"> <li>Students read <i>Romeo and Juliet</i>, Act 3, and participate in Think-Pair-Share and class discussions.</li> <li>Provide guidebook models</li> <li>Identify the requirements of an effective case study: summary of the subject of the case study, quotations, statistics, expert opinions, excerpts from literature, and advice grounded in research</li> <li>Practice writing an objective case study on Romeo, Juliet, Tybalt, or Mercutio, providing a summary of the character’s experience, identifying the conflict that defined their undoing as well as behaviors that exacerbated the conflict. (Have students draw on their one-page text summary/character analyses from McCarthy and Mitchell texts)</li> <li>Students draft chapter of the guidebook</li> <li>Compare and contrast key scenes in the film versions to support practice with evidence-based analysis</li> </ul>	<ul style="list-style-type: none"> <li>Read <i>Romeo and Juliet</i>, Act 4; explore in particular the internal and external conflicts facing each character in their transitions</li> <li>Participate in “Golden Line,” an activity that requires students to identify a line from the text relevant to the conflicts faced by a character (Week 6)</li> <li>In groups, students begin drafting guidebook</li> <li>Compare and contrast key scenes in the film versions to support practice with evidence-based analysis</li> <li>Writing assignment: “What are similarities and differences in the life lessons we can learn from works of literature and informational text?”</li> </ul>
Assessments	<ul style="list-style-type: none"> <li>Prologue, text-dependent questions</li> <li>Learning Log</li> </ul>	<ul style="list-style-type: none"> <li>Learning Log</li> <li>Writing assignment: Objective case study on <i>Romeo and Juliet</i></li> </ul>	<ul style="list-style-type: none"> <li>Golden Line discussion</li> <li>Learning Log</li> <li>Writing assignment: Life Lessons</li> <li>Writing assignment: Shakespeare’s <i>Romeo and Juliet</i> and one of the <i>Romeo and Juliet</i> films</li> </ul>
Resources		Guidebook models: excerpts from <i>Seven Habits of Highly Effective Teens</i> ; <i>How to Win Friends and Influence People</i> ; <i>Up Your Score: The Underground Guide to the SAT</i>	Golden Line Protocol Recommended Film version of <i>Romeo &amp; Juliet</i> : Franco Zeffirelli, 1968 Baz Luhrman, 1996

Standards Assessed	RL.9-10.1 RL.9-10.2 RL.9-10.3 RL.9-10.4	RL.9-10.1 W.9-10.2	W.9-10.2 W.9-10.9 RL.9-10.1 SL.9-10.1
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## WEEK-BY-WEEK PLAN

	Week 7	Week 8	Week 9
Texts	Shakespeare, <i>Romeo and Juliet</i> , Act 5 Russell, Karen “St. Lucy’s Home for Girls Raised by Wolves”	Rilke, Rainer Marie, <i>Letters to a Young Poet</i>	Final Performance-Based Assessment Student Self-Assessment
Instructional Focus	<ul style="list-style-type: none"> <li>Continue study of <i>Romeo and Juliet</i>, Act V</li> <li>Compare and contrast key scenes in the film versions to support practice with evidence-based analysis</li> <li>Introduce defining characteristics of public service announcements (PSAs) and provide models in preparation for the multimedia project</li> <li>Complete graphic organizers analyzing PSAs</li> <li>Revisit “St. Lucy’s Home for Girls Raised by Wolves” and <i>Black Swan Green</i>, focusing on text structures that could be utilized in a guidebook</li> <li>Consult guidebook exemplars for content, style, tone, format, and features</li> <li>Continue drafting guidebook</li> </ul>	<ul style="list-style-type: none"> <li>Students read Rilke, <i>Letters to a Young Poet</i></li> <li>Students participate in a discussion of <i>Letters to a Young Poet</i> using a Text-Rendering Protocol</li> <li>Explore how word choice, diction, and sentence structure establish effective tone in <i>Letters to a Young Poet</i></li> <li>Quick-write about how words and phrases establish tone</li> <li>Make connections between tone in Rilke and appropriate tone for the student guidebook</li> <li>Revise guidebook to foster appropriate tone</li> <li>Revise chapters in guidebook to foster appropriate tone</li> <li>Collaboratively compile guidebook chapters</li> <li>Edit and revise guidebook</li> </ul>	<ul style="list-style-type: none"> <li>Students finalize the guidebooks</li> <li>Students practice their multimedia presentation</li> <li>Students present their public service announcement</li> <li>Students write (or present in other modalities) Letter of Advice to a Future Student</li> </ul>
Assessments	<ul style="list-style-type: none"> <li>Formative Assessment 2</li> <li>Writing assignment: Shakespeare and film</li> <li>PSA analysis</li> <li>Learning Log</li> </ul>	<ul style="list-style-type: none"> <li>Text Rendering: Rilke, <i>Letters to a Young Poet</i></li> <li>Learning Log</li> </ul>	<ul style="list-style-type: none"> <li>Gallery Walk activity of student guidebooks</li> <li>Culminating Performance-Based Assessment</li> <li>Letter of Advice</li> <li>PSA presentation</li> <li>Learning Log, reflecting on students’ achievements over the course of nine weeks</li> </ul>
Resources	PSA analysis organizer Guidebook exemplars	Text-Rendering Protocol	Gallery Walk Protocol
Standards Assessed	RL 9-10.3 W 9-10.2 SL 9-10.2 SI 9-10.3	RL 9-10.4 RI 9-10.5	W 9-10.1 SL 9-10.1 SI 9-10.5

**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**CULMINATING PERFORMANCE-BASED ASSESSMENT**

## Culminating Performance-Based Assessment (PBA)

### Implementation Guidance for Teachers:

This Performance-based assessment was designed to be embedded within robust instruction that ensures students have had the opportunity to learn and practice many of the concepts and skills required for successful completion. It is therefore highly recommended that this is not used as a stand-alone or baseline assessment. Please see the instructional supports in this module for ideas on how to design and develop this embedded instruction. Additionally, students will likely need several class periods as well as independent time outside of class to complete all aspects of this project.

Teachers may wish to adapt this PBA or implement only a portion of it in order to better suit their needs and the needs of their students. This may be due to unforeseen time constraints, the diverse needs of the students sitting in their classrooms, or for any number of other priorities. By adapting this PBA, teachers should be aware that they will inevitably change what they are assessing (therefore no longer aligning to the targeted standards for this PBA) and possibly decrease the rigor intended by this assessment as it is currently written. While this may be appropriate, we recommend using [this Literacy Alignment Protocol](#) to support analyzing the expectations outlined in the task and how these expectations are aligned to the target standards. Armed with this understanding, teachers can more meaningfully adapt the task to meet their needs and understand what they are assessing vs. not assessing in relation to the CCLS.

### Addressing Reading Standard 10

Please note that the instructions for this PBA, as written, do not include a cold read of a grade level text. In order to effectively monitor students' progress with reading grade level text independently across the school year, teachers should periodically provide opportunities for students to independently read and write about a grade level text. To address this goal, teachers could adapt this task to include a cold read with one or more of the informational texts. As an alternative, teachers could develop a formative assessment close to the end of this module to assess student's independent comprehension of a chapter from one of the targeted literary texts such as [Black Swan Green](#).

### Instructions for Students:

Your final deliverable for Module 1 involves both informative writing and multimedia presentation. This two-part project is an opportunity for you to demonstrate the knowledge and skills you have mastered over the course of this module.

### Part 1: Writing: Coming-of-Age Guidebook

Create a guidebook for readers age 13–17 that explains how to make a successful transition from childhood to adulthood. Your guidebook must include:

- a fitting and engaging title.
- evidence/details from at least three literary texts from the module.
- an introductory chapter that offers your definition of “adulthood,” outlines common challenges for teens as they come of age, and briefly describes particular issues and examples to be discussed in subsequent chapters.
- three or more chapters that each discuss a common coming-of-age challenge and strategies for success in dealing with that challenge. These chapters must include “case studies” from the readings and must describe how a character or characters change over time due to the pressure of internal forces (their own ideas/feelings/values) and external forces (events, circumstances, the influence of others, and so on).

Target Standards: RL9-10.1, RL9-10.2, W9-10.2, W9-10.6, SL9-10.1

- o Open each chapter by identifying a common challenge for young people as they come of age.
  - o Include a detailed narrative “case study” from literary texts you read in this unit.
  - o Provide context and supporting information from nonfiction sources, such as statistics on teenage pregnancy, parental conflict, graduation rates, depression, friendship, academics, or other common coming-of-age issues.
  - o Include charts, tables, and/or pictures with captions to communicate information and ideas.
  - o Describe strategies for successfully managing this kind of issue.
  - o Conclude each chapter with the most important takeaways for your readers.
- a concluding chapter that summarizes the strategies presented in previous chapters, explains in detail what related advice you would give one character of your choice, and makes clear why that advice is fitting.

Collaborate with two peers to create your guidebook. Each member of the team must take an active role in designing, planning, creating, and revising the guidebook. The team should collaborate to plan and write the introductory and concluding chapters. Additionally, each member must write one or more additional chapter independently. Since this project will assess your ability to work both collaboratively and independently, the work should be spread as evenly as possible across all members of your team. Please attend to both collaborative and independent aspects of the task equally.

### PBA Part 1: Roles and Responsibilities

Each member of the team must take an active and equal role in designing, planning, creating, and revising the guidebook.

- **All team members** should collaborate to plan, write, and revise the introductory and concluding chapters. Refer to the **Grade 9 Speaking and Listening Rubric**.
- **Each team member** must write one or two additional chapters independently. Decide as a group whether each member will write one or two chapters independently. Independent work must be completely independent—the writer must choose the topic, then plan, structure, write, revise, and copyedit the chapter independently.

Since this project will assess your ability to work both collaboratively and independently, both collaborative and independent work should be spread as evenly as possible across all members of your team. Please attend to the collaborative and independent aspects of the task equally.

Chapter	Topic	Team member name:	Team member name:	Team member name:
1 (collaborative)	Introduction	ALL	ALL	ALL
2 (independent)				

Target Standards: RL9-10.1, RL9-10.2, W9-10.2, W9-10.6, SL9-10.1

<b>3</b> <b>(independent)</b>				
<b>4</b> <b>(independent)</b>				
<b>5</b> <b>(independent)</b>				
<b>6</b> <b>(independent)</b>				
<b>7</b> <b>(independent)</b>				
<b>8</b> <b>(collaborative)</b>	<b>Conclusion</b>	<b>ALL</b>	<b>ALL</b>	<b>ALL</b>

## Part 2: Multimedia Presentation: Coming of Age Public Service Announcement

Part 2 of your final project for Module 1 is a multimedia presentation. You must work with peers to design, plan, create, and present a multimedia public service announcement about one of the issues in your team’s coming-of-age guidebook. There are two sections to this part of your project.

1. Create a public service announcement: In your chosen format, you will synthesize information from the texts and your research resources to create a multimedia public service announcement that shares important information about a common coming-of-age issue, and explains one or more effective strategies for dealing with this issue.
  - You must incorporate information about at least one of the protagonists in the texts as a case study, and authentic facts/information/data about this issue.
  - Your presentation must be at least three minutes long.
  - Your presentation must include information displayed visually in images, tables, charts, infographics, or other visuals. You must follow fair use guidelines.
  - Regardless of your format, your project should include a text-based works cited or credits slide or page at the end.
  - You must conference with your teacher at least once during the creation of this project.

Here is a short list of possible formats for your presentation. If you have an idea for your presentation that is not on the list, feel free to try it after checking with your teacher to make sure it is appropriate.

Target Standards: RL9-10.1, RL9-10.2, W9-10.2, W9-10.6, SL9-10.1

- Prezi  
<http://www.prezi.com>
- Thinglink  
<http://www.thinglink.com>
- Web Site  
<http://www.weebly.com>
- **Video** (use a digital camera, or Mac Photo Booth application)
- tumblr  
<http://www.tumblr.com>
- website  
<http://www.visual.ly.com>
- **PowerPoint**
- **Oral presentation with visual aids** (images, infographics, charts, tables, etc.)

2. Check with your teacher for approval of your project plan before you get started.
3. Do peer editing with another team, do a self-evaluation of your project, and revise your public service announcement.

Use the public service announcement presentation rubric and checklist to generate clear, constructive feedback about what's working well about the other team's public service announcement draft, and what still needs attention. Also use these resources to evaluate and revise your own draft.

Before sharing your own draft with peers, collaborate to generate and write at least three peer-editing focus questions you have for your peer editors. These questions should have nothing to do with grammar or spelling—they can be about the format you have chosen, the issue you have chosen, the strategies you present for dealing effectively with the issue, the clarity of the ideas and information, or any other aspect of your draft public service announcement. Then exchange draft projects with another team. It does not matter whether either team has completed a draft or not. Reviewing work in progress is an effective way to get it back on the right track before it's too late. Here are questions to consider as a peer editor:

1. From viewing the project, what can you infer about the writer's purpose?
  2. What aspect of coming-of-age does the public service announcement address?
  3. To which texts from the module does the project connect, and how?
  4. What concepts or terms does the project explain?
  5. Does the project have an engaging title? If not, can you suggest one?
  6. How does the project communicate/demonstrate its main topic/issue, and the main idea or strategy about that issue?
  7. Respond in full to the other team's peer-editing focus questions. Your response should directly respond to the concerns expressed in each question, refer to specific details about the draft, and offer clear and constructive advice about how to improve this aspect of the draft.
4. Present your public service announcement presentation. You will present your public service announcement to the class, and then reflect on what you learned from completing the challenge. In your reflection, you will need to work together to summarize your learning and creation process and explain what each of you "took away" from this task.

Tips for creating an excellent presentation:

- Design your presentation in a way that will make all of your points clear and understandable. Your presentation should be information packed! Do NOT spare the details, especially if they are interesting.
- Make sure that you provide background information about the people and culture, clearly explain the rite of passage, and share your analysis of its significance.
- Enhance your presentation with visuals: images with captions, tables, charts, graphs, infographics, and the like. Be sure the visuals are chosen expressly to communicate relevant and authentic information.
- Let your creativity out of the jar and have fun! If you have fun making your presentation, chances are it will be more enjoyable for your viewers.

**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**RUBRICS**

## Common Core Informative Writing Rubric

Dimensions	Basic (1)	Developing (2)	Proficient (3)	College & Career Ready (4)
<b>Topic</b> Introduce a topic(s), organize complex ideas and information to make connections	Does not state a clear topic or may be unclear or off topic; only writes generally on the topic.	States a topic that is clear and present for much of the text, with some irrelevant points that distract from the topic.	Introduces a topic that remains consistent throughout the text that is organized effectively.	Introduces a topic and creates an organization that establishes important connections.
<b>Evidence</b> Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience's knowledge of the topic.	Develops the topic with little to no textual evidence. May include personal opinions without relevant textual support.	Develops the topic using evidence that may be irrelevant, insufficient, or not appropriate to the audience's knowledge of the topic.	Develops the topic with relevant and sufficient facts, details, and quotations.	Develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information appropriate to the audience's knowledge of the topic.
<b>Organization</b> Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify relationships among complex ideas and concepts.	Produces writing that is on topic, but information is presented without overarching organization. Ideas are linked with simplistic transition phrases ( <i>also, and, etc.</i> )	Presents topic as a sequence of points and evidence, linked using more explicit words and phrases ( <i>because, finally, further, etc.</i> ).	Presents topic as a coherent and logical sequence of points and evidence using words and phrases that describe mostly immediate connections ( <i>thus, therefore, etc.</i> ).	Uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify relationships among complex ideas and concepts.
<b>Language Use, Style, and Conventions</b> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which student is writing.	Writes in language that is informal and/or choppy, using incomplete sentences; the tone is inappropriate for the audience or the subject. Grammatical errors impede comprehension.	Sometimes writes in a formal style and sometimes maintains an objective tone. Grammatical errors may, at times, impede comprehension.	Writes in a formal style and maintains an objective tone. Employs a full range of English conventions so that broad meaning and finer points are clear, with only occasional errors that do not detract from clarity.	Writes in a formal style and maintains an objective tone. Employs a full range of English conventions so that broad meaning and finer points are clear. Errors are minor and rare.
<b>Conclusion</b> Provide a concluding statement or section that follows from and supports the information presented.	Provides no conclusion, or provides conclusion that does not follow from or support the topic.	Provides an explicit conclusion that summarizes several of the major ideas relating to the topic.	Provides an explicit conclusion that summarizes all the major ideas and concepts that have been developed.	Provides an explicit conclusion that summarizes all major ideas and concepts that have been developed and articulates implications or significance of the topic.
<b>Holistic Score</b> Consider the paper as a whole ( <u>NOT</u> an average of dimension scores).	Student shows <u>insufficient</u> writing abilities in this paper.	Student shows <u>uneven</u> writing abilities in this paper.	Student shows <u>competent</u> writing abilities in this paper.	Student shows <u>skillful</u> writing abilities in this paper.

## Informational/Explanatory Essay Checklist—Grade 9

### INTRODUCTION

- The essay has a relevant and interesting title.
- The lead sentence is designed to grab the reader’s attention.
- The first paragraph introduces a topic and key ideas about the topic clearly and accurately.
- The topic and key ideas are directly based on texts I have read and analyzed.

### BODY PARAGRAPHS

- The body paragraphs develop the topic with carefully chosen, relevant information: facts, quotations, examples, definitions, and other information my readers will find useful in understanding my topic.
- Each paragraph is related to the topic and key ideas introduced in the first paragraph.
- Each paragraph conveys information clearly and accurately.
- The order is logical.
- The essay includes enough information to allow readers to understand the topic the writer sets out to examine.
- Each fact, quotation, example, or definition is followed by at least two sentences of analysis that explain the significance of that piece of information.
- The last sentence of each body paragraph is a concluding sentence that summarizes the paragraph and/or transitions to the next paragraph.

### TRANSITIONS

- The writer uses appropriate and varied transition words and phrases that link the major section of the essay.
- Transitions effectively create cohesion, help readers to understand relationships between ideas, and create a clear path for readers to follow shifts in time, place, concepts, and so on.

### CONCLUSION

- The conclusion follows from and supports the information/explanation presented and makes clear the significance of the topic.
- The conclusion expands on the ideas in the essay, leaving the reader thinking and pondering.

**OVERALL QUALITY**

- The writer has demonstrated ability to comprehend and analyze multiple texts.
- The writer uses a formal writing style and objective tone.
- The writer chooses words precisely, and includes academic terms from his/her English Language Arts course.
- The writer avoids slang and contractions.
- The writer uses correct spelling, punctuation, and grammar. Errors are rare and minor.
- The writer demonstrates skillful writing ability in the essay.

### Project Presentation Rubric

Name/Group: \_\_\_\_\_

Project: \_\_\_\_\_

Date: \_\_\_\_\_ Period: \_\_\_\_\_ Total Points: \_\_\_\_\_

Criteria	1	2	3	4
Knowledge of Content	Lacks understanding of topic.	Shows some understanding of topic.	Shows a good understanding of topic.	Shows a full and deep understanding of topic.
Organization	No or minimal evidence of planning.	Some evidence of planning but some choices for organization are illogical.	Well planned and follows a logical sequence.	Extremely well planned and has a smooth transition.
Oral Communication	Does not speak loudly enough to be understood, does not make eye contact, does not use academic language.	Does not speak loudly and/or does not maintain eye contact. Uses little academic language.	Speaks loudly and maintains eye contact. Uses academic language effectively to convey ideas and information.	Speaks loudly and commands audience's attention. Uses academic language expertly to convey complex ideas and information.
Multimedia/Visuals	Distracts audience from content and purpose, or fails to convey information clearly.	Does not distract audience from content and purpose, conveys some information clearly and some with confusing organization or details.	Supports content and purpose, use of multimedia and visuals conveys information clearly.	Greatly enhances content and purpose. Multimedia/visuals deepen and expand information conveyed.

Additional comments:

**Multimedia Presentation Checklist—Grade 9****Content: Knowledge and ideas**

- I/we demonstrate full and deep understanding of the topic.
- The presentation includes original analysis, evaluation, and inferences related to the topic.
- Information is presented in an engaging manner that grabs and holds viewers' attention.

**Organization**

- The presentation is expertly structured, with a clear and interesting
- The sequence of information and ideas is clear, effective, and logical.
- Smooth, clear transitions help viewers to follow the presentation easily.

**Use of multimedia and/or visuals**

- Multimedia elements and/or visuals enhance and expand the presentation.
- Multimedia elements and/or visuals convey relevant information in a clear and interesting manner.

**Delivery**

- Presenters speak loudly and command audience's attention by using tone and eye contact effectively.
- Presenters use academic language expertly to convey complex ideas and information.
- Presenters create and maintain an appropriate and compelling tone.

## Grade 9-10 Speaking and Listening Rubric

**SL.9-10.1** “Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively . . . Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.”

**SL.9-10.4** “Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.”

Dimensions	Basic (1)	Developing (2)	Proficient (3)	Advanced (4)
<p><b>Preparedness</b> Come to collaborative work sessions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from the text to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	Does not appear to have come prepared or having fully read and researched the topic or may be unclear or off topic; only speaks generally on the topic without referring to evidence from texts or evidence from the text is inaccurate or misunderstood.	Comes to work sessions somewhat prepared; sometimes refers to evidence and research on the topic; speaks with some contradictions or irrelevant points that distract from the discussion.	Comes to work sessions prepared, having read and researched the topic; refers to this evidence and research multiple times; some parts of information and research presented may be inaccurate or misunderstood.	Comes to work sessions prepared by having read and researched extensively; refers to the evidence and research multiple times, indicating and documenting where the evidence has come from, i.e. “In the article ___ by ___ it states...” information and research presented is accurate and appropriate.
<p><b>Collaboration</b> Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarifies, verifies or challenges ideas or conclusions.</p>	Stays quiet through most of the discussion; does not respond to or pose question; or speaks to the extent that other students are excluded from the discussion.	Only speaks once or twice; poses questions but does not respond to others’ questions. Or others are included in discussion, but their voice is still predominant.	Speaks multiple times; responds to and poses questions; actively includes others into the discussion, so that there is an equal balance of student speaking and listening to others.	Speaks multiple times; responds to and poses questions; actively includes others into the discussion, so that there is an equal balance of student speaking and listening to others by either agreeing, disagreeing or verifying each others’ views in a thoughtful and respectful manner.
<p><b>Response</b> Respond thoughtfully to different perspectives, summarize points of agreement and disagreement and, when necessary, qualify or justify your views and understanding; make new connections in light of new evidence and reasoning presented.</p>	Response does not acknowledge different perspectives and does not justify or qualify claims with evidence.	Response occasionally acknowledges different perspectives and summarizes points of agreement and disagreement; attempts to justify claims with useful evidence, sometimes unsuccessfully.	Response acknowledges different perspectives and effectively summarizes points of agreement and disagreement. ; Justifies own claims with a thorough amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.	Responds thoughtfully to different perspectives, summarizing points of agreement and disagreement; justifies claims with a substantive amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.
<p><b>Presentation</b> Present information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance and style are appropriate to task, audience and purpose.</p>	Presentation of ideas and information is unclear to the point that listeners often cannot follow the line of reasoning. Information is presented in illogical order. Style is not appropriate to task, audience, or purpose.	Presentation of ideas and information is sometimes clear, though listeners may struggle at times to follow the line of reasoning. Organization, development, substance, and style are sometimes appropriate to task, audience, or purpose.	Presents information, findings and evidence concisely and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are mostly appropriate to task, audience, and purpose.	Presents information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance and style are appropriate to task, audience and purpose.

**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**SUGGESTED LEARNING PLAN**

## GRADE 9 ENGLISH LANGUAGE ARTS MODULE 1 OVERVIEW

**INTRODUCTION:** The aim of this module is to use close reading of literary texts and text-based writing to guide students to deeper understanding of challenges and opportunities they may face as they transition into adulthood. This resource includes a culminating Performance-Based Assessment and a module overview outlining nine weeks of instruction that will support students in accomplishing this culminating Performance-Based Assessment. Throughout the unit and in the culminating assessment, students demonstrate an understanding of the texts they have read and the ability to communicate complex text-based analyses.

### UNIT TOPIC AND LENGTH:

Transitions: An Exploration of Coming-of-Age, a nine-week study

### **COMMON CORE STANDARDS:**

(Note: Underlining within a standard indicates the portion of the standard that is addressed in this module, when a standard is not addressed in its entirety.)

### **Grade 9-10 standards *taught, practiced, and assessed* within the instructional arc of Module 1**

- RL9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (formative assessments, Performance-Based Assessment (PBA))
- RL9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (formative assessments, PBA)
- RL9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (formative assessments)
- RL9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (formative assessments)
- W9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

- b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  - c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
  - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which students are writing.
  - f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).  
(formative assessments, PBA)
- W9-10.6 Use technology, including the Internet, to produce, publish, and update individual or about the quality of the pieces.

**Additional Grade 9-10 standards taught and practiced within the instructional arc of Module 1**

- RI9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
  - a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).
- RI9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- RI 9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
- RI9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
- RI9-10.10 By the end of Grade 9, read and comprehend literary nonfiction in the Grade 9 text-complexity band proficiently, with scaffolding as needed at the high end of the range.
- W9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
  - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
  - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.

- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
  - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
  - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
  - f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
- W9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards W9-10.1–3.)
  - W9-10.5 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including Grade 9.)
  - W9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
  - W9-10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
  - W9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
    - a. Apply Grade 9 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
    - b. Apply Grade 9 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
  - W9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
  - SL9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source.
  - SL9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically, such that listeners can follow the line of reasoning, and ensure the organization, development, substance, and style are appropriate to purpose, audience, and task.

- SL9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- SL9-10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See Grade 9 Language standards 1 and 3 for specific expectations.)
- L9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  - a. Use parallel structure.
  - b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
- L9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
  - a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
  - b. Use a colon to introduce a list or quotation.
  - c. Spell correctly.

#### **ESSENTIAL QUESTIONS:**

- What does it mean to be an adult? What distinguishes a child from an adult?
- What does every person need to know to flourish during the transition from childhood to adulthood?
- How do internal and external forces give rise to change within an individual?
- What techniques do authors use to communicate the inner and outer dimensions of their characters' lives?
- How do we achieve both individual and collaborative academic goals?

#### **BIG IDEAS/ENDURING UNDERSTANDINGS:**

- Coming-of-age presents us with challenges and opportunities.
- As we change, our relationships with others must change.
- Internal forces (our thoughts, feelings, choices) shape our future.
- External forces (circumstances, events) shape our future, as well.

### VOCABULARY/KEY TERMS:

As noted in Appendix A of the Common Core Learning Standards, research suggests there are implications connected to vocabulary acquisition which warrant serious attention and consideration to the type of vocabulary instruction students receive, particularly in relation to college and career-readiness. For more information and suggested resources, please refer to the Additional Resources section of this module. Additionally, while this list provides sample words that are supportive of understanding the content, Enduring Understandings, and Essentials Questions of this unit, it does not comprise a complete list of all the words a teacher would or should address throughout 9 weeks of instruction.

#### **ELA CONTENT WORDS**

- analyze
- bildungsroman
- character traits
- coming-of-age
- conflict
- connotation
- dynamic character
- figurative language
- flat character
- modes of discourse
  - classification
  - exemplification
  - narrative
  - process analysis
- protagonist
- rite of passage
- round character
- static character
- tone
- transition (*in a piece of writing*)

#### **GENERAL ACADEMIC TERMS**

- analyze, analysis, analyses
- authentic
- collaborate
- dimension
- distinguish
- domain, public domain
- flourish
- informative
- multimedia
- resource
- rubric
- statistics
- subsequent
- technique
- transition (*in life, circumstances, etc.*)

#### **CONTENT:**

- Concept of “coming-of-age” theme and identification of the theme in the literary works
- Exploration of issues relevant to the theme of “coming-of-age” through close analysis of different literary genres that cut across time and culture
- Plot, theme, and characters of literary works read in this unit
- Figurative and connotative language

- How authors and editors use formatting, graphics, and multimedia to enhance understanding of key and supporting ideas
- How to identify text-based evidence that supports informational writing
- The significant role of setting, conflict, and the development of characters in relation to the theme of coming-of-age
- Vocabulary relevant to literary analysis and the theme of “coming-of-age”
- Use of technology to enhance informational writing
- Transition words
- Protocols for effective collaborative discussion
- Formats of guidebooks

### **SKILLS:**

- Produce coherent writing that responds to the assigned tasks.
- Collaborate effectively on academic projects by assuming an active role and participating in the design, planning, execution, and revision of tasks in group projects and collaborative discussions.
- Analyze the impact of the author’s choice of words on tone and meaning.
- Cite text-based evidence—including relevant facts, details, and quotations—to substantiate informational writing.
- Analyze the development of complex characters over the course of a text.
- Produce an objective summary and analysis of the texts read.
- Collect information (quotations, summaries, and details) about common themes, conflicts, and characterizations in coming-of-age texts.
- Take notes and maintain interactive notebooks.
- Use precise academic language and vocabulary to inform about or explain the development of theme and characters in literary coming-of-age texts.
- Use conventions of standard English capitalization, punctuation, and spelling when writing.

### **ASSESSMENT EVIDENCE AND ACTIVITIES**

#### **INITIAL ASSESSMENT: 90 MINUTES, UNSCAFFOLDED, USE INFORMATIVE WRITING RUBRIC**

- In Sherman Alexie’s story “Every Little Hurricane” Victor faces actual storms (hurricanes) and metaphorical storms (personal challenges). Identify a major challenge Victor faces, and discuss in detail how Victor grapples with that challenge and to what degree his coping strategies are effective. Support your ideas with details and evidence from the text.

**FORMATIVE ASSESSMENT: SUGGESTED ACTIVITIES**

**FORMATIVE WRITING ASSESSMENT 1:** Rainer Maria Rilke wrote in *Letters to a Young Poet*, “Keep growing quietly and seriously throughout your whole development; you cannot disturb it more rudely than by looking outward and expecting from outside replies to questions that only your inmost feeling in your most hushed hour can perhaps answer.” Choose a character from one of the texts you have read. Discuss how the character you have chosen is dealing with their issues as they transition to adulthood. Discuss whether or not Rilke’s advice may be useful for the character you have chosen, and specifically why or why not. Include a quotation from the text to identify how the character you have chosen would respond to the advice from Rilke. (Note: This assignment is a precursor to the performance-based summative assessment writing assignment, in which students write a coming-of-age guidebook for other teens.)

**FORMATIVE WRITING ASSESSMENT 2:** After reading *Romeo and Juliet* and one other short literary coming-of-age text, choose a scene from either text. Describe an important challenge the protagonist(s) face(s). Offer a strategy that would help the protagonist deal with the challenge. Based on the character traits of the protagonist you have chosen, discuss whether the protagonist(s) would be able to grapple effectively with his/her/their challenge. Use specific details, words, and phrases from the text to support your identification of character traits.

**INTERACTIVE GRAPHIC ORGANIZERS AND ONE-PAGE SUMMARY/ANALYSES:** Students maintain a graphic organizer to summarize/analyze each text. The organizer considers aspects of the text and helps students compare and contrast how each text addresses the theme of coming-of-age. Students then use their graphic organizers to support their writing of a one-page summary of the text and analysis of the character and his/her key coming-of-age issues. See “Graphic Organizers” section of this module for a sample.

**INTERACTIVE NOTEBOOKS** will be used for class notes as well as for other activities in which students will be asked to express ideas and process the information presented in class. The notebook will incorporate the interactive graphic organizer that considers characters and how texts address the central theme of “coming-of-age.”

**ONGOING CHECKS FOR UNDERSTANDING**

Teachers should do ongoing checks for understanding beyond the assessments listed in the Week at a Glance chart, and can select from the following list based on the needs of their students.

**ACADEMIC DISCUSSION OF TEXT-DEPENDENT QUESTIONS**

Examples and guidance are provided for each text (see the Text Dependent Questions resources at the end of this module; teacher is encouraged to generate additional text-dependent questions for academic discussion. **NOTE: Academic discussion of text-dependent questions is a necessary focus throughout the module.**

**EXIT SLIPS**

Use note cards to have students answer questions that require them to reflect on their learning before they leave the class. It is important that students understand that the exit tickets help drive the work of the classroom, so during subsequent classes, refer to wonderings and comments on the exit tickets. Prompts may include:

- The most important thing I learned today is \_\_\_\_\_
- What I want to learn more about is \_\_\_\_\_
- Write one word or phrase you learned today and what it means.
- I used to think \_\_\_\_\_ but now \_\_\_\_\_
- Write one thing you learned today that will help you with your guidebook and multimedia presentation, and explain why.

NOTE: The teacher can keep the Exit Slips to review and use to address what students have learned, any misconceptions students may have about their learning, or to incorporate what students want to learn as part of future classes. The teacher should specifically state how the Exit Slips have helped he or she plan his or her lessons.

**4 MORE**

Have students fold a sheet of paper into six squares. Students summarize what they learned by writing two key ideas in the two top boxes on the paper. Students then interview four different students to gather four more key ideas about the topic. Students write the four more new key ideas in the remaining four boxes on the paper. The key ideas are reviewed to assess student understanding of the topic.

**GRAFFITI WALLS**

Place a large sheet of paper on a smooth surface. Direct the students to write or draw what they know about the topic on the paper. Students “sign” their work, allowing the teacher to see, at a glance, misconceptions, understandings, and new learning targets.

**INDEX CARD SUMMARIES**

Periodically, distribute index cards and ask students to write on both sides.

**ONE-MINUTE ESSAY:**

A one-minute essay is a short in-class writing activity (taking one minute or less to complete) in response to a teacher-posed question, which requires students to evaluate what they remember and to reflect on how well they understand the material.

END of CLASS: The one-minute essay can be used at the END of class to check student understanding, identify misconceptions and confusions, promote feedback, and provide opportunity for reflection.

Sample Questions:

- What was the most important thing you learned during today's class?

- What important question(s) do you still have?

**DURING CLASS:** Students can be asked to write a one-minute essay during the class period, immediately after discussion of a key point. This serves to trigger student reflection on that point before another point is introduced.

### **THINK-PAIR-SHARE**

Teacher engages students to think about a question, prompt, reading, visual, or observation related to the text being read. Allow students a set amount of time to think of their response. Ask students to share their ideas with a partner. Have students share ideas with another pair or with the whole class. A version of this is Think-Write-Pair-Share. Students write about their thinking before they share with their partner.

### **WORD JOURNAL**

To assess students' summarization of a text they have read, first ask students to summarize a short text read in a single word. Next, ask students to write a paragraph or two explaining why they chose that particular word to summarize the text.

Annotating the text: Choose an annotation system to help kids keep notes on the text they are reading. For example, teach students 3 to 4 symbols for annotating text and provide cue cards with these symbols. As students develop proficiency in annotating text, determine other symbols that they can use. The annotation system you use should encourage text-dependent analysis. Additionally, this is a strategy that if adopted school-wide, can be particularly powerful. The following resources for annotation systems may be of interest:

- Structured Journals: [HTTP://ACHIEVETHECORE.ORG/ELA-LITERACY-COMMON-CORE/CLASSROOM-VOICES/](http://achievethecore.org/ela-literacy-common-core/classroom-voices/)
- The NY Times Learning Network: Practicing Useful Annotation Strategies: [http://learning.blogs.nytimes.com/2011/03/07/briefly-noted-practicing-useful-annotation-strategies/?\\_r=0](http://learning.blogs.nytimes.com/2011/03/07/briefly-noted-practicing-useful-annotation-strategies/?_r=0)

### **PEER ASSESSMENT**

#### **GALLERY WALK** (Coordinated with guidebook)

1. Student groups prepare poster boards of their guidebooks.
2. Students are placed in small groups, directed to view the guidebooks of their classmates, much like they would in an art gallery. Students rotate until they've had a chance to view all guidebooks.
3. Students complete Gallery Walk chart (included as part of the module) as they view their peers' work (e.g., evaluate using a rubric, respond to questions).
4. Students participate in whole group discussion.

**STUDENT SELF-ASSESSMENT AND SELF-REFLECTION**

- Checklists for PBA Part 1 (writing) and Part 2 (multimedia presentation).
- Learning Logs: At the end of each week, students complete a self-assessment. The self-assessment form may ask students to describe something they know/understand/can do better as a result of the classes that week, what work they did that satisfied them, what they found challenging, and how they can improve their work. (Sample log is attached.)

**END of MODULE REFLECTION: Advice to a Future Student**

At the conclusion of the module, ask students to write advice to a future student in the class. In this letter, students explain what they've learned during the module and how their understandings may have grown and changed. They should include a significant takeaway or discussion of a resonating detail/passage from at least two texts, as well as strategies they learned that helped them when the task was difficult. They also should discuss what they have learned about their own learning, both individually and as part of a group.

**See the Culminating Performance-Based Assessment section for details regarding the final assessment for this nine-week module.**

**LEARNING PLAN AND ACTIVITIES****The Learning Arc:**

The resources in this module are designed to help students move through a coherent arc of learning, featuring gradual release from supported learning to independent mastery of skills and knowledge.

Only after students have learned, practiced, and build proficiency are they assessed on independent mastery of skills and knowledge.

The Common Core Learning Standards place great importance on independent mastery—and summative assessments must give students an opportunity to demonstrate the independent mastery that is a clear expectation of the Common Core Learning Standards. Because of this, summative assessment tasks should be free of scaffolding for the skills and knowledge that are expectations of the assessed standards.



### Instruction

- Build skills and knowledge through direct instruction, modeling, peer-to-peer guidance. **Differentiate scaffolding, not content**, to meet diverse learning needs.



### Practice

- Students work in a supported environment to explore and build capacity with learning goals (skills and knowledge). They move from novice to independent practitioner.



### Assessment

- Students have an opportunity to demonstrate independent mastery of selected learning goals.



### A note about Close Reading

“Close reading requires a substantial emphasis on readers figuring out a high quality text. This “figuring out” is accomplished primarily by reading and discussing the text (as opposed to being told about the text by a teacher or being informed about it through some textbook commentary). Because challenging texts do not give up their meanings easily, it is essential that readers re-read such texts (not all texts are worth close reading) . . . Thus, close reading is an intensive analysis of a text in order to come to terms with what it says, how it says it, and what it means.”

Tim Shanahan

<http://www.shanahanonliteracy.com/2012/06/what-is-close-reading.html>

There are many strategies teachers and students can use to conduct a close read. Doing a mix of whole group and small group discussion with quality text dependent questions is one basic strategy. See the text dependent question section of this module for lists of sample questions for each text. In addition, teachers can incorporate many discussion and collaborative writing strategies, such as *Think/Pair/Share* and *Write-Arounds*, into close reads. Please refer to the “Ongoing Checks for Understanding” section of this learning plan for more collaborative writing and discussion ideas.

The following close reading resources may be of interest:

Allyn, Pam *Be Core Ready: Powerful, Effective Steps to Implementing and Achieving the Common Core State Standards*. Pearson, 2012. This is the first in a series of books that provide guidance for how to teach to the CCSS. It provides a special section on Close Reading.

Odell Education. "Reading Closely CCSS Unit." <http://www.engageny.org/resource/grades-9-10-ela-reading-closely-unit> This grade 9-10 unit provides model lesson for how to do a close read with sample texts.

University of Pittsburgh. **Institute for Learning (IFL)**. This organization provides research-based tools and professional development to support quality instruction that includes close reading. The following instructional unit on NYC's Common Core Library provides some of their close reading resources: [Grade 9-10 English Language Arts: Speeches: Argument and Methods](#)

### Week 1

- Pre-assessment (Sherman Alexie, "Every Little Hurricane").
- Introduce Culminating Performance-Based Assessment, Parts 1 and 2.
- Complete Learning Contracts (which are reviewed on an ongoing basis throughout the unit).
- Establish Routines and Activities for Discussion (to be charted).
- Set up interactive notebooks.
- Introduce Character Study.
- Model for students how to use the interactive organizer (with focus on character reactions to internal and external forces).
- Characterization exercise ("Every Little Hurricane" can be used to model this exercise).
  - After reading each text, students work with a partner to generate a list of traits that they think a character has.
  - Students work with one another to find evidence in the text that supports the different characteristics.
  - Students record the text-based evidence on an organizer.
  - Pairs of students then report on the characteristic traits and the text-based evidence that supports them. (NOTE: Graphic Organizer: CHARACTER STUDY text-based evidence is included in Resources section.)
- At the end of the week, students complete Learning Logs.

### Week 2

- Explore opportunities and challenges facing characters in the memoir excerpt and short story.

- Close reading of “Names” (pp. 127–140, *Memories from a Catholic Girlhood*). Students participate in class discussions based on text-dependent questions.
- Character Study (considering change in character): “St. Lucy’s Home for Girls Raised by Wolves”
  - Ask students to consider the internal perspective of the character.
  - How would your character respond to \_\_\_? Is this response different from how they might have responded earlier in the text? How has the character changed since \_\_\_? What factors might be responsible for these changes?
  - During these activities, students provide evidence from the text to support their conclusions.
  - To support their understanding of character development, students can complete a graphic organizer.
- Introduce A Student-Centered Discussion Protocol and the rubric for effective discussions. (Note: Both the protocol and rubric are included as part of this module.)
- After reading “St. Lucy’s Home for Girls Raised by Wolves,” students participate in a student-centered, text-based discussion, using the Student-Centered Discussion Protocol.
- Conduct grammar study of phrases and clauses in “St. Lucy’s Home for Girls Raised by Wolves.” Have students collect examples of phrases and clauses in their notebook. Direct students to choose one and try to write their own.
- Introduce transition words.
- Discuss arc of narrative.
- Students write a narrative related to “Names”:  
In her memoir, Mary McCarthy uses the mix of names in the convent to reveal her perceptions of herself. How does your name affect your sense of identity in the world? How might a name affect our need to conform and fit in? Write the story of your name. Include in your narrative citations from Mary McCarthy. Use transition words to help the narrative flow.
- Students complete Learning Log at the end of the week.

### Week 3

- Focus on text structures that could be utilized in a guidebook.
- Introduce the research process and how to assess the credibility and accuracy of sources.
- Identify potential issues to explore in the guidebook assignment.
- Students meet in collaborative groups to brainstorm their guidebook ideas and chapters. Students assume responsibility for a chapter in the guidebook.
- Close reading of *Black Swan Green* and text-dependent questions. Discuss incidents in the text with respect to the Performance-Based Assessment.
- Participate in a discussion of *Black Swan Green* using the Save the Last Word for Me Protocol:

- Students form small groups (45 students). After reading *Black Swan Green*, each student selects a quote that signifies a character's response to a challenge and writes it on an index card. On the back of the card, the student writes why he or she considers that particular quote to be significant.
- After all the students have selected their quote, a volunteer starts by sharing his or her quote from the text.
- The other students in the group have one minute each to respond to that quote. The student who shared the quote then has three minutes to share why they chose that quote. The pattern continues until each student has had a chance to "have the last word."
- Conduct grammar study of phrases and clauses in a text excerpt from *Black Swan Green*. Have students collect examples of phrases and clauses in their notebook. Direct students to choose one and try to write their own.
- Introduce informational text as basis or possible structures to be used in the student guidebooks.
- Students meet in collaborative groups to brainstorm their guidebook ideas and chapters. Each student assumes responsibility for one chapter, as well as responsibility for collaborating on the first and last chapters.
- Introduce process for annotating text to support students in identifying aspects of informational text on an issue confronting teens that might be included in their guidebooks.
- Student-Centered Discussion: Select a chapter from *Black Swan Green* and facilitate a student-run Discussion building on the skills established in Week 2.
- Formative Assessment 1.
- Students complete Learning Log at the end of the week.

#### Week 4

***A note about teaching Shakespeare:*** *In order to meet Reading Standard 10 and to expose students to all of the beauty and complexity of Shakespeare, we recommend using an edition of Romeo and Juliet that provides Shakespeare's original play with all of his language intact, as opposed to a translation or hybrid version. That said, there are many editions that provide glossaries for the archaic language so that students are provided with the definitions of words for which the meaning has changed significantly since Shakespeare's time. Additionally, Shakespeare's plays were meant to be seen. It is therefore recommended that in addition to reading the text, students hear audio versions and watch film versions of key scenes. This will aid comprehension by allowing students to hear Shakespearean language spoken out loud with auditory and visual cues. It will also provide students with visual interpretations of Shakespeare's Elizabethan context (particularly Zeffereilli) which also aids comprehension and building schematic frameworks that will facilitate students learning new vocabulary.*

- Launch study of *Romeo and Juliet*, Acts 1 and 2.
- During the course of the next 4 weeks, students should compare and contrast key scenes in the film versions
- Close reading—Prologue, close reading, and text-dependent questions.

- Review with students how to find and cite evidence to support responses to questions and contributions to collaborative discussions.
- Determine central themes of the text.
- Determine words and phrases by using context clues.
- Introduce Character Study related to *Romeo and Juliet*.
- Students collect more research for the guidebook from informational texts, related to identified issues affecting young people transitioning to adulthood.
- Students review interactive notebook and select characters for chapter case studies.
- Students complete Learning Log at the end of the week.

### Week 5

- Students read *Romeo and Juliet*, Act 3, and participate in Think-Pair-Share and class discussions.
- Students compare and contrast key scenes in the film versions
- Provide guidebook exemplars:
  - excerpts from Stephen Covey, *Seven Habits of Highly Effective Teens*
  - excerpts from Dale Carnegie, *How to Win Friends and Influence People*
  - excerpts from Larry Berger, Michael Colton, JaJa Liao, Manek Mistry, and Paul Rossi: *Up Your Score: The Underground Guide to the SAT*
- Identify the requirements of an effective case study: summary of the subject of the case study, quotations, statistics, expert opinions, excerpts from literature, and advice grounded in research.
- Practice writing an objective case study on Romeo, Juliet, Tybalt, or Mercutio, providing a summary of the character's experience that identifies the conflict that defined their undoing as well as behaviors that exacerbated the conflict.
- Students begin drafting their chapter of the guidebook.
- Students complete Learning Log at the end of the week.

### Week 6

- Students read *Romeo and Juliet*, Act 4, and explore in particular the internal and external conflicts facing each character in their transitions.
- Students compare and contrast key scenes in the film versions
- Participate in "Golden Line," an activity that requires students to identify a line from the text relevant to the conflicts faced by a character (Week 6).
  - a. Have students read a scene from *Romeo and Juliet* and select one sentence or phrase that is important in understanding a character and the challenge(s) this character faces.
  - b. In groups of four, the first student shares the Golden Line they have selected.

- c. Other members respond individually with a question, comment, extension, or connection without further discussion.
  - d. The first student explains the reason for their selection.
  - e. Repeat steps B and C so that all group members have an opportunity to share their line.
- In groups, students begin drafting guidebook.
  - Writing assignment:
    - Reflecting on the reading of both informational texts and works of literature you have read so far in this module, write a response to the question, “What are similarities and differences in the life lessons we can learn from works of literature and informational text?” Include at least three examples from texts, including pivotal dialogue to support your reasoning.
  - Students complete Learning Log at the end of the week.

## Week 7

- Continue study of *Romeo and Juliet*, Act V.
- Students compare and contrast key scenes in the film versions
- Formative Assessment 2.
- Students watch one of the *Romeo and Juliet* films and participate in a discussion that compares treatment of the material by Shakespeare and the filmmaker.
- Students do a quick-write about the implications of the film as source material for their public service announcements (PSAs).
- Introduce defining characteristics of PSAs and provide models in preparation for the multimedia project.
- Complete graphic organizers analyzing PSAs.
- Revisit Russell’s story and *Black Swan Green*, focusing on text structures that could be utilized in a guidebook.
- Consult guidebook exemplars for content, style, tone, format and features.
  - excerpts from Stephen Covey, *Seven Habits of Highly Effective Teens*
  - excerpts from Dale Carnegie, *How to Win Friends and Influence People*
  - excerpts from Berger, Colton, Liao, Mistry, and Rossi: *Up Your Score: The Underground Guide to the SAT*
- Continue drafting guidebook.
- Students complete Learning Log at the end of the week.

**Week 8**

- Students read Rilke, *Letters to a Young Poet*.
- Students participate in a discussion of *Letters to a Young Poet* using a Text-Rendering Protocol.
  - Each student picks out one word, one phrase, and one sentence from *Letters to a Young Poet* that they find provocative. (Note: The activity may be adapted to focus on words, phrases, and sentences that reflect language of advisement and would be appropriate for their guidebooks.)
  - Students sit in a circle. During round one, each student reads his or her word.
  - In round two, each reads the selected phrase. Finally, each reads the selected sentence.
  - Following the reading, students pose questions on the selections made by different students.
- Explore how word choice, diction, and sentence structure establish effective tone in *Letters to a Young Poet*.
- Make connections between tone in Rilke and appropriate tone for the student guidebook.
- Revise guidebook to foster appropriate tone.
- Revise chapters in guidebook to foster appropriate tone.
- Collaboratively compile guidebook chapters.
- Edit and revise guidebook.
- Students complete Learning Log at the end of the week.

**Week 9**

- Students finalize their guidebooks.
- Students practice their multimedia presentation.
- Students present their public service announcement.
- Gallery Walk activity of student guidebooks. (See peer assessment for Gallery Walk Protocol.)
- Students complete Letter of Advice to a Future Student.
- Students complete Learning Log, reflecting on their achievements over the course of nine weeks.

**EXTENSION ACTIVITY: LITERATURE CIRCLES (Weeks 1–8)**

In addition to reading complex text at grade level, students should have the opportunity to read books of their choosing, and within their independent reading level. Literature Circles is one way to provide this opportunity that also supports students with a system of accountability. There are many resources available to give guidance on implementing Literature Circles. A list of resources are provided in the Additional Resources section. Whichever resource you use, the following recommendations may be of interest to ensure that Literature Circles are supportive of Common Core goals:

1. Choose roles that are text dependent.

Roles such as “illustrator” and “connector” are often not specific enough in their goals to ensure that students are indeed grappling with the text as opposed to wandering into tangents that do not help students deeply comprehend what they are reading. Roles like “Discussion Director” should be crafted so that students are developing quality text dependent questions for discussion.

2. Consider assigning roles after students have read a portion of the text.

For example, students could all work on the summarizer role for the first read of a chapter. After discussing what they have read in order to identify the gist and key plot points, students could choose roles depending on what will be important to unpack in this particular section. They could also agree to all work on the same role independently prior to the next discussion in order to provide a common focus. By choosing to focus on the same role, such as “figurative language finder,” students can support each other in digging deeper into more challenging areas of the text such as analyzing an author’s choices for craft and structure (R.4-6) to enhance meaning. Students should be guided to choose roles that are challenging as opposed to focusing only on those roles they have already mastered.

3. Provide a curated list of books that supports the content of the current unit under study.

Students are more likely to retain new concepts, and the vocabulary that describes these concepts, if they are connected to a larger theme or topic under study. Thus, providing books at a student’s independent reading level that are related in theme and topic to the unit under study, will support students in accessing the complex grade level text they are reading with the whole class. This can also be an opportunity to provide more challenge for students who are reading above grade level. For a list of books students could choose from for Literature Circles in this module, see the Additional Resources section.

4. Provide frequent and consistent opportunities for students to meet in the Literature Circles groups.

While literature circles should not replace or compete with the common core instruction of the main unit, it is important for students to read frequently on their own and to cultivate a love of reading by choosing books they are comfortable with. If possible, we recommend that Lit Circles meet 2-3 times a week in order to support independent habits of mind and accountability.

**IMPLEMENTING THE LITERATURE CIRCLE**

1. Students choose a book from the texts being offered and student groups are formed according to student choice.
2. Select circle meeting dates.
3. Provide guidelines for completing chunks of independent reading.
4. Help students choose and prepare for their roles in their circle.
5. Support students in self and group assessment.

**Roles should be text-dependent and may include:**

- Summarizer: Prepares a brief summary of the passage read that day, that includes the main ideas or events to remember, major characters, plot points or other significant highlights of the passage.
- Discussion Director: Develops text-dependent questions for the group to discuss.
- Illuminator: Chooses a selection that the group rereads and discusses because it is interesting, provocative, and significant to deeply understanding the text.
- Wordsmith: Chooses words that are difficult or used in an unfamiliar way and important to understanding the main ideas of the text.
- Figurative Language Finder: This role includes identification of various types of figurative language, including but not limited to simile, metaphor, personification, hyperbole, and idiom. Discussion should focus on the author's craft - why the author chose to use those particular words or phrases, and whether or not they were effective.

**Assessment and Evaluation Considerations**

Assessment of the Literature Circles should include assessment of mastery of Speaking and Listening standards. As a result, consider whether students:

- come to the Literature Circle prepared to participate actively in the group.
- ask questions.
- adhere to goals and deadlines.
- allow all members of the group equitable opportunity to participate.
- pose and respond to questions.
- “piggyback” on others’ comments.
- disagree constructively by responding thoughtfully to diverse perspectives.
- support opinions with evidence from the texts.

**Literature Circle: Online Threaded Discussions**

<http://www.epals.com/authhome.php#!/home>

**Student blogs as a way to participate in discussion and exploration of literature:**

**Student blogging platforms** (use of blogging platforms can result in digital portfolios, evidence of growth over time, and timestamps):

<http://educblogs.org>

<http://wordpress.com>

<http://www.livejournal.com>

### **Word Book:**

Have students keep a word book in which they list newly learned words phrases, and their meanings (can also include idioms).

## **RESOURCES**

### **EXTENDED TEXT:**

- William Shakespeare, *Romeo and Juliet*

### **SHORTER TEXTS:**

- Sherman Alexie, "Every Little Thing" (story)
- Mary McCarthy, *Memories of a Catholic Girlhood* (1957, memoir excerpt)
- David Mitchell, *Black Swan Green* (2006, novel excerpt)
- Rainer Maria Rilke, *Letters to a Young Poet*, Letters 1, 4, 7-8 (letters)
- Karen Russell, "St. Lucy's Home for Girls Raised by Wolves" (2006, story)

## **SUPPORTING MATERIAL:**

### ➤ **Movies**

- *Romeo + Juliet*. Directed by Baz Luhrmann. Los Angeles: Twentieth Century Fox Film Corporation, 1996.
- *Romeo & Juliet*. Directed by Franco Zeffirelli. Verona: BHE Films/Verona Produzione, 1968.

### ➤ **Other Useful Supporting Texts**

- **Sample literary analyses and case studies for PBA**
- **Sample guidebooks for PBA, such as**
  - Stephen Covey, *Seven Habits of Highly Effective Teens*
  - Dale Carnegie, *How to Win Friends and Influence People*
  - Berger, Colton, Liao, Mistry, and Rossi: *Up Your Score: The Underground Guide to the SAT*

**Articles on the development of adolescent brain development, such as**

- “The Teenager’s Brain” (*Psychology Today*, June 2010): Understanding teens’ volatile thoughts and behavior.
- “The Teenage Brain” (*Science News for Kids*, June 2010): Adolescence triggers brain—and behavioral—changes that few kids or adults can understand.
- “The Teen Brain Still Under Construction” (*National Institute of Mental Health*, 2011): Surprising findings about adolescent brains, based on high-tech brain scans.
- “Beautiful Brains” (*National Geographic*, October 2011): Moody. Impulsive. Maddening. Why do teenagers act the way they do? Viewed through the eyes of evolution, their most exasperating traits may be the key to success as adults.
- “Teenagers Are Wired for Peer Approval, Study Says” (*Education Week*, May 2013): Risk-taking rises with an audience.

**Research sources**

- Informative/analytical text and information about issues facing teens (self-chosen and researched): websites, news articles, research reports

**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**INSTRUCTIONAL SUPPORTS FOR DIVERSE LEARNERS**

## INSTRUCTIONAL SUPPORT STRATEGIES FOR DIVERSE LEARNERS

The Common Core standards call for *all* students to have access to the same high goals. Students have diverse starting points, learning needs, and learning approaches, therefore strategic scaffolding of instruction leading to the culminating performance-based assessment is of utmost importance.

The following strategies are included to support teachers in building academic supports for *all* students in the class. They are organized in two broad categories, content and structure. Content includes reading, writing, vocabulary, and speaking and listening. Structure provides strategies that support organization and executive functioning.

### CONTENT

#### READING

- **Multiple readings** with scaffolded text-dependent questions. See text-dependent question guidelines included as part of this module.
- **Multiple readings in different formats:** Provide students with opportunities to read and hear text in multiple formats: role-plays, peer readings, choral readings, recordings of the text, videos, and digital texts. Provide students with opportunities to compare Shakespeare’s play *Romeo and Juliet* to one of the films. Provide students with opportunities to capitalize on the format of the play and allow them to assume different roles as they engage in multiple readings.
- **Use technology** to increase access of students to materials in multiple formats:
  - Graphic notes (storyboards or comics with summaries)
  - Visual read-alouds/think-alouds
  - Digital word walls Image flash cards with digital word collections (including international contributions of images from [Epals.com](http://Epals.com))
  - Digital essays
  - Online logs with images, video, and sound to interpret and communicate ideas about text (blogs, video logs)
  - Online yearbook of learners’ journeys
- **Chunking text:** Provide students with text that has been divided into smaller sections. Dividing difficult text into smaller sections helps students read independently, identify key words and ideas, develop skills in paraphrasing, and synthesize information. As an extension to chunking text, have students rewrite “chunks” in their own words. A graphic organizer (which has been included) can be used to support students in as they read the smaller sections of text.

- **Read-alouds:** Use read-alouds of excerpts of text to scaffold understanding. **Note:** Read-alouds are not to be considered substitutes for independent reading by students.
- **Summarization:** Students may experience challenges associated with writing about reading. To support students with strategies that use visuals to enhance their understanding, organize your students into small groups to summarize texts. Have each group member sketch or make symbols to illustrate key concepts. Students all work at the same time and on the same sheet of paper, drawing on different parts of the page. The goal is to create a page full of rough but meaningful sketches. When groups have completed their Summaries Without Words, have them explain their sketches to other students. Explicitly teach students how visuals can support their understanding.

## VOCABULARY

- **Preteach vocabulary words:** Identify words in the text that are essential to understanding the text. Preteach the words to the students before reading the texts.
- **Teach strategies for learning words:** Context clues and word clues, including suffixes, prefixes, and Greek and Roman root words.
- **Word wall:** Teach students to refer to the word wall, which should be current and accessible, listing academic vocabulary and content-specific vocabulary relevant to this module.
- **Vocabulary log:** Have students maintain a vocabulary log. Students record words they encounter in the text along with the sentence from the text. The students find a definition for the word, draw or find an image for the word, and construct their own sentence with that word.
- **Foster word consciousness:** Have students review their writing with a focus on their vocabulary. Students circle words they have learned during this module and words they may list in their vocabulary logs.
- **Develop and display a concept map of multiple aspects related to “coming-of-age.”**
- **Explicitly teach students transition words:**
  - Provide students with charts that list transition words. See handout “Transition to Great Writing” (included in this module).
  - Call attention to ways transition words are used within the texts. Have students reread texts and look for evidence of transition words in the informational text they are reading. Students can highlight use of transition words and keep examples in their notebooks.

- Have students add transition words to their graphic organizers so that words are used as well as lines to reveal connections of information.
- **Explicitly teach reporting words:**
  - Explicitly teach students words that can be used instead of “says” so that students can use academic vocabulary as they write about texts they have read or comment on each others’ ideas in discussion.
  - After teaching students words that can be used, post a chart in the classroom to which students can refer.
  - The University of Adelaide provides a useful list of “reporting words” that can enhance student writing and discussion:  
[http://www.adelaide.edu.au/writingcentre/learning\\_guides/learningGuide\\_reportingVerbs.pdf](http://www.adelaide.edu.au/writingcentre/learning_guides/learningGuide_reportingVerbs.pdf)

## THE WRITING PROCESS

### STAMINA

- **Attainable goals:** To support students in building stamina, set **attainable goals for amount of writing and time** that student will engage in writing. Keep a log of the amount and time of writing students engage in and recognize accomplishments with them.
- **Short writing tasks:** Also to increase stamina throughout the module, provide students with multiple opportunities to engage in **short writing tasks** as part of their instruction.
- **Consistent “check-ins”:** To ensure that students who are struggling with writing, establish a schedule of “**check-ins**” to ensure that they are meeting target goals and deadlines. It may be necessary to check in with students initially once a day. As necessary, establish once- or twice-weekly “check-ins” to ensure that all members of groups are fulfilling their responsibilities.

**PLANNING:** Include systematic prewriting opportunities into the learning plans and opportunities for all students.

- **Visual planning:** Provide students with an opportunity to use sketches, story frames, and/or graphic organizers to plan both their writing and multimedia assessments.
- **Planned verbal rehearsal:** Provide students with opportunities to discuss their ideas with partners, in small and in large groups and in online discussions.
- **Electronic mapping and outlining templates,** including those that are genre-specific and that contain embedded content prompts and procedure cues, help structure a prewriting brainstorm and discussions.

- **Models of exemplary writing:** Provide exemplars of guidebooks so that students have tools to write their own guidebook. Provide review for students of different elements of the guidebook and have them keep a chart of the elements of the guidebook, the purpose of the different elements, and a record of whether or not they will use or adapt these elements.
- **Somebody-Wanted-But-So:** This before-and-after reading strategy considers a character (somebody) who has a goal or motivation (goal), but faces a conflict or challenge (but) before they achieve a resolution (so). Introduce students to this reading strategy so that students can organize their own ideas as they develop their own case study for the guidebook they are reading.
- **Research:**
  - For students who may have challenges in prioritizing or determining importance of research, provide a choice of graphic organizers and templates for data collection and organizing information. Provide students with opportunities to use digital graphic organizers.
  - Embed prompts for categorizing information.
  - Provide checklists and guides for note-taking.

## DRAFTING

- **Organization:** To support students in approaching the transition to composing their chapter, have them review their planning notes and use index cards to write sections of their chapter. Students can order and reorder the cards as they see fit. As a result, the writing may appear more manageable to students. (The word processor can serve the same purpose, but for some students it is beneficial for them to be able to physically manipulate text they have written.)
- Sentence frames can support students who may have challenges organizing their writing or processing academic language. Sentence frames are a scaffold that is to be withdrawn as students develop comfort and facility with their writing. Some examples of sentence frames that can be used in this module are:
  - The author’s use of repetition of \_\_\_\_\_ signifies that \_\_\_\_\_.
  - A significant detail in the paragraph is \_\_\_\_\_.
  - The author uses \_\_\_\_\_ to create a \_\_\_\_\_ tone.
  - Threats to healthy relationships in *Romeo and Juliet* \_\_\_\_\_. For example, \_\_\_\_\_.
  - After reading the article about teen bullying, \_\_\_\_\_.
- **Speech-recognition systems:** For students who may have grapho-motor challenges and struggle with handwriting or typing, who may find spelling debilitating to the writing

process, or who may not be able to write with enough speed to reflect their ideas, the use of speech-recognition systems can turn the spoken word into digital text. Students review the transcription as part of the editing process.

- **Use of technology: word-processing software** to allow for manipulation and rearrangement of digital text. Built-in spelling and grammar checkers can be used to support student revision.

## REVISING AND EDITING

- Use one of the acronym-based editing strategy checklists so that students can review their work alone and then with a peer. Provide individual copies to students and post a chart that can be referred to by all students. One of these editing checklists is SCOPE (Spelling, Capitalization, Order of Words, Punctuation, and Express Complete Thoughts). For additional information, see: <http://coe.jmu.edu/LearningToolbox/scope.html>.
- Spell-checking tool. Students can be taught strategic use of the spell-checking features so that they understand the reasons for possible errors and learn strategies to select the correct word from those provided.
- Text-to-speech enables learners to have their compositions read back to them to attend to the sound of language in their writing and word, phrase, punctuation, and grammatical errors.
- Provide students with additional opportunities to confer about their work. Highlight one aspect of their writing that they can work on to improve. Support students in rereading their writing to find places in their work that can be revised based on the targeted feedback and have them highlight these sections in yellow.
- Work with students to find places within their own writing where transition words will clarify what they are trying to say or help the piece by making connections explicit.

## PUBLISHING/CELEBRATING

- Provide students with multiple opportunities to rehearse presentation of their Performance-Based Assessments.

## WRITING ASSESSMENT

- Refer to the initial assessment for each student to make a list of individual student needs in writing. The list can help inform flexible groupings in which students work on specific skills or in determining pairs wherein one student can help another student with editing.
- Assess students who struggle with writing in different modes in order to gain a better picture of understanding (discussions, conferences, debates, podcasts, etc.).

## SPEAKING AND LISTENING

- **Listening and note-taking:** For students who may have challenges of multiple demands, distinctly separate the listening and note-taking tasks. Pause during discussions or read-alouds and provide students with opportunities to take notes. Rules of discussion: explicitly teach, model, and post rules for discussion.
- **Active listening:** For students may have difficulties with attending, distractions, self-regulation, and controlling impulsivity, explicitly teach student skills of active listening. Provide students with cue cards (written and icons) that serve as reminders of how to actively listen (physical and verbal behaviors during Think-Pair-Share and group discussions).
- **Reporting out:** Explicitly teach student skills of reporting-out results of Think-Pair-Share or group work. Provide students with cue cards that list academic words for reporting out.
- **Academic discourse:** To support students in processing academic vocabulary or abstract concepts, explicitly instruct students in language of academic discourse. Post charts that show a comparison of how they might say something in casual conversation with how it should be said in the context of the academic discussion.
- **Use of protocols:** Provide students with written and visual references for the protocols used in the module. Chart the guidelines so that the protocol can be referred to while it is being used. Set clear expectations as to roles and responsibilities of students and time guidelines. Debrief session to help students be aware of what they learned as a result of participating in the activity.
- **Individual reminders or cue cards:** For students who may have challenges with working in groups or presenting information to an others about texts they are reading, provide individual reminders on how to participate in a collaborative discussion.
- **Use conversation prompts or sentence frames** as a temporary scaffold for students to facilitate their capacity to respond to and build on one another's ideas. Introduce 2 to 3 sentence frames after explicitly teaching students how to use them.

## MULTIMEDIA PRESENTATION

- **Graphic organizers:** Provide students with graphic organizers that help them analyze and evaluate PSAs. The organizers can require students to write what aspects of the identified PSA could be incorporated in their work.
- **Provide multiple opportunities for students to watch PSAs:** Allow students to watch PSAs prior to using an organizer to take notes.

## STRUCTURE

- **Goal Setting**
  - **Performance-Based Assessment Learning Contract:** Review Performance-Based Assessments with students and review the benchmarks that students must meet to perform successfully on the summative assessments. Review an outline of the module to ensure that students are aware of the work for which they are responsible. To support student accountability, work with students to create a Learning Contract at the beginning of the module. The Learning Contract can define the learning goals, the evidence of learning, and agreed-upon activities. At the end of each week, or additionally if necessary, have students revisit the Learning Contract to assess their project.
  - **Rubrics:** Review rubrics with students so that they understand the expectations of the tasks.
  - **Learning Logs:** Weekly review of goals and accomplishments: At the beginning of each week, review with students what they will be accomplishing during the week. Use an organizer to chart what they will be studying and assignment completion for each week. At the end of each week, have students complete and review their individual Learning Logs.
- **Demands on working memory:**
  - To minimize demands on the student’s working memory, supplement explicit verbal directions with written directions that provide that list the discrete steps of a task.
  - Post charts that support students with information that they need to complete assignments, such as transition word lists, word walls, and graphic organizers relevant to the theme of “coming-of-age.”
- **Time management:**
  - To ensure students meet deadline of the performance assessment tasks, “chunk” the work into discrete subtasks. Make a calendar of dates by which students should complete the subtasks.
  - A Gantt chart (or other similar graphic organizer) in the classroom or student’s notebook can support both teacher and student’s monitoring of student progress in meeting timelines both for individual and group work.

- **Individual accountability in group work**
  - To ensure that all students participate equitably in group presentations, they can be advised that the task consists of subtasks, each of which will have a certain period of time allotted to it:
    - Decide on research topic
    - Draw up list of possible resources
    - Assign group roles
    - Conduct research
    - Develop presentation
    - Rehearse presentation
    - Make presentation
- **Flexible grouping**
  - To respond to individual student learning needs, create instructional groups that are aligned with and support the learning plans and activities. Grouping does not create permanent groups and varies according to the particular learning activity.
    - Heterogeneous grouping of students for regular discussion and close reading exercises provides a collaborative structure for reading complex texts and close reading of the text.
    - Partner ELL students with students who are English role models to facilitate development of language skills and vocabulary work.
    - To support rigorous content-based discussion, partner ELL students who are dominant in the same language to discuss complex texts and content.
    - To increase the effectiveness of collaborative work, provide students with opportunities to set group norms.
    - Use protocols (Touchstone Discussion, Save the Last Word for Me, Text Rendering) to facilitate the efficacy of partner and group discussions.
    - Literature Circles provide opportunities for students to participate in collaborative discussion groups based on student choices of a shared text.
- **Individual accountability in a discussion**
  - To ensure that all members have opportunities to participate in class group work and discussions, consideration may be given to providing concrete reminders to students. For example, in a discussion each student has three chips. Each time a student contributes to the discussion, a chip is moved to the center of the desk. Using a different color chip for each student could help teachers assess individual participation and could allow students over time to self-monitor their own interactions.
- **Students with identified disabilities and assessments**
  - To meet the needs of individual students during all assessments, it is important to provide the appropriate accommodations (i.e., extra time) for students with special needs.

**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**INSTRUCTIONAL SUPPORTS FOR ENGLISH LANGUAGE LEARNERS**

## INSTRUCTIONAL SUPPORTS FOR ENGLISH LANGUAGE LEARNERS

High expectations for ELL students require that we apprentice students so they are able to use language to navigate complex literary and informational texts and to demonstrate their understandings of meaning in academic discussions, written work, and multimedia presentations.

- **Text Complexity:**  
Qualitative features of text that may need to be scaffolded for ELL students include organizational structure, academic stance, and use of nonstandard dialogue. Students may require explicit instruction to understand the use of quotation marks in a text as a marker for dialogue, especially with dialogue that is lengthy. Additionally, students may require explicit instruction to support their understanding of the dramatic form, with minimal information about what is happening in terms of plot, setting, and characters. Scaffolding of Shakespeare’s *Romeo and Juliet* with opportunities for students to act out may support student understanding.
- **Reading:**  
Provide ELL students with multiple opportunities to hear repeated fluent readings.
- **Shared Reading with a Collaborative Partner:**  
Pair the ELL student with a student who is a strong English model. Students both read then answer questions based on their reading. The questions should have a focus appropriate to the Grade 9 and 10 standards; for example, the author’s purpose or a character’s motivation. Have them share what they have written with each other and where in the text there is evidence for what they have written.
- **Literature Circles:**  
Participation in the Literature Circle will provide ELL students opportunities to practice skills with texts that may be more quantitatively and qualitatively not as complex as the extended and support texts in this module.
- **Academic Discourse:**  
ELL students may be socially conversant but have little familiarity with academic vocabulary and discourse. Explicitly instruct students in how to use academic vocabulary and provide them with comparisons of informal language and academic language.
- **Sentence Frames as Support for Student Writing and Discussions:**  
Provide ELL students with sentence frames that use academic language and require students to refer to texts.
- **Print-rich environment:**  
To support language development, create print-rich environments using bulletin boards; use

visual displays when giving directions or summarizing discussions, and maintain current and accessible word walls.

**Language:****➤ Words:**

Words with multiple meanings may be confusing to ELL students. Keep a chart posted of examples of words with multiple meanings with sentences and visuals for students to refer to as they read or write.

**➤ Idioms:**

Idioms may be confusing and unfamiliar to the ELL students and need to be explicitly taught. Have students keep a word log which includes idioms.

**➤ Slang:**

*Black Swan Green* depicts the time and setting through rich use of language and colloquialisms. The language in the text may be unfamiliar to students and not easily discernible from context clues. Before reading the text, expose ELL students to words that will deter students from understanding the meaning of the text.

**➤ Safe Environment:**

Provide ELL students with low-anxiety environment conducive to language learning. Provide ELL students with opportunities to share their culture with the class. Depending on the level of language skills the student has, the sharing does not have to be restricted to speaking. Writing the “Names” narrative in this module may provide students to share about themselves with their peers.

**➤ Vocabulary Acquisition**

**Vocabulary Protocol:** To support New Language Learners’ access to and retention of academic and domain-specific vocabulary in this module, and to build academic vocabulary for all learners, please see Dr. Kate Kinsella’s popular protocol for teaching vocabulary, designed to promote ownership of newly learned words.

An adapted version can be found in **ELL Considerations for Common Core–Aligned Tasks in English Language Arts**, on NYC DOE’s Common Core Library:  
[http://schools.nyc.gov/NR/rdonlyres/4FD788EE7D6E42F8A415C2A6C1C31A15/0/GeneralELAStrategiesforELLS\\_082811.pdf](http://schools.nyc.gov/NR/rdonlyres/4FD788EE7D6E42F8A415C2A6C1C31A15/0/GeneralELAStrategiesforELLS_082811.pdf)

**➤ Word Book:** Have students keep a word book in which they list newly learned words phrases and their meanings (can also include idioms).**Vocabulary and Literary Tone:**

To increase vocabulary and further support students in identifying tone in the texts by Mary McCarthy and Rilke and in public service announcements, support can include developing and charting a word bank of words that describe tone; for example, *sarcastic*, *humorous*, *pessimistic*, *condescending*, etc.

**Academic Conversation:**

The learning plans and activities in this module incorporate a range of activities that promote communication and interactions among students; for example, Think-Pair-Share, whole class discussion, Student-Centered Discussions, Save the Last Word for Me, the Golden Line, Text Rendering, collaborative group work on the guidebook and PSAS, and the presentation of projects. To support the academic discussions that support language development, explicitly teach students how literate discussions function and assess their progress in meeting the demands of the Speaking and Listening standards on an ongoing basis.

**GRADE 9 ENGLISH LANGUAGE ARTS**

**MODULE 1:**

**TRANSITIONS**

**ADDITIONAL RESOURCES**

## STUDENT RESOURCES

### PERFORMANCE-BASED ASSESSMENT, PART 2: PUBLIC DOMAIN, COPYRIGHT FREE, OPEN SOURCE, AND STUDENT USE IMAGES AND MEDIA (AND A STATEMENT ABOUT FAIR USE)

#### NOTES:

- Make these resources available to students as a separate digital resource or handout.
- This resource provides links to some of the better copyright-free and public domain resources. The advice on this page is not a legal opinion. The ideas are intended for educators and librarians who wish to locate quality, copyright-friendly materials for educational, noncommercial, and nonprofit projects.
- Not all of these resources are copyright free, but most allow student to use and cite the projects in their assignments.

#### Image Resources and Indexes

Copyright-Free Photo Archives (27,000 images from NASA, NOAA, and FWS)

<http://gimpsavvy.com/PHOTOARCHIVE>

DHD Multimedia Gallery (selection of images, sounds, etc.)

<http://gallery.hd.org/index.jsp>

Free Foto

<http://www.freefoto.com>

Free Images (2,500 stock photos, most free, some members only)

<http://www.freeimages.co.uk>

Free Stock Photos

<http://freestockphotos.com>

Google image search (be sure to go to advanced settings and choose “advanced search”)

[https://www.google.com/advanced\\_image\\_search](https://www.google.com/advanced_image_search)

Then narrow your results by...

image size:	any size
aspect ratio:	any aspect ratio
colors in image:	<input checked="" type="radio"/> any color <input type="radio"/> full color <input type="radio"/> black & white <input type="radio"/> transparent <input type="radio"/> this color: <span style="color: red;">■</span>
type of image:	any type
region:	any region
site or domain:	<input type="text"/>
SafeSearch:	Show most relevant results
file type:	any format
usage rights:	free to use or share

[Advanced Search](#)

Imageafter (hi-res images, photos, and textures)

<http://www.imageafter.com>

MorgueFile (some are free for students to use in projects, but not copyright free)

<http://www.morguefile.com>

Pics4Learning (great for general topics)

<http://pics4learning.com>

Free Public Domain Images (small collection)

<http://www.pdimages.com/web6.htm>

Public Health Image Library (PHIL) from Centers for Disease Control and Prevention

<http://phil.cdc.gov/Phil/default.asp>

Thinkstockphotos.com

<http://www.thinkstockphotos.com>

### Clip Art Resources

Animation Factory (3D animations and clip art)

<http://www.animfactory.com>

Clip Art Connection

<http://www.clipartconnection.com>

Clip Art Gallery from DiscoverySchool

<http://school.discovery.com/clipart>

Graphic Maps

<http://www.graphicmaps.com/clipart.htm>

Page Resource (backgrounds, dividers, images, and links)

<http://www.pageresource.com/graphics/index.html>

### Text Resources

Project Gutenberg (electronic texts)

<http://gutenberg.net>

Stories and Characters That Have Had Their Copyright Expire

<http://www.pdimages.com/stories.htm>

### Music

Links to Search for PD Music and Lyrics

<http://www.pdinfo.com/link.htm>



#### **IMPORTANT! Fair Use**

Under the fair use rules, copyrighted material can be used for teaching, research, or scholarship. It may also be used for editorials, criticism, or commentaries. Materials may also be used as part of news reporting. However, you must consider the portion of the copyrighted work you use.

You should go directly to the original source and obtain your own copy of the public domain image rather than copying a copy. You do not have the right to modify the work of the copyright owner without permission.

Many companies are highly concerned about their trademarks and logos. Be aware of these companies.

**INFORMATION ON FAIR USE FROM:** Images and the Law

<http://www.pdimages.com/web9.htm>

## TEACHER RESOURCES

### A note about Vocabulary Instruction

In order to support students' success with Common Core aligned curriculum, particular attention should be paid to the Pedagogical Shifts demanded by the CCLS, including the focus on academic vocabulary. As noted in Appendix A of the Common Core Learning Standards, research suggests there are implications connected to vocabulary acquisition which warrant serious attention and consideration to the type of vocabulary instruction students receive, particularly in relation to college and career-readiness. Written texts provide readers with exposure to as many as 2-10 million more words than they would normally encounter through oral language alone. Furthermore, starting in about 4<sup>th</sup> grade, students essentially “tap out” of acquiring vocabulary through oral acquisition and require written language for further vocabulary development. As a result, vocabulary is one of the primary causes of the achievement gap; many students from low-income households enter school with smaller vocabularies than their more affluent peers. *Word* knowledge ultimately results in *world* knowledge, which will more fully prepare students for college and career readiness and provide students with access to more options for their future. As students' vocabularies grow, their knowledge and conceptual understanding also expands, enabling them to more independently access and comprehend new ideas and information.

Direct instruction cannot possibly address all of the words a student needs to acquire. Therefore, the dilemma for the teacher becomes, what are the right words to spend time on? What words should I teach that will make students more likely to learn other words independently from context? To address these questions, teachers should consider:

1. What are the words, found in the text, that are key to understanding the main ideas in the text and the unit of study? i.e. words that warrant close attention and repeated instruction.
2. What are the words that students need to know because they present a barrier to understanding the text but are not key to understanding the main ideas of the text? i.e. words that don't require a lot of instructional time and can be quickly glossed at the point of contact.
3. How do the key words of a text connect schematically so students build word “families” that will support retention, learning a larger number of words, the independent acquisition of related words, and later application in multiple contexts?
4. How do word families function differently in literary text vs. informational text?

To address these question we highly recommend investigating the research and resources developed by Elfrieda H. Hiebert: <http://textproject.org/about/ehh/>.

The following suggestions may be of interest when planning instruction:

- Provide opportunities for Read Aloud to support students in correctly “hearing” both Tier 2 and 3 vocabulary words. Because students may not have been exposed to many of the words in print, hearing the correct pronunciation of sophisticated vocabulary may help them unlock the meaning of these crucial words. This is especially important for texts such as *Romeo and Juliet*, which contains archaic language and words with multiple meanings/nuances.
- Create text dependent questions, both for discussion and writing around crucial vocabulary. These questions should guide students to pay attention to the words that unlock the meaning of the text, including the central theme, and focus attention on words with multiple meanings, nuances and/ or figurative language.

- Deliberately chunk text for close reading with critical vocabulary in mind to support students in processing vocabulary in context and constructing a deeper meaning of the overall text.
- Focus attention and instructional time on words that are abstract, have multiple related meanings and/or words with shades of meaning that are not likely familiar to students or apart of their experience.
- Provide time and specific focus on author’s craft and word choice, especially for Tier 2 words. Discussions about how word choice impacts the overall meaning and message of the text will lead students to recognizing the nuances of various words. This instruction should take place both in the analysis of the text from a reading comprehension standpoint and during writing instruction, using the selected texts as mentor pieces.
- Consider specific student populations such English Language Learners, and carefully select which Tier 2 and 3 words should be pre-taught, introduced at point of contact while reading, and/or also warrant review and multiple encounters.
- The use of semantic maps and word walls to help students develop an understanding of the relationship between vocabulary words:
  - In literary texts the relationships between vocabulary words tend to be focused around categories relating to motivations, traits, emotions, actions, movement, and communications. Literary writers often try not to repeat the same words. Therefore, texts are filled with sophisticated synonym families for concepts students are probably already familiar with. For example, in *Romeo and Juliet*, there are many phrases containing subtle nuances to describe the concept of fate as it relates to motivation: “star-crossed lovers, fortune’s fool, fatal loins” to name just a few in the prologue.
  - In informational texts, the vocabulary families tend to be built around concepts or topics that may be new to students. Writers often repeat the key words that are central to the topic they are exposing. These key words often do not have synonyms. Schematic families can therefore be built around topic families, showing all the words that are necessary to successfully discuss or write about a topic. For example, in an article about the teenage brain, one might encounter word families with a mix of Tier II and III words that include: cognition, emotional maturity, limbic, executive functions, instant gratification, deferred pleasure, etc.
- Develop more supports for Word Book (see the Learning Plan section of this module), including a variety of organizational systems and graphic organizers to convey the meanings and relationships between new vocabulary words with students.
  - Provide students with time and space to consider various and new connections between words and reorganize vocabulary based on growth of conceptual knowledge.
  - Emphasis should be placed on the importance and necessity of using these words in text-based conversations and writing. Student ownership of these systems is crucial in building independence.

- Provide multiple and authentic opportunities for students to engage with the most crucial vocabulary by using a variety of modalities, such as:
  - Acting out vocabulary such as common verbs with sophisticated synonyms
  - Finding and highlighting examples of vocabulary used in other texts and/ or student writing
  - Writing and discussion activities requiring the words be used in context
  - Focusing a portion of writing revisions specifically on academic vocabulary
  - Creating interactive word walls which may include
    - Visuals
    - Ordering words by shades of meaning
    - Organizing words by “families” as described above

The following grid may be a helpful organizer when planning instruction:

**Vocabulary Grid** *(From Achievethecore.org)*

	<b>These words require less time to learn</b> (They are concrete or describe an object/event/ process/characteristic that is likely familiar to students)	<b>These words require more time to learn</b> (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
<b>Meaning can be learned from context</b>	Paragraph [number] - [word] Paragraph [number] - [word] Paragraph [number] - [word]	
<b>Meaning needs to be provided</b>		

**Websites to support teaching of *Romeo and Juliet*:**

[http://2013.playingshakespeare.org/sites/default/files/character\\_activities\\_v2.pdf](http://2013.playingshakespeare.org/sites/default/files/character_activities_v2.pdf)

**Resources to support Vocabulary/Word Choice:** <http://www.visualthesaurus.com>

**Word Clouds:**

Students can generate “word clouds” from texts they are reading. The clouds give greater prominence to words that appear more frequently in the source text. Word clouds can also help students in understanding how word choice supports the theme of the text.

<http://www.wordle.net>

<http://www.tagzedo.com>

**Graphic Organizers:**

Character Study (included)

Research (included)

Vocabulary (included)

<http://www.inspiration.com>

<http://www.smartdraw.com>

**Resources to Support Collaborative Discussions and academic discourse:**

Burke, Jim. *The English Teacher's Companion, Fourth Edition*. Portsmouth, NH: Heinemann, 2012. (Chapter 6)

Graff, Gerald, and Cathy Birkenstein. *They Say, I Say: The Movies That Matter in Academic Writing, Second Edition*. New York: W. W. Norton & Company, 2010.

The University of Adelaide provides a useful list of “reporting words” that can enhance student writing and discussion: [http://www.adelaide.edu.au/writingcentre/learning\\_guides/learningGuide\\_reportingVerbs.pdf](http://www.adelaide.edu.au/writingcentre/learning_guides/learningGuide_reportingVerbs.pdf).

**Resources to Support Research:****ZohoNotebook:**

While conducting research online, Zoho notebook allows students to highlight useful text or images and then save the information directly into the notebook.

<http://notebook.zoho.com/nb/login.do?serviceurl=%2Fnb%2Findex.do>

**CAST Strategy Tutor:**

Strategy Tutor is a web-based tool designed to support students doing reading and research on the Internet.

<http://cst.cast.org/cst/authlogin>

**Education Oasis** has a number of graphic organizers that can support students in organizing knowledge.

[http://www.educationoasis.com/curriculum/graphic\\_organizers.htm](http://www.educationoasis.com/curriculum/graphic_organizers.htm)

**Resources to Support Literature Circles:**

The following resources provide support to the teacher about setting up Literature Circles in the classroom. These resources provide an overview of Literature Circles and address logistical planning, Literature Circle routines, discussion protocols, and student roles and accountability. As many of these resources were developed before the CCLS, many of the roles and questions that are included are not specifically designed to encourage close reading. For suggestions on how to develop Literature Circles that are supportive of the Common Core, please refer to the Learning Plan section of this module.

- Burke, Jim. *The English Teacher's Companion, Fourth Edition*. Portsmouth, NH: Heinemann, 2012.
- Daniels, Harvey. *Literature Circles: Voice and Choice in Book Clubs and Reading Groups*. Portland, ME: Stenhouse Publishers, 2002.
- Daniels, Harvey. *Mini-Lessons for Literature Circles*. Portsmouth, NH: Heinemann, 2004.
- Moeller, Victor J., and Mark V. Moeller. *Literature Circles that Engage Middle and High School Students*. Larchmont, NY: Eye on Education, 2008.

**SUGGESTED TEXTS FOR LITERATURE CIRCLES**

(Relevant to the theme of coming-of-age)

**Important note:** Lexile levels refer to the quantitative dimensions of text complexity, such as word frequency and sentence length, which can be assessed by computers. Lexile levels of some of the books listed were unavailable and are based on our analyses, and thus may approximate what would be generated by the computer system. The books listed represent a range of Lexile levels that may be lower than the suggested Grade 9-10 band Lexile scores (1080–1305).

As a complement to quantitative measures, it is important to consider the qualitative dimensions of each text, which include structure, language and conventions, knowledge demands, and level of meaning and purpose—any of which could pose significant challenges for young readers. (See Common Core standards, Appendix A, page 6 for a fuller discussion of qualitative text complexity.)

**Note:** Some Lexile levels listed here were determined by analyzing an excerpt from a longer text and may differ from results of an analysis of the full text.

**THE TEXTS**

*Please note, some of these texts contain controversial language, sexual content, and violence that may be inappropriate for some readers. Teachers should review all texts and communicate with parents before making them available to students.*

Alvarez, Julia. *How The Garcia Girls Lost Their Accents*. Lexile Level: 950

In reverse chronological order, 15 interconnected short stories tells the lives of four sisters, beginning with their adult lives in the United States and ending with their childhood in the Dominican Republic, from which they were forced to flee. The stories deal with the hardships of immigration, assimilation, displacement and confusion of identity.

Chbosky, Stephen. *Perks of Being a Wallflower*. Lexile Level: 720

An introspective teenager who goes by the alias of “Charlie” narrates his various life experiences through a series of letters to an anonymous stranger. Set in the early 1990s, the story follows Charlie through his freshman year of high school in a Pittsburgh suburb. As the story begins, Charlie is shy and unpopular, a wallflower.

Cofer, Judith Ortiz. *Call Me Maria*.

Through a mix of poetry and prose, this text follows the life of a 13-year-old Puerto Rican girl who leaves her island and mother to live with her father in New York City. Feeling torn between the two cultures, she seeks to find her true self.

Hall, Brian. *The Saskiad*. Lexile Level: 1000

Longing to escape the rundown commune where she lives with her mother, Saskia White indulges in reading epic adventures. She goes on an odyssey with her new friend Jena Singh and her absent real-life father to discover herself and outgrow the hypocrisies of her hippie parents.

Joyce, James. *Portrait of the Artist as a Young Man*. Lexile Level: 1120

This semiautobiographical novel traces the awakening of young Stephen Daedalus as he begins to question and rebel against the Catholic and Irish conventions with which he has been raised. He finally leaves to go abroad to pursue his ambitions as an artist.

Long, Goldberry. *Juniper Tree Burning*. Lexile Level: 1090

A grown woman looks back upon her childhood and her alternative upbringing that singled her out as an eccentric at school in New Mexico. She turns her back on her childhood by changing her name from Juniper Tree Burning to Jennie and taking off on a cross-country adventure.

McCullers, Carson. *The Heart is a Lonely Hunter*. Lexile Level:

John Singer, deaf-mute man, becomes the confidant for various types of misfits in a Georgia mill town during the 1930s.

Moht, Nicholosa. *El Bronx Remembered*. Lexile Level: 610

Eleven short stories and a novella depict life in a Puerto Rican barrio, El Bronx, in New York City during the 1960s and 1970s.

Kidd, Sue Monk. *Secret Lives of Bees*. Lexile Level: 840

In South Carolina in 1964, Lily Owens, a 14-year-old girl, is haunted by the memory of her late mother. To escape her lonely life and troubled relationship with her father, Lily flees with her caregiver and only friend to a South Carolina town that holds the secret to her mother’s past. Taken in by the independent Boatwright sisters, Lily finds comfort in their world of beekeeping.

Satrapi, Marjane. *Persepolis*. Lexile Level: 380

This autobiographical graphic novel depicts the author’s childhood up to early adult years in Iran during and after the Islamic revolution.

Thomas, Joyce Carol. *A Gathering of Flowers: Stories of Being Young in the Americas*.

Eleven short stories explore what it is to grow up in ethnically diverse America. Writers include Maxine Hong Kingston, Joyce Carol Thomas, and Gary Soto.

Scoppottone, Lisa. *The Late Great Me*. Lexile Level: 680

Having thought that drinking would help her make and keep friends, Geri, a 16-year-old, comes to realize that she is no longer in control and seeks help.

Wolff, Tobias. *This Boy’s Life*.

This memoir about growing up rebellious in the 1950s is a portrait of a vulnerable boy trying desperately to keep things together as he and his mother travel aimlessly around the US, avoiding the violent lover she left behind. When they settle in the Pacific Northwest, she marries a man who becomes an abusive stepfather, and young Toby must resort to lies and subterfuge in order to escape.

Wright, Richard. *Black Boy*. Lexile Level: 950

In this autobiography, the author explores his childhood, race relations in the South, and his eventual move to Chicago.

Zusak, Marcus. *The Book Thief*. Lexile Level: 730

Narrated by Death, the book is set in Nazi Germany, a place and time when the narrator notes he was extremely busy. It describes a young girl's relationship with her foster parents, the other residents of their neighborhood, and a Jewish fighter who hides in her home during the escalation of World War II.

## STUDENT CENTERED DISCUSSIONS

### What is a Student-Centered Discussion?

A Student-Centered Discussion is a class discussion, independent of the teacher, grounded in a shared text. We suggest students sit together in a circle and pose open-ended questions developed prior to the discussion. The questions should be developed by the students. Students respond to the questions using the text as grounds for evidence.

### How do I help my students prepare for a successful Student-Centered Discussion?

Provide the students with a short text that poses controversial or difficult questions. Give students ample time to read and annotate the text.

Teach students to develop questions that will evoke open-ended responses as opposed to “right or wrong” questions or “yes or no” questions. Provide model questions to students. Because students drive the discussion with their OWN questions developed in advance, it is important that each student develop more than one question to keep the discussion going, if necessary.

### Establish the protocol for a Student-Centered Discussion. For example:

- 1.) Do not raise your hand to speak, simply wait for an appropriate pause.
- 2.) When the conversation lulls, ask another question.
- 3.) One person should speak at a time, do not interrupt.
- 4.) Everybody talks; everybody listens.
- 5.) Always refer back to the text in your response.

### What is the role of the teacher during an effective Student-Centered Discussion?

The teacher should not facilitate the discussion, the teacher should observe. Often, it is helpful for the teacher to sit outside of the discussion circle to signify their absence as a leader. During the first discussions, students may be uncomfortable without a “teacher presence”; they may be quiet at first. Wait them out! They will eventually start posing their questions.

When introducing student-centered discussions for the first time, it may be important to lead a discussion afterwards to “unpack” the experience. Through this reflection a teacher can lead students to refine the protocol and more closely monitor their own behavior. As students get more comfortable with the autonomy, subsequent discussions will become more productive.

### How do I assess student performance during a Student-Centered Discussion?

For a Student-Centered Discussion, a teacher could develop a rubric with students, based on the protocol decided upon by the class. Also, a standards-based public-speaking rubric is provided with this document.

## Student-Centered Discussion Rubric

Dimensions	Basic (1)	Developing (2)	Proficient (3)	Advanced (4)
<p>Preparedness:</p> <p>Comes to discussions prepared, having read and researched material under study; explicitly draws on that preparation by referring to evidence from the text to stimulate a thoughtful, well-reasoned exchange of ideas.</p>	<p>Does not appear to have come prepared. Has not fully read and researched the topic, or may be unclear or off topic; only speaks generally on the topic without referring to evidence from texts, or evidence from the text is inaccurate or misunderstood.</p>	<p>Comes to discussion somewhat prepared; sometimes refers to evidence and research on the topic; speaks with some contradictions or irrelevant points that distract from the discussion.</p>	<p>Comes to discussion prepared, having read and researched the topic; refers to this evidence and research multiple times; some parts of information and research presented may be inaccurate or misunderstood.</p>	<p>Comes to discussion prepared by having read and researched extensively; refers to the evidence and research multiple times, indicating and documenting where the evidence has come from, i.e., "In the article ___ by ___ it states..."; information and research presented is accurate and appropriate.</p>
<p>Collaboration:</p> <p>Propels conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporates others into the discussion; and clarifies, verifies, or challenges ideas or conclusions.</p>	<p>Stays quiet through most of the discussion; does not respond to or pose questions, or speaks to the extent that other students are excluded from the discussion.</p>	<p>Only speaks once or twice; poses questions but does not respond to others' questions, or others are included in discussion but student's voice is still predominant.</p>	<p>Speaks multiple times; responds to and poses questions; actively includes others into the discussion so that there is an equal balance of student speaking and listening to others.</p>	<p>Speaks multiple times; responds to and poses questions; actively includes others into the discussion so that there is an equal balance of student speaking and listening to others by either agreeing, disagreeing, or verifying others' views in a thoughtful and respectful manner.</p>
<p>Response:</p> <p>Responds thoughtfully to different perspectives, summarizes points of agreement and disagreement, and, when necessary, qualifies or justifies views and understandings. Makes new connections in light of new evidence and reasoning presented.</p>	<p>Response does not acknowledge different perspectives and does not justify or qualify claims with evidence.</p>	<p>Response occasionally acknowledges different perspectives and summarizes points of agreement and disagreement; attempts to justify claims with useful evidence, sometimes unsuccessfully.</p>	<p>Response acknowledges different perspectives and effectively summarizes points of agreement and disagreement; justifies own claims with a thorough amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.</p>	<p>Responds thoughtfully to different perspectives, summarizing points of agreement and disagreement; justifies claims with a substantive amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.</p>
<p>Presentation:</p> <p>Presents information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are appropriate to task, audience, and purpose.</p>	<p>Presentation of ideas and information is unclear to the point that listeners often cannot follow the line of reasoning. Information is presented in illogical order. Style is not appropriate to task, audience, or purpose.</p>	<p>Presentation of ideas and information is sometimes clear, though listeners may struggle at times to follow the line of reasoning. Organization, development, substance, and style are sometimes appropriate to task, audience, or purpose.</p>	<p>Presents information, findings, and evidence concisely and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are mostly appropriate to task, audience, and purpose.</p>	<p>Presents information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are appropriate to task, audience, and purpose.</p>

### Creating Text Dependent Questions

Adapted from [achievethecore.org](http://achievethecore.org)

What is a text dependent question?

A text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on prior knowledge extraneous to the text; instead it privileges the text itself and what students can extract from what is before them.

Good text dependent questions will focus on specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading.

How do I create strong text dependent questions?

- 1.) Identify the core understandings and key ideas of the text  
Keeping one eye on the major points of the text is crucial for fashioning an overarching set of successful questions.
- 2.) Start small to build confidence  
The opening questions should orient students to the text and be sufficiently specific enough for the students to answer successfully to gain confidence to tackle more difficult questions
- 3.) Target vocabulary and text structure  
Locate key text structures and the most powerful academic words in the text and craft questions that illuminate these connections
- 4.) Tack tough questions head on  
Find the sections of the text that will present the greatest difficulty (featuring difficult syntax, dense information or tricky transitions) and craft questions that support students in mastering these sections.
- 5.) Create coherent sequences of questions  
The sequence of questions should not be random, but should build to a coherent understanding and analysis
- 6.) Identify the standards that are being assessed?  
Take stock of what standards are being assessed in the series of questions. Determine if any other standards lend themselves to the reading and craft additional questions that assess them.

**Text-Dependent Questions**

Text:	Author:
Identify the core understandings and key ideas of the text	
Start small confidence-building opening questions	
Target vocabulary and text structures	
Tackle tough sections (focus on syntax, dense information, transitions, and other aspects of complex text)	
Identify standards and the skills/approaches the standards require	

*ROMEO AND JULIET* by William Shakespeare

## PROLOGUE

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.

Text: <i>ROMEO AND JULIET</i> Prologue Author: William Shakespeare	
Identify the core understandings and key ideas of the text	The Prologue essentially previews the narrative of the play: two feuding households produce two children who fall in love and ultimately kill themselves to end the feud. More importantly, the Prologue hints at the larger themes of the text: the conflict between fate and free will (“star-crossed lovers”, “death-mark’d love”), and the struggle to gain independence from parents (“fatal loins”, “Continuance of their parents rage”).
Start small-confidence building opening questions	1.) According to line 2, where is the play <i>ROMEO AND JULIET</i> set? 2.) The text begins, “two households, both alike in dignity...” What does this imply about the two families? 3.) What does the Prologue reveal will happen to the “star-cross’d lovers”?
Target vocabulary and text structures	4.) What does the word “civil” in line 4 most likely mean? 5.) Line 8 states that the lovers “do with their death bury their parents’ strife.” What does the word <i>strife</i> mean? 6.) What does the phrase “star-cross’d lovers” imply about the children of the families?
Tackle tough sections (focus on syntax, dense information, transitions)	7.) “Two households both alike in dignity/In fair Verona, where lay our scene,/From ancient grudge break to new mutiny,/Where civil blood makes civil hands unclean.” The highlighted section of this sentence clarifies that the conflict between the two families is “ancient”, but that it breaks to “new mutiny”. What does that mean? 8.) In line 14, “What here shall miss, our toil shall strive to mend”, <i>here</i> refers to what? 9.) Explain what the play <i>Romeo and Juliet</i> will be about, based on clues given in the Prologue. Give evidence from the Prologue to support your response.
Identify standards	RL 9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (Q9)  RL 9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (Q3)  RL 9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone. (Q4, 5, 6, 7, 8)  The highlighted portion of the standard is assessed by the question.

*ROMEO AND JULIET*

## TEXT-DEPENDENT QUESTIONS

excerpted from Act I, Scene 1

	BENVOLIO Good-morrow, cousin.	BENVOLIO At thy good heart's oppression.	
	ROMEO Is the day so young?	ROMEO Why, such is love's transgression.	
	BENVOLIO But new struck nine.	Griefs of mine own lie heavy in my breast, Which thou wilt propagate, to have it prest With more of thine: this love that thou hast shown	To what does Romeo compare love to in this passage?
Romeo says, "Sad hours seem long." What does he mean?	ROMEO Ay me! Sad hours seem long. Was that my father that went hence so fast?	Doth add more grief to too much of mine own. Love is a smoke raised with the fume of sighs; Being purged, a fire sparkling in lovers' eyes; Being vex'd a sea nourish'd with lovers' tears: What is it else? a madness most discreet, A choking gall and a preserving sweet. Farewell, my coz.	
	BENVOLIO It was. What sadness lengthens Romeo's hours?	BENVOLIO Soft! I will go along;	
	ROMEO Not having that, which, having, makes them short.	BENVOLIO An if you leave me so, you do me wrong.	
	BENVOLIO In love?		
	ROMEO Out.		
	BENVOLIO Of love?		
Explain what Benvolio means when he says that love "so gentle . . . should be so tyrannous and rough in proof".	ROMEO Out of her favour, where I am in love.		
	BENVOLIO Alas, that love, so gentle in his view, Should be so tyrannous and rough in proof!		
	ROMEO Alas, that love, whose view is muffled still, Should, without eyes, see pathways to his will! Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all. Here's much to do with hate, but more with love. Why, then, O brawling love! O loving hate! O any thing, of nothing first create! O heavy lightness! serious vanity! Mis-shapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health! Still-waking sleep, that is not what it is! This love feel I, that feel no love in this. Dost thou not laugh?		
At what point in the paragraph does Romeo change the subject?	BENVOLIO No, coz, I rather weep.		
	ROMEO Good heart, at what?		
"O brawling love! O loving hate! . . . O heavy lightness!" What contradictions is Romeo exploring here? Explain.			

*ROMEO AND JULIET* excerpted from Act I, Scene 1

ROMEO  
Tut, I have lost myself; I am not here;  
This is not Romeo, he's some other where.  
BENVOLIO  
Tell me in sadness, who is that you love.  
ROMEO  
What, shall I groan and tell thee?  
BENVOLIO  
Groan! why, no.  
But sadly tell me who.  
ROMEO  
Bid a sick man in sadness make his will:  
Ah, word ill urged to one that is so ill!  
In sadness, cousin, I do love a woman.  
BENVOLIO  
I aim'd so near, when I supposed you loved.  
ROMEO  
A right good markman! And she's fair I love.  
BENVOLIO  
A right fair mark, fair coz, is soonest hit.  
ROMEO  
Well, in that hit you miss: she'll not be hit  
With Cupid's arrow; she hath Dian's wit;  
And, in strong proof of chastity well arm'd,  
From love's weak childish bow she lives  
unharm'd.  
She will not stay the siege of loving terms,  
Nor bide the encounter of assailing eyes,  
Nor ope her lap to saint-seducing gold:  
O, she is rich in beauty, only poor,  
That when she dies with beauty dies her store.  
BENVOLIO  
Then she hath sworn that she will still live  
chaste?  
ROMEO  
She hath, and in that sparing makes huge waste,  
For beauty starved with her severity  
Cuts beauty off from all posterity.  
She is too fair, too wise, wisely too fair,  
To merit bliss by making me despair:  
She hath forsworn to love, and in that vow  
Do I live dead that live to tell it now.  
BENVOLIO  
Be ruled by me, forget to think of her.  
ROMEO

O, teach me how I should forget to think.  
BENVOLIO  
By giving liberty unto thine eyes;  
Examine other beauties.  
ROMEO  
'Tis the way  
To call hers exquisite, in question more:  
These happy masks that kiss fair ladies' brows  
Being black put us in mind they hide the fair;  
He that is stricken blind cannot forget  
The precious treasure of his eyesight lost:  
Show me a mistress that is passing fair,  
What doth her beauty serve, but as a note  
Where I may read who pass'd that passing fair?  
Farewell: thou canst not teach me to forget.  
BENVOLIO  
I'll pay that doctrine, or else die in debt.

Benvolio suggests that Romeo “forget to think of her” by “Giving liberty unto thine eyes”. What does this mean?

Why, according to this scene, can Romeo not be with his love?

This passage sets up many contradictory images: brawling love, loving hate. Even Benvolio speaks of “gentle” love being “tyrannous”. What conflict is being established through these contradictions?

**ROMEO AND JULIET****TEXT-DEPENDENT QUESTIONS**

excerpted from Act III, Scene 1

*This passage is excerpted from the final pages of Act III, Scene 1, the Prince asks Benvolio, “Who began this bloody fray...” that left Tybalt and Mercutio (the Prince’s kinsman) dead.*

**PRINCE**

Benvolio, who began this bloody fray?

**BENVOLIO**

Tybalt, here slain, whom Romeo's hand did slay;  
 Romeo that spoke him fair, bade him bethink  
 How nice the quarrel was, and urged withal  
 Your high displeasure: all this uttered  
 With gentle breath, calm look, knees humbly bow'd,  
 Could not take truce with the unruly spleen  
 Of Tybalt deaf to peace, but that he tilts  
 With piercing steel at bold Mercutio's breast,  
 Who all as hot, turns deadly point to point,  
 And, with a martial scorn, with one hand beats  
 Cold death aside, and with the other sends  
 It back to Tybalt, whose dexterity,  
 Retorts it: Romeo he cries aloud,  
 'Hold, friends! friends, part!' and, swifter than his tongue,  
 His agile arm beats down their fatal points,  
 And 'twixt them rushes; underneath whose arm  
 An envious thrust from Tybalt hit the life  
 Of stout Mercutio, and then Tybalt fled;  
 But by and by comes back to Romeo,  
 Who had but newly entertain'd revenge,  
 And to 't they go like lightning, for, ere I  
 Could draw to part them, was stout Tybalt slain.  
 And, as he fell, did Romeo turn and fly.  
 This is the truth, or let Benvolio die.

Benvolio claims that Tybalt was “deaf to peace”. What does this suggest about him?

What details about this fray reveal Mercutio’s mercurial characteristics? Explain.

What details in Benvolio’s account portray Romeo in a positive light?

Benvolio describes the fatal blow against Mercutio as an “envious thrust”. What does the word “envious” most likely mean in this context? Explain.

*Based on Benvolio’s account of the “fray”, the Prince proclaims that Romeo will not be executed, but is banished from Verona. What details from the account influenced his decision to spare Romeo?*

“NAMES” FROM *MEMORIES OF A CATHOLIC GIRLHOOD*, MARY MCCARTHY

After her parents died in the influenza epidemic of 1918 when Mary McCarthy was only six years old, she and her brothers were sent to be raised for the next six years by her rigid, austere aunt and uncle in Minneapolis. The autobiographical memoir, a collection of short stories, details the consequences of her being orphaned, the abuse suffered at the hands of her great uncle, and her loss in the Catholic faith. In this book, Mary McCarthy includes italic commentaries between the chapters that explain what she may have invented or inferred.

The excerpt suggested in this module is the chapter titled “Names.” In this chapter, Mary McCarthy is 12 years old and living in the convent in the Pacific Northwest. McCarthy uses names to expose how social pressures affect the defining of her self-identity.

We suggest that the emphasis on names as related to self-identity and the perception of one’s self can be revisited with different texts that students are reading in this module. Discussion also may address how the writer’s naming the names of her fellow students lends authority to the memoir.

The excerpt included in this novel can also be examined in terms of the author’s tone. What is the attitude of the writer toward her classmates and the nuns in the convent? Students should locate and be able to provide examples from the text, including word choice, as evidence for a discussion about the tone and attitude assumed by Mary McCarthy.

**PP. 127–137 Text-Dependent Questions**

- How does Mary McCarthy use the various names of the girls in the convent to reveal her own self-identity? (pp. 127–129)
- What does “prominence” mean in this text? Why do you think the author chose that word? (p. 130)
- What evidence in the text shows that the author “had to pretend to become a woman?” Why do you think the author decided to choose to include this incident in a chapter titled “Names”? (p. 134)
- What is the purpose of not revealing what the author’s nickname, C.Y.E., stands for? (p. 135)
- What does “wrongness” mean in this text? Why do you think the author chose that word? (p. 135)
- The author states, “It was just that I did not fit into the convent pattern; the simplest thing I did, like asking for a clean sheet, entrapped me in consequences that I never could have predicted.” What evidence is there that the author was entrapped? What is the author’s response to being entrapped? (p. 136)
- The chapter “Names” ends with the statement, “And I preferred to think that Mary meant ‘bitter’ rather than ‘Star of the Sea.’” Why do you think the author chose to end the chapter with that statement? (p. 137)
- What attitude does Mary McCarthy assume in “Names”? Provide quotations from the text that support your answer.

## “St. Lucy’s Home for Girls Raised by Wolves” by Karen Russell

This contemporary story features a “pack” of girls who have thus far been raised by wolves. The girls are shaped by internal and external forces as they undergo a reeducation program at the hands of nuns in a private-school setting.

The story uses elements of fable, satire, and surrealist fiction. Some students may benefit from support as they explore where realism leaves off and where the author makes more surreal literary moves. The story can be seen in part as an allegory about the forces of conformity and individuality for young people as they come of age. The story also bears comparison with many well-known historical examples of one group of humans trying to acculturate another—with mixed or tragic results.

A student-created short film version of the story may be of interest and could generate rich academic discussion after students read the story. (Please preview to screen for sensitivity issues):

<https://vimeo.com/56223373>

Interviews with the author:

- <http://www.powells.com/blog/interviews/karen-russell-the-powells-com-interview-by-jill>
- [http://www.bookbrowse.com/author\\_interviews/full/index.cfm/author\\_number/1367/karen-russell](http://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/1367/karen-russell)

### Text-Dependent Questions

(Some questions adapted from

<http://www2.hoover.k12.al.us/schools/hhsfc/teachers/mhamley/preib/ls/Documents/Short%20Stories/Questions%20for%20St.%20Lucy's.pdf>)

#### Stage 1: pp. 225–228

- From what point of view is the story written? Explain how you know, using details from the text. (*first person, from point of view of one of the “girls”/young wolves at the school*)
- What clues in the first paragraph indicate that there is something unusual or unreal about this situation? Why does the author include these specific details instead of simply stating for readers what is unusual/unreal about this situation?
- What more usual setting/situation is this story based on? (*boarding schools, Catholic schools*)
- So far, what can you tell about the narrator?
- Who are the main characters? What do we learn about each? What do we not yet know? Elaborate on each using specific details from the story.

**Stage 2: pp. 229–235**

- What purpose do the descriptions of each stage serve? How do the descriptions help to structure the narrative?
- What happens to the narration in this stage?
- A character who does not change can be called a “static character.” Who is the static character in this scene, and why is she static?
- Characters who change over the course of a narrative are called “dynamic characters.” How do the dynamic characters react to the static one? Why?
- How human are the girls in this story? In what way(s) do they act human? In what ways do they *not* act human?
- What important thought does the narrator have at the end of stage 2? Why is this thought significant?

**Stage 3: pp. 235–240**

- In what way(s) do the characters continue to transform in this stage?
- What significant events occur that change the main characters’ orientation to their surroundings?

**Stage 4: pp. 240–245**

- In what way(s) has the narrator undergone a major transformation?
- What is the narrator’s name? For what reason(s) might the author have chosen to withhold her name from readers until this late point in the story?

**Stage 5: pp. 245–246**

- What purpose does this last section of the short story serve?
- Who are the dynamic characters in this story, and how have they changed over the course of the story?
- What was the goal of the nuns’ training program? How and to what extent has this training been a success?
- Have the nuns’ training sessions had any unintended effects on the girls? Explain.
- A *flat character* does not undergo change in a story, and readers learn little detail about her/him. Flat characters tend to just “be there,” supporting scenes in which one or more *round characters* undergo change as they strive to resolve the story’s central conflict. Which characters in this story are flat, and which are round? Explain.
- To what real-life historic events might the events in this story be compared?
- What message(s) does the story offer about the price and value of fitting in? What do we gain when we “fit in”? When we “act appropriately”? What do young people stand to give up when they make a choice to fit in and act as expected?

- What aspects of Claudette’s social world would Jason Taylor of *Black Swan Green* find familiar or similar? Give specific details and observations about both characters and their social worlds.
- What advice would Claudette and the other girls have for other young people who are coming of age?

## ***BLACK SWAN GREEN***

**DAVID MITCHELL**

### **TEXT-DEPENDENT QUESTIONS**

*Black Swan Green* is a bildungsroman\*. Each of the novel’s 13 chapters recount one month in the life of Jason Taylor, a 13-year-old in Worcestershire, United Kingdom. In each chapter, Jason grapples with various issues he must find a way to handle as he comes of age.

Selected quotes for discussion:

- “Often I think boys don’t become men. Boys just get papier-mâché inside a man’s mask. Sometimes you can tell the boy is still in there.”
- “Me, I want to bloody kick this moronic bloody world in the bloody teeth over and over till it bloody understands that not hurting people is ten bloody thousand times more bloody important than being right.”
- “Secrets affect you more than you’d think. You lie to keep them hidden. You steer talk away from them. You worry someone’ll discover yours and tell the world. You think you are in charge of the secret, but isn’t it the secret that’s using you?”

To hear author David Mitchell read a short excerpt from *Black Swan Green*:

<http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=5416697&m=5429246>

A podcast interview with David Mitchell about the novel:

[http://www.kcrw.com/media-player/mediaPlayer2.html?type=audio&id=bw060720david\\_mitchell](http://www.kcrw.com/media-player/mediaPlayer2.html?type=audio&id=bw060720david_mitchell)

**General Questions about *Black Swan Green***

(Adapted and expanded from

<http://www.randomhouse.com/acmart/catalog/display.pperl?isbn=9780812974010&view=tg>)

- Consider the title of the novel, *Black Swan Green*. How is a sense of place significant within the context of the story? How are Jason Taylor's experiences linked to a sense of place?
- How are Jason's experiences allegorical? How do his experiences compare to the experiences of other adolescent characters in the tradition of literature? How do we relate to Jason and his experiences?
- Examine the structure of the novel. Why does the author break the novel into chapters that could also function independently as short stories? Why might he have chosen to include 13 chapters? Why not 12 chapters?
- Why did Mitchell title both the first and last chapters "January Man"? What does it indicate about the passage of time in the novel? How does Jason Taylor change from the first to last chapter?
- How does the author use language to convey a sense of place and create authentic characters? Give examples.
- Is Jason a reliable narrator? Are his descriptions and stories always accurate? Explain.
- Who is Hangman and how did he acquire his name? Does he have a positive or negative influence on Jason? Does Hangman, or Jason's perception of Hangman, change as the story progresses?
- Who is Unborn Twin? Maggot? How does the dialogue of Unborn Twin and Maggot differ from Jason's dialogue? What purpose does the appearance of Unborn Twin and Maggot serve?
- How does the author end each chapter? Are there decisive conclusions to each section? Why do you think the author chose to end the chapters this way?
- How does the author employ references to popular culture in the novel? How does this help to create a sense of time and place? Does it have an impact on the authenticity of the novel and its characters for readers?
- In the first chapter we meet Dean "Moron" Moran. Jason says, "Names aren't just names." What does he mean by this? How does this compare with Mary McCarthy's writing about names?
- How does the author address issues of "rank" in Jason's experiences and in the world at large?
- Who is Elliott Bolivar? How does his presence in the novel relate to the other representations of identity within the novel?
- How do the events of the first chapter help to set up the novel for readers and create the mood? What themes begin to emerge in this first chapter? How does the author create foreshadowing?

- How does Julia and Jason’s relationship change as the story progresses? What do you think draws them closer together?
- What is the significance of the Ralph Bredon scene in the first chapter? What do we learn about our narrator as a result of this section?
- What political events are taking place throughout the novel? How do they affect Jason? How do depictions of the political events correspond to the depiction of Jason’s own life at home?
- Readers ultimately learn that Jason’s parents are going through a divorce. How does the author reveal the breakdown of their relationship?
- Protagonists typically have to overcome flaws and challenges. What does Jason have to overcome? Would you say he is successful? Why or why not?
- Various ethnic groups are represented or discussed throughout the novel. Are they accurately described? Whose points of view are represented?
- We learn that Jason writes poetry. Rather than just tell us this, how does the author convince us of this throughout the novel?

### VOCABULARY

Mitchell uses slang that is particular to England, and also revealing of Jason’s age. Examine some examples of slang, such as the ones that follow, and discuss how readers can infer what the words mean. Ask students to use each word in a sentence which demonstrates their understanding of its meaning.

- sarky
- trainers
- snogging
- scrap
- epic
- ace

### Text-Dependent Questions for First Chapter, “January Man” (Chapter 1, pp. 3–23)

- Given that this is a coming-of-age novel, what is the symbolism of starting the book with this sentence about Dad forbidding Jason from entering the father’s office? (*Dad is forbidding Jason from entering an adult space, and Jason does not follow his rule, signaling that he will in fact come of age.*)
- What details in the first paragraph signal to readers that this book takes place in the United Kingdom? (*Mum, hovering*)
- The M5 is a highway. Why does Jason imagine Dad in a terrible accident? (*He is imagining a way to justify breaking Dad’s rule and entering the office.*)
- Jason makes an allusion to the fairytale “Bluebeard,” about a powerful and cruel lord who punishes his trespassing wife with death.
- What details in this paragraph show that the office is the space of an adult? Is Jason comfortable here? How do you know? (*Jason’s perspective seems to be that of an explorer of a strange environment.*)
- What problem or issue of Jason’s is introduced here?
- What does Jason’s observation about listening indicate about him? (*He closely observes other people.*)
- Consider all the ways Dad and his office have been described so far, and what images come to Jason when he thinks about Dad. What do you know so far about Jason’s relationship with Dad? Include specific details to support your ideas. (*Jason is intimidated by and somewhat alienated from Dad. He compares him to Bluebeard. Dad’s office, as Jason describes it, is a forbidden adult space, where Jason is not comfortable. Jason imagines Dad in a terrible accident. He uses military/war imagery to describe Dad’s ordinary possessions, such as an office chair and pencil sharpener.*)
- What does the detail about the pencils say about Dad and Jason? (*Dad prefers the sharpest possible pencils; Jason prefers ordinary #2 pencils. This symbolizes a difference between Dad and Jason. Jason feels less sharp and more ordinary than the man Dad is.*)
- Who is Moron? How well does Jason know him? How do you know? (*Moron is Jason’s friend Dean. Details in how Jason describes him and in how the two interact show that Jason knows him well.*)
- What does this brief exchange show about Jason’s relationship with Mum? (*Mum has typical parental concerns such as what Jason is wearing, where he is going, and what his plans are, but Jason does not expect her to understand the realities of his life—such as that wearing black signals to peers that you think you’re tough, or that woolly hats are not considered cool. Mum is concerned with more obvious issues—warm clothing, lunch, changing a vacuum cleaner bag.*)
- Who or what is Hangman? Is there enough information to know? (*Hangman seems to be able to control what Jason says, but we don’t yet know who or what Hangman is.*)
- What does “pongs” most likely mean? How do you know? (*“Pongs” means “smells,” as readers can infer from context.*)
- How did Dean get his nickname, and what does this tell you about Jason and Dean’s world? (*Moron’s real name is Dean Moran, but his PE teacher gave him the nickname Moron. This shows that adults Jason and Dean deal with can be callous.*)

- What do different kinds of nicknames signify, according to Jason? (*A nickname signifies social status.*) What do Jason's and Dean's peers call each of them, and what does this mean about each character's social standing? (*Jason goes by his surname, because he is in the middle of the social stratum. Dean has lower status, so has an insulting nickname.*) What does Jason call Dean when they are alone and what does he call Dean when they are with others? What is the significance of this? (*He calls him "Dean" when they are alone, signifying that he does not want to insult his friend. He calls him "Moron" in front of peers to avoid damaging his own social standing.*) How do Dean's ideas about names compare with Mary McCarthy's ideas about names?
- What details suggest that the youth of this environment are homophobic and do not value artistic interests? (*Jason says woolly caps are "gay"; other students scrawled a homophobic insult on another boy's locker when they learned he likes a classical composer; Jason uses an assumed name for his poems in a local magazine because he thinks his peers would mock and attack him if they know the poems are his.*)
- Why doesn't Jason mention certain presents he received? (*He thinks Dean would be unimpressed by bookish presents.*)
- What does "Trust Moron" mean? Trust him to do what? (*It means trust him to mess up.*)
- Who matters? How do you know? (*Peers with higher social status matter; this can be inferred from Jason's previous descriptions of the social hierarchy.*)
- What are "trainers"? How do you know? (*"Trainers" are sneakers; this can be inferred from context.*)
- What is the relationship between economic status and social status? (*Those who can afford servants and even skates have higher status than poorer people.*)
- How does Jason use contractions in a unique way? How does this help to establish him as a character? (*He uses unusual contractions: lake'd, Bulldogs'd've. This quirk helps to establish the specificity and authenticity of the character.*)
- How important is social status for Jason and his peers? How does social status play out? Support your response with details from the text. (*Social status is a powerful force; it determines how one is treated. Many details point to this: who determines what games get played, who co-captains the teams and who stands around "like slaves," whose coats get used as goals, and so on.*)
- What theme or themes do you see emerging? Support your response with details from the text. (*Responses might include family alienation, peer pressure, the inner vs. outer self, how to manage in a violent world, or other themes—responses should include specific text evidence and thoughtful/accurate analysis.*)
- Why does Jason slip "accidentally on purpose"? (*He doesn't want to be smashed by the other team.*)

### ***Letters to a Young Poet, by Rainier Maria Rilke (Letters 1, 4, 7-8)***

*Letters to a Young Poet* is a widely-read collection of 10 letters from master poet Rainer Maria Rilke (*rill-keh*) to a much younger aspiring poet and military academy student (Franz Xaver Kappus).

In letters written between 1903 and 1908, German poet Rilke advises the younger writer on many matters. Great attention is paid to the creative pursuits, inner life, and craft of a poet; but the writer also counsels the young poet on more universal youthful experiences, such as how to survive the experience of falling in love.

Although the letters are now well over a century old, young readers today still find Rilke’s thoughts and words fresh and relevant, from across the years and miles.

We suggest that students read and analyze four of the eight letters: 1, 4, 7, and 8. Text-dependent questions are provided for the first letter. Students may well be able to read the rest of the selection independently.

Author information: [http://www.goodreads.com/author/show/7906.Rainer\\_Maria\\_Rilke](http://www.goodreads.com/author/show/7906.Rainer_Maria_Rilke)

### **Text-Dependent Questions**

**Note:** These questions are based on the letters as published in 2008 by **bnpublishing.com**.

#### **Letter 1: pp. 11–14**

- An endnote to the text claims that Rilke “often expressed his distaste for aesthetic criticism” and avoided reading critical reviews of his own work. What explanation for this does he offer in the first paragraph of the letter?
- How does Rilke feel about the power of words to express all aspects of experience? Why would a poet feel this way? (*Some readers may find it counterintuitive that Rilke believes there is no way to describe in words most human experience—but this attitude underscores how seriously Rilke takes the matter of examining experience and of finding words to describe and illuminate it.*)
- What is the gist of Rilke’s comments in paragraph 2 about the young poet’s work? (*He feels the poems are unformed, and are “not yet anything in themselves,” as he clearly feels poems must be.*)
- How do Rilke’s opening comments about criticism soften the effect of the tough criticism he offers in paragraph 2? How does his kind and empathetic tone mitigate the effect of telling the young poet his poems are “not yet anything“?
- How are the paragraphs 1 and 2 consistent with one another, and in what ways could they be seen as inconsistent?

- Sum up the points Rilke makes in paragraph 3. Why does he use the words *must* and *necessary* multiple times as he makes these points?
- What does Rilke mean by the phrase “Go inside yourself”?
- Why does the writer tell the young poet to avoid writing love poems? What themes does he suggest, and for what reasons?
- In paragraph 3, what is Rilke’s advice about nature? Childhood? Solitude?
- In paragraph 5, Rilke advises the young poet to “grow through your development quietly and seriously; you can interrupt it in no more violent manner than by looking outwards, and expecting answers from outside . . .” Can you restate this advice in more everyday words? (*Sample response: Take growing up seriously and personally. Don’t expect other people to help you figure out your own inner life. The only way to do that is to find your own answers.*)
- What is the significance to Rilke of looking inside oneself, and of looking outside oneself?
- Rilke suggests several times that upon deeper consideration, the young poet might not want to become a poet after all. Does he mean to discourage him from being a poet? What do you imagine the young poet’s reaction would be to Rilke’s advice? (*Some readers might infer that the young poet is very serious about his craft, and would likely take Rilke’s words as a challenge to write from a deeper perspective, not as discouragement.*)
- How would you describe the tone of Rilke’s letter? How does the writer use word choice and phrasing to create this tone? Do you think the tone would make Rilke’s young correspondent more or less receptive to the messages Rilke conveys? Explain why you think so, using details and making inferences about the text.
- What does the text make clear about the relationship between Rilke and the young poet? What is left unstated/unresolved about it?
- Which character from *Black Swan Green* would likely be most receptive to Rilke’s words? How might the other youths of Black Swan Green react? Use specific details from Rilke’s text and specific details about the characters in your response.
- Based on what you have read so far, what advice might Rilke give to young Mary McCarthy, author of “Names”, and/or to Jason Taylor, the protagonist of *Black Swan Green*?

## Resources for Teaching Language Conventions

The CCLS expects students to demonstrate a full command of all the nuances of grammar and punctuation by the end of the 11-12 Grade band. We therefore highly recommend that teachers consult the language standards when planning instruction relating to conventions and when planning to assess student mastery of conventions, in order to align to the developmental trajectory recommended in the CCLS staircase. Additionally, oral Language does not follow the same syntactical conventions as written language. Thus understanding how written language functions in contrast to oral language is a pivotal part of understanding more complex structures found in academic and formal writing. For some students who need bridge instruction, teachers may find the “Language Progressive Skills” charts on pages 41 and 72 of the standards, particularly helpful.

Mastery of grammar and conventions is an important college and career-ready competency that should be integrated with other literacy instruction such as “establishing and maintaining a formal style” (W.1 and 2), “developing and strengthening writing” (W.5), “analyzing the structure of texts” (R.5), etc. During close reads, students should study how expert writers craft sentences and paragraphs, in order to convey meaning and organize information. Through this study, students can begin to practice some of the ‘tricks of the trade’ in their own writing. Similar to teaching vocabulary, grammar conventions are rarely retained unless taught within the context of understanding the content of a text and/or effectively organizing written ideas.

For teachers and schools who are interested in digging deeper into effective instruction that supports the teaching of basic writing skills the following supports may be of interest:

1. Hochman, Judith. *Teaching Basic Writing Skills*. Sopris Learning.
2. Longknife, Ann and K.D. Sullivan. *The Art of Styling Sentences*. Barron's Educational Series, 4th edition (2001).

<b>CHUNKING THE TEXT</b> <b>Note-Taking Form</b>			
<b>Section of text read</b>	<b>The text in my own words</b>	<b>Key words</b>	<b>Questions I have</b>

<b>CHARACTER STUDY: CHARACTER TRAITS AND TEXT-BASED EVIDENCE</b>			
<b>Character</b>	<b>Characteristic Traits</b>	<b>Evidence in the Text</b> (Provide quotations with page, paragraph)	<b>Does the evidence support the listed characteristic traits? Are there traits that I may not have included based on evidence in the text? Explain.</b>

<b>GALLERY WALK</b>	
What issues and challenges were presented in the different guidebooks? What literary characters were presented?	
What interesting things did you notice about the content of the guidebooks?	
What interesting things did you notice about the organization and structure of the guidebooks?	
What was something that you did not expect to see in the guidebooks?	
What were some patterns across the different guidebooks?	
Questions?	

<b>PUBLIC SERVICE ANNOUNCEMENT ANALYSIS GUIDE</b>	
Use this guide to help structure your notes on the content and features of the Public Service Announcements. View the PSA three times: the first time with no sound, to focus on the problem, message, and information; and the third time to focus on imagery and tone.	
What problem needs a solution?	
What is the message of the PSA?	
What is the intended audience of this message?	
Name an example of visual imagery.	
What is the tone? How is this tone conveyed (words, diction, facial expressions)?	
What useful information does the PSA present?	
What did you learn that you did not know before?	
What is the call to action in this ad?	
How will this PSA help the planning of our PSA?	
NOTE: For additional PSAs about social issues, use the website of one of the leading producers of public service announcements ( <a href="http://www.adcouncil.org">http://www.adcouncil.org</a> ).	