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Reading and Literature Scope and Sequence

Grade 10: Universal Themes in Literature



Overview

The Achievement First 10th grade reading and literature scope and sequence is designed to support a 90-minute block of daily instruction.¹ Our literacy curriculum is skills driven. The primary goals of this class are to

- o prepare students to pass the state exam with results at *goal* (CAPT in CT; English Regents in NY)
- o ensure scholars read extensively and passionately in instructional and independent texts
- o engage students analytically, critically, and intellectually in a range of great literature
- o reinforce the literacy-based skills and reading strategies students have learned in grade 9, so they can read and analyze challenging texts independently
- o conduct seminars that demonstrate each student's ability to engage in an intellectual conversation, use evidence effectively, and listen actively to other viewpoints
- o ensure students write "on-demand" thesis-driven essays with increasing complexity and independence (*Note: Students also take a writing course that teaches process writing, but this course includes a fair amount of on-demand essay writing in class and essay writing for homework.*)

Intersection between This S+S Document and the AF HS ELA Standards Document

The Achievement First English Language Arts Standards document outlines standards in four major learning strands:

- o Reading Strand: How does a college-ready reader make meaning intellectually of a text while reading?
- o Literature Strand: How does a college-ready reader take that meaning and critically analyze it as a literary art form?
- o Writing Strand: How does a college-ready writer take what he or she has read and write about it in a meaningful, college-rigorous way?
- o Communication Strand: How does a college-ready student communicate his/her ideas effectively in small and large group discussions, deliver effective oral presentations, and take notes?

The primary focus of this reading/literature course is mastery of strands one and two above, though the other two strands play an important role in the course as well.

Emphasis on the Recursive Nature of Teaching Literature

Each standard that is listed in the Achievement First English Language Arts Standards document for 10th grade is one that should be mastered by the *end of the academic year*. Thus, inherent in a teacher's approach to each standard should be an understanding of the scaffolding necessary from IA1 to IA5 to bring scholars to mastery on each 10th grade standard. The other part of the mastery equation is that once scholars have mastered a particular standard, teachers should continue to spiral back to that standard approaching it with increasingly challenging texts—including standards from grades 9. Lastly, the standards themselves should each be broken into an aims sequence that may take a few days or a week to master. There is an assumption that a teacher has 30 instructional days each IA cycle.

¹ At the AF NY high school, students will have a 60-minute literature block each day and a 30-minute reading block four days a week.

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The Connection between Writing and Reading Classes

All 10th graders will take a 60-minute writing course each day in addition to their 90-minute reading/literature block. The connection between these two courses is significant. Each IA period, students will write **at least one (preferably 2-3), process-based writing piece** in writing class that is a literary analysis essay. A process-based writing piece should consist of prewriting, a first draft with substantive revisions, a second draft with significant editing revisions, and a final draft. The textual analysis component of these essays will come from the foundational work completed in reading/literature class. For example, during the IA4 period, when students are reading and analyzing *Hamlet*, they will be writing a literary analysis essay on that play in writing class. **Thus, if the writing and reading teachers are two different teachers, they will need to work extensively to ensure cohesion.** In turn, the literature/reading teacher will focus on developing students' abilities to write "on-demand," timed-writing essays in which the process writing steps are condensed into one setting for an in-class timed essay or for an extended writing piece for homework. The essay format for these should primarily be literary analysis in nature and build toward the timed, response to literature and reading for information prompts on the CT CAPT Exam and Tasks 3 and 4 on the NY Regents Exam.

Read, Baby, Read

Recently, all of our middle schools and upper elementary grades have adopted a new literacy curriculum that we call "Reading Mania." The premise is quite simple: students should be reading a ton of common instructional and independent books at their reading level. In essence, we teach readers, not books. In turn, we want all of our scholars to become meta-cognitive readers who realize what they are doing as they read, form the habits of a good reader, develop a toolbox of reading strategies to assist them in their comprehension and aid them in their confusion. Grades 9 and 10 offer a continuation of the reading mania curriculum with a set of reading-based teaching aims. These are aims that enable our scholars to read with stamina and unlock the meaning of a text independent of a teacher's explanation. Ultimately, our goal is for all of our students to form deep comprehension of a text independently; we, as teachers, will build each scholar's toolbox of reading strategies through skills-based instruction that enables our scholars to achieve meta-cognition as readers. In the typical classroom lesson below, you will see a distinction between days in which you as a teacher have a reading aim as your primary skill for a lesson versus a literature (literary analysis) aim for the classroom lesson. This approach is purposeful. 10th grade teachers will need to balance instruction that not only provides scholars with the skills to read and comprehend a text deeply but also to engage analytically in thinking critically about a piece of literature.

Typical Classroom Lesson

Below you will find a suggested daily lesson design with the key components outlined for each day. The main exception to this lesson format is that one day a week; the 10th grade teacher should deliberately pause to focus on a key skill in preparation for the CAPT/Regents. On that day's lesson, the literature aim and reading/strategy aim will most likely be condensed into one aim focusing on a skill area necessary to be successful on the state exam.

- o **Do Now: A brief vocabulary word introduction and application** that approaches each word of the day with a morphological lens. For example, there will be one prefix, suffix, or root each week, and then each word of the day will come from the particular affix for that week. All affixes and words come from the SAT most commonly used words (Gruber book). Vocabulary instruction overall should be cumulative with an emphasis on expecting scholars to use the vocabulary effectively in their writing for literature and writing class. This

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vocabulary component will be the Do Now each day during the literature portion of the lesson, which lasts approximately 60 minutes total. See Appendix C for a sample Do Now structure for a typical two-week period. **(5-10 minutes)**

- **Literature/Reading/Communication aim with mini-lesson** that takes the standards in the far left column of the Scope and Sequence beginning on page 7 and creates an aims sequence that focuses on the standards for that IA period. Some days the aim may be focused on reading: literally how to *read* a text for deep comprehension. For example, college-ready readers will be able to comprehend the literal meaning of a text when an author is writing metaphorically. Other days, the aim may build from that and be literary analysis in nature such as college-ready readers will be able to explain how the author uses metaphor to convey meaning. This second aim would follow the first aim described above because first students need to master *how to read* the text, and then they can master *how to interpret* the text. Thirdly, some aims may be focused on our repeatedly do communication standards such as seminar. Finally, some aims for the IA period will be focused on a skill students need to master to be successful on the state exam. Overall, this part of the lesson comes immediately after the vocabulary Do Now but prior to the 30 sacred minutes of reading each day that is outlined below. **(10-15 minute mini-lesson with 30 minutes of independent practice=40 minutes total)** *Note that the independent practice for the teaching aim for the day may take the form of a seminar, debate, fish bowl, small group or partner work, on-demand essay, etc.*
- **Uninterrupted Reading Stamina** is the time that students should be reading independently for at least 30 minutes—this is their independent practice of the day's aim. The ideal ratio between reading and annotation is a 7:2 ratio in which students read and stay focused for 7 minutes and then pause to annotate, respond to a teacher directed aim, etc. for 2 minutes. At the beginning of the course, the teacher may want to time students and purposefully stop them for the 7:2 intervals. Eventually, students should be able to manage their time, their "inner conversational reading voice," and their stamina independently. It's up to the teacher's discretion if students use their independent reading books (at their reading level) or common instructional text during this time for the independent practice of the aim. One guide teachers should consider is that if scholars consistently complete their homework of reading the common instructional text, then they could be given the privilege of reading the book of their choice during reading time—either the independent text or the common instructional text. Ideally, the reading/literature aim's "you" practice is continued as part of that night's homework with the common instructional text. In New York, this focused independent reading time is a separate 30-minute class from the 60-minute literature course whereas in CT, there is one 90-minute block of instruction for both reading and literature class. Ideally in NY, the same teacher teaches the reading and literature block to the same students, so the reading time and teaching aim can be connected accordingly. **(30 minutes)**
- **Daily closure/exit slip** is each student's opportunity to demonstrate mastery of the aim(s) from the mini-lesson. This exit slip can take many forms and doesn't have to be produced separately from what students are working on in class during independent practice. With this data and the data from conferencing, the reading/literature teacher can adjust and modify for subsequent lessons, tailor small-group interventions, and identify students in need of extra tutoring **(5 minutes)**.

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- **Homework** should be assigned every night and be related to the independent practice students have mastered in class. A bulk of the homework should be to read and apply the reading comprehension strategies in class to the common instructional text. All AF high schools have a common annotation system they teach to scholars to take notes effectively in the margins and on lined paper while reading. See Standard 23 in the Achievement First High School English Language Arts Standards document and Appendix B of this document. Some nights the homework should take the form of an extended writing assignment in response to the text being read. While the reading/literature teacher is not teaching the writing process in detail, s/he will want to support the writing teacher's pedagogy by assigning essay writing that is emblematic of the kind of literary analysis writing students will see on the 10th grade state exams and condenses the writing skills scholars have learned through process writing, with the writing teacher, into one sitting. Most homework per subject should take between 20 and 30 minutes to complete.

Overarching Theme/Unifying Vision and Text Selection

Universal Theme As part of their planning for this course, 10th grade literature teachers will craft an essential question/overarching theme that allows them to tie the skills, which are the central instructional focus of the course, to a substantive idea. 10th grade teachers are encouraged to have a unifying theme or essential question for each IA period that ties the standards for that IA period together. The emphasis here is on an essential question that ensures cohesion and brings a clear focus to the transferable-skills-based instruction that is at the core of great literature instruction. You will note below and in the Scope and Sequence that begins on page 9 that there are suggested themes/essential questions for each IA period as well as an overarching theme for the year. The suggested texts have been chosen with these themes in mind, but these are merely suggestions, not prescriptive guidelines for the 10th grade teacher.

*The overarching theme for the year is **constructing identities**. The essential question for each IA period draws from this universal theme.*

- **IA1--Coming of Age**: Who am I? How do I form and shape my identity as I grow up?
- **IA2--Influence of Culture on One's Identity**: How do I reconcile the cultural and ethnic traditions from my family with the influences of the outside world in order to develop my identity?
- **IA3--Social Justice and the Shaping of the Individual**: When should an individual take a stand against what he/she believes to be an injustice? What are the causes and consequences of prejudice and how does an individual's response to it reveal his/her morals, ethics, and values?
- **IA4--The Paradox of Human Duality**: How do I balance the tensions between good vs. evil, love vs. hate, emotion vs. reason, and illusion vs. reality within myself to live purposefully?
- **IA5--Facing Adversity**: How do experiences with conflict and adversity influence who I am as an individual?
- Check out this school system's robust website on universal themes and essential questions involving social justice:
<http://www.greece.k12.ny.us/instruction/ELA/6-12/Essential%20Questions/socialjustice.htm>

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Text Selection The suggested major works have been chosen with the universal theme outlined for each IA period in mind, but these are merely suggestions, not prescriptive guidelines for the 10th grade teacher. In choosing minor literary works, which are not suggested in this document, the 10th grade teacher should strive to provide students' extensive exposure and practice to reading and analyzing short fiction and nonfiction texts similar to what they will see on their respective state exams—CAPT or Regents. Note teachers will need to strike a balance between a selection of short works that prepare students for the kind of reading they will see on the CAPT and Regents exams and major works (suggested below and outlined in the S+S that begins on page 9) that lend themselves well to the skills to be mastered and universal theme explored for that particular IA period. Teachers should choose at least one major work for each IA period and find several short fiction and nonfiction texts to complement these major works.

IA1 Texts:

Manchild in the Promised Land by Claude Brown, *Black Boy* by Richard Wright, or *Prep* by Curtis Sittenfeld

Check out this helpful website for recent, highly acclaimed coming of age novels:

http://www.goodreads.com/list/show/966.New_Coming_of_Age_Titles_for_Required_High_School_Reading

IA1 POWER Standards Focus: *Theme and Toolbox of Reading Strategies*

R.5.3: Track several thematic motifs throughout a text and apply this textual evidence to an overall understanding of the text

R.5.4: Apply knowledge of the concept that the theme or meaning of a selection may represent an author's view or comment on life and provide support from the text for the identified themes.

IA2 Texts:

How the Garcia Girls Lost Their Accents by Julia Alvarez or *Bless Me Ultima* by Rudolfo Anaya

IA2 POWER Standards Focus: *Story Elements such as Character, Setting, Plot Structure, Point of View, etc. and a Critical Interpretation*

L.7.5: Form a deep understanding of a fictional work's elements (setting, characterization, problem/conflict, theme) and develop an interpretation of each of these elements (CAPT version) --OR-- Recognize and interpret a range of literary elements and how they affect the meaning of a text (NY Regents version).

L.7.6: Take a critical stance to explain whether or not an author created a good piece of literature—(CAPT version)

IA3 Texts:

Things Fall Apart by Chinua Achebe, *Cry, the Beloved Country* by Alan Paton, or *Kaffir Boy* by Mark Mathabane

IA3 POWER Standards Focus: *Author's Purpose, Making Connections*

R.2.5 VOCABULARY STUDY—AUTHOR'S WORD CHOICE

Analyze an author's choice of words in terms of its denotative and connotative effects.

R.3.3 MAKING CONNECTIONS (TEXT TO HISTORICAL CONTEXT) Relate a work of fiction to the historical events in which it's set.

R.3.4 MAKING CONNECTIONS (AUTHOR TO WORLD)

Analyze a text to identify the author's attitudes, viewpoints, and beliefs and compare these to the larger historical context.

R.4.2: ANALYZING GENRE (FROM AN AUTHOR'S PURPOSE) Identify and analyze the characteristics of various genres (poetry, fiction, nonfiction, short story, dramatic literature) as forms chosen by an author to

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accomplish a purpose.

IA4 Texts:

Hamlet by William Shakespeare (required for all 10th graders) and *Oedipus Rex* by Sophocles or *A Streetcar Named Desire* by Tennessee Williams

IA4 POWER Standards Focus: *Author's Craft & Poetic Elements*

R.6.3: Identify the difference between tone and mood and analyze how an author's choice of words and diction create tone and mood in a text

R.6.4: Identify and analyze an author's use of symbolism and how it contributes to the overall meaning of a work.

IA5 Texts:

Hope in the Unseen by Ron Suskind (required for all 10th graders), *Autobiography of Malcolm X*, or *Coming of Age in Mississippi*.

IA5 POWER Standards Focus: *Nonfiction Elements such as Main Idea, Structure of Argument, Supporting Details, Bias, etc.*

L.8.4: Analyze an author's main ideas, supporting ideas/details, and evidence used to support an argument.

L.8.5: Evaluate the author's purpose in including or omitting specific details in a nonfiction text in relation to the audience for whom the text is intended.—CAPT.

L.8.6: Evaluate explicit and implicit information within the text--CAPT

L.8.7: Demonstrate an awareness of an author's inclusion of values, customs, ethics, and beliefs in a text--CAPT

L.8.8: Distinguish verifiable statement from hypothesis and a document's bias--NY

Performance-Based Assessments:

Some of the assessments in reading/literature class will be performance-based in nature and *not* be a part of the IA exam schedule. For example, the entire high school is investing in a model first seen at Brooklyn Latin High School this past year: the discussion **seminar**. Because our scholars need to be college-ready in their ability to articulate their ideas, think critically, and use evidence effectively in a classroom discussion, teachers across the high school will be conducting "repeatedly do" performance-based assessments such as these. Please see Appendix A for the school-wide rubric for seminar. These scoring guidelines should be used consistently across all courses that use seminar as a form of assessment. Additionally, it's been highly effective in the past to require students to complete three tasks to be fully prepared for all seminars: 1) close read and annotate all texts that may be cited and used as evidence during the seminar 2) prepare a position paper that outlines their viewpoint on the seminar question for that day and 3) insist on the use of evidence in the position paper and during the seminar when speaking (at all times). *Note: We will be spending time during August orientation at our school sites to scaffold the skills necessary to earn a "4" across the board on the seminar.*

During a typical IA period, teachers may dedicate 5 days to seminar: three "practice" seminar days (worth a participation grade) that leads up to the major seminar (worth a test grade) for that IA period. The fifth day would then be a debrief day about the seminar, perhaps with video clips if the teacher was able to video the culminating seminar.

Breakdown of IA Cycles in Literature Class

The organizing principle for each unit is skills-based. Typically, each IA cycle will have five to six standards organized around a specific skill set that lends itself well to one aspect of the state exam

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and a universal theme. Typically, as each set of standards is introduced each IA period, they will then be assessed on the exams for that IA period in addition to any standards from previous IA periods (from grade 9 IA1 to the current IA period in grade 10) for a cumulative approach to the standards and, in turn, the IA exams. However, because grade 10 is a state test year, most of the IA exams will be mock state exams for extensive preparation leading up to the Connecticut CAPT in March or the New York English Regents in June. Thus, all of the standards assessed on the IA exams will be based on the standards directly related to those outlined on the state assessment. Some of our standards go beyond the state test, and although those should be taught to mastery because we are preparing all of our students for college, the emphasis on the IA exams for grade 10 is the state standards.

Interim Assessments and Standards

In a typical IA in reading/literature class, students will answer a series of multiple choice and open-ended questions related to passages they have read. Reading and Literature IA Exams 1, 2, and 3 in Connecticut will be mock CAPT exams of *Reading for Information and Response to Literature*, and Reading and Literature IA Exams 1-5 in NY will be mock ELA Regents exams for *Task 3 and Task 4*. See the CAPT and Regents websites for more details and sample copies of each exam.

CAPT: http://www.csde.state.ct.us/public/cedar/assessment/capt/released_items.htm

Regents: <http://www.nysedregents.org/testing/engre/regenteng.html>

Note: After IA3 in CT, the IA4 and IA5 exam format will be similar in format to the SAT (to be taken for the first time in March of students' junior year) rather than the CAPT. Exposing students to the SAT format will familiarize students with the layout as they approach junior year. The IA4 and IA5 exams in CT will be cumulative in nature in terms of content because it will assess all of the standards outlined in the Achievement First High School English Language Arts Standards document for the Reading and Literature Strands for 9th and 10th grade.

State Exams

The Achievement First High School English Language Arts Standards document has taken into account the rigorous state exams that our students must take in their 10th grade year. Because all 10th graders will take a 90-minute reading and literature class as well as a 60-minute writing course, a different teacher may "own" the preparation of different parts of the state exam—CAPT for Connecticut and Regents for New York. The breakdown of "ownership" of student achievement is listed below for clarity.

- CAPT *Editing and Revising*: writing teacher grades 9 and 10
- CAPT *Reading for Information & Response to Literature*: reading and literature teacher grades 9 and 10
- CAPT *Interdisciplinary Writing*: history teacher grade 9 and writing teacher grade 10
- REGENTS *Task 1* (listening selection with expository writing prompt): writing teacher grades 9 and 10
- REGENTS *Task 2* (nonfiction article with persuasive writing prompt): the writing teacher grade 10
- REGENTS *Task 3* (paired literary passages—often a poem & short story—with literary analysis prompt on unifying themes): reading and literature teacher grades 9 and 10
- Task 4 (critical lens essay—responding to quote by using two literary works read): reading and literature teacher grades 9 and 10

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The CAPT exam occurs in March of each year for all 10th graders, and the ELA Regents exam is given in January, June, and August of each year. Our NY 10th grade scholars will sit for the exam in June of their 10th grade year.

Suggested Resources for the 10th Grade Reading/Literature Teacher:

Vocabulary Instruction:

- *Mindful of Words* by Kathy Ganske

SAT Vocabulary Information:

- *Gruber's Complete SAT Guide 2009*

Reading Strategies and Literacy Based Instruction:

- *When Kids Can't Read: What Teachers Can Do, A Guide for Teachers 6-12* by Kyleene Beers
- *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers* by Cris Tovani
- *Do I Really Have to Teach Reading: Content Comprehension Grades 6-12* by Cris Tovani
- *Strategies That Work* by Stephanie Harvey & Anne Goudvis
- *Mosaic of Thought: Teaching Comprehension for Understanding and Engagement* by Ellin Oliver Keene and Susan Zimmerman

- *Shades of Meaning* by Donna Santman

Content Materials

- The Great Books Foundation: www.greatbooks.org
- Barron's Regents Exams and Answers: Comprehensive English (NY only)
- CAPT Reading and Writing Across the Disciplines Coach (CT only)

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INTERIM ASSESSMENT # 1			
Reading, Literature, & Communication Standards	State Test Exam Focus	Universal Theme & Suggested Texts to Teach Standards	Do Now: Vocabulary
<p>POWER STANDARD FOCUS FOR THIS IA PERIOD:</p> <ul style="list-style-type: none"> Theme Toolbox of Reading Strategies <p>R.1.1-1.3 TOOLBOX OF READING STRATEGIES (5 DAYS)</p> <p><i>Demonstrate reading stamina of 30 minutes in one sitting at the start of the school year</i></p> <p><i>Review of grade 9 reading strategy aims especially:</i></p> <ul style="list-style-type: none"> Maintaining stamina Establishing the conversational voice rather than the off task and reciting voices. Using fix-it strategies flexibly to repair meaning so effective conclusions can be drawn Comprehending challenging vocabulary in context and re-reading to interpret it. Making strong inferences while reading from material that is stated and implied in the text <p>R.5.3 THEME (5 DAYS)</p> <p>Track several thematic motifs throughout a text and apply this textual evidence to an overall understanding of the text</p>	<p><i>These are review skills from grade 9 (6 DAYS)</i></p> <p>CAPT</p> <p><u>Response to Literature:</u></p> <ul style="list-style-type: none"> Annotation of short story Review of how to write effective essays for questions 1 and 2 <p><u>Reading for Information:</u></p> <p>Question types for multiple choice and open-ended, short answer response</p> <ul style="list-style-type: none"> use information from the text to make predictions; use evidence from the text to draw and/or support conclusions; evaluate explicit and implicit information and themes within the text <p>REGENTS</p> <p><u>Task 3</u></p> <ul style="list-style-type: none"> Annotation of reading passages Full writing prompt 	<p>UNIVERSAL THEME:</p> <p><u>Coming of Age:</u> Who am I? How do I form and shape my identity as I grow up?</p> <p>MAJOR LITERARY WORKS: (choose at least one)</p> <ul style="list-style-type: none"> <i>Manchild in the Promised Land</i> by Claude Brown <i>Black Boy</i> by Richard Wright <i>Prep</i> by Curtis Sittenfeld <p>MINOR LITERARY WORKS:</p> <p>Collection of short stories, poems, and non-narrative nonfiction works that relate to the universal theme, but most importantly provide practice of the types of readings students will encounter on the CAPT or Tasks 3-4 of the English Regents. (<i>Note: The CAPT RFI and RTL do not contain poetry; so CT teachers may want to wait until IA4 when there is a poetry focus to study poems in-depth.</i>)</p> <p>For CT teachers specifically:</p> <p>Choosing non-narrative, <i>Reading for Information</i> nonfiction passages will be</p>	<p>R.2.1 VOCABULARY STUDY OF MORPHEMES (each day)</p> <p>Complete a rigorous study of suffixes, prefixes, and common Greek and Latin roots</p> <p>R.2.6 VOCABULARY IN WRITING</p> <p>Employ in a systematic way new vocabulary words into the writing of essays</p> <p><i>(Note: Words in italics/parentheses are familiar words. The teacher can use these words as a reference to help introduce the morpheme at the beginning of the week.)</i></p> <p>Week One: What is a morpheme? What is a prefix?</p> <p>Prefix: anti- (against) (antislavery, antiabortion, antiperspirant)</p> <p>antithesis antipathy antiseptic antidote antiestablishment</p>

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<p>R.5.4 THEME (5 DAYS) Apply knowledge of the concept that the theme or meaning of a selection may represent an author’s view or comment on life and provide support from the text for the identified themes.</p> <p>C.23.2 ANNOTATION (3 DAYS AND THEN ONGOING) Annotate text in margins while reading using one of the five categories (outlined in grade 9) that demonstrate intellectual rigor and deep engagement with the text.</p> <ul style="list-style-type: none"> o Summarizing of the main idea o Making text-to-text or text-to-world connections (We are NOT accepting personal response, text-to-self connections as rigorous and college ready; however, the CAPT <i>Response to Literature</i> requires these kinds of connections on one portion of the exam. This is our only exception to the rule). o Asking open-ended questions (having a conversation with the text in your mind) o Making inferences and drawing conclusions that demonstrate deep thinking while close reading o Comprehending vocabulary in context <ul style="list-style-type: none"> o Identifying key vocabulary o Identifying unknown words 		<p>crucial to CAPT preparation. Many of the standards outlined for <i>Response to Literature</i> can be taught within the context of the major works or the short fiction works such as short stories.</p>	<p>Week Two: Prefix: in-/im-/ir-/il- (not) <i>(inconceivable, illogical)</i></p> <p>Inevitable impassive irresolute impregnable incredulous</p> <p>Week Three: What is a root? Examples vs. non-examples Root: equi (equal) <i>(equation)</i></p> <p>equilibrium equidistant equinox equitable equanimity</p> <p>Week Four: Root: sanct (holy)</p> <p>sanctify sanctuary sanction sanctimonious sacrosanct</p> <p>Week Five: What is a suffix? Examples vs. non-examples Suffix: -ist (one who)</p> <p>hedonist lobbyist antagonist nonconformist plagiarist</p> <p>Week Six: Suffix: -ism (the belief of or practice of=NOUN) <i>(racism, Judaism, Catholicism)</i></p>
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<p>C.21.4 SEMINAR (5 DAYS: 3 practice, 1 culminating for IA period, 1 debrief day) Participate effectively in a seminar by (adding onto grade 9 sub-standards)</p> <ul style="list-style-type: none"> o uses a loud voice to speak clearly o makes eye contact with seminar group and not teacher o does not interrupt other speakers o grounds most arguments in relevant use of evidence from literary texts o preparing ahead of time a complete annotation of text(s) that demonstrates basic comprehension of the readings. o Uses sentence starters clearly to summarize ideas, link ideas, question ideas, or clarify others' ideas 			<p>nihilism voyeurism chauvinism conservatism sensationalism</p>
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INTERIM ASSESSMENT # 2			
Reading, Literature, & Communication Standards	State Test Exam Focus	Universal Theme & Suggested Texts to Teach Standards	Do Now: Vocabulary
<p>POWER STANDARD FOCUS FOR THIS IA PERIOD:</p> <ul style="list-style-type: none"> o Story Elements such as Character, Setting, Plot, Structure, Point of View, etc. o Critical Interpretation <p>R.1.4: TOOLBOX OF READING STRATEGIES</p> <p>Become a metacognitive reader who can (10 DAYS)</p> <ul style="list-style-type: none"> ▪ notice how one’s thinking evolves and changes as one reads ▪ understand that there may be a difference between what the reader thinks is most important and the writer’s big ideas ▪ Distinguish between the summary of a text and the reader’s thinking ▪ use textual evidence to synthesize information and form conclusions ▪ take notes and use other varieties of strategies to synthesize information ▪ read like a writer to notice the craft of a piece as well 	<p><i>Note: New skills are italicized and follow skills previously introduced and mastered in other IA periods.</i> (6 DAYS)</p> <p>CAPT</p> <p><u>Response to Literature:</u></p> <ul style="list-style-type: none"> o Annotation of short story o Questions 1 and 2 o <i>Question 3 and 4</i> <p><u>Reading for Information:</u></p> <p>Question types for multiple choice and open-ended, short answer response</p> <ul style="list-style-type: none"> o use information from the text to make predictions; o use evidence from the text to draw and/or support conclusions; o evaluate explicit and implicit information and themes within the text o <i>analyze the author’s craft to include the use of literary devices in the text;</i> o <i>select, synthesize, and use relevant information within a the text to include in a response to or extension of the text</i> o <i>demonstrate an awareness of values, customs, ethics, and beliefs included in the text.</i> 	<p>UNIVERSAL THEME:</p> <p><u>Influence of Culture on One’s Identity:</u> How do I reconcile the cultural and ethnic traditions from my family with the influences of the outside world in order to develop my identity?</p> <p>MAJOR LITERARY WORKS**: (choose at least one)</p> <ul style="list-style-type: none"> o <i>How the Garcia Girls Lost Their Accents</i> by Julia Alvarez o <i>Bless Me Ultima</i> by Rudolfo Anaya <p>**We are currently undergoing a 2-3 year phase in of texts that were taught at the middle school but are beng moved to the high school because they are more developmentally appropriate. The two recommended texts for this IA period, some of our 10th grade scholars may have read in middle school. Check with students at the beginning of year prior to choosing the text for this IA period. If needed, supplement for a few years</p>	<p>R.2.1 VOCABULARY STUDY OF MORPHEMES (ongoing)</p> <p>Complete a rigorous study of suffixes, prefixes, and common Greek and Latin roots</p> <p>R.2.6 VOCABULARY IN WRITING (ongoing)</p> <p>Employ in a systematic way new vocabulary words into the writing of essays</p> <p>Week One:</p> <p>Prefix: ob-/of-/op- (against, contrary, across from)</p> <p>(<i>offend, oppose, obstacle</i>)</p> <p>obviate obscurity obstinate opprobrium obliterate</p> <p>Week Two:</p> <p>Prefix: ex-/e-/ef- (<i>out of, from</i>)</p> <p>effervesce exalt extol excise expenditures</p> <p>Week Three:</p> <p>ROOT: cred (to believe)</p>

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<p>as the content and the reading process</p> <ul style="list-style-type: none"> realize that there is a variety of ways to think about texts—making connections, asking questions, inferring, visualizing, evaluating the value of different pieces of information, etc. <p>L.7.5 ANALYZING FICTIONAL STORY ELEMENTS (10 Days) Form a deep understanding of a fictional work’s elements (setting, characterization, problem/conflict, theme) and develop an interpretation of each of these elements (CAPT version) --OR-- Recognize and interpret a range of literary elements and how they affect the meaning of a text (NY Regents version).</p> <p>L.7.6 CRITICAL LENS/CRITICAL STANCE IN FICTION (3-4 DAYS) Take a critical stance to explain whether or not an author created a good piece of literature(CAPT version) –OR-- apply one’s understanding of a critical lens quotation to two pieces of texts with similar themes (NY Regents version).</p> <p>Continuing Standards to Mastery: Annotation Seminar</p>	<p>REGENTS <u>Task 3</u></p> <ul style="list-style-type: none"> Annotation of reading passages Full writing prompt <i>Multiple Choice Question types: to be developed more fully in the summer prior to the 2010-2011 school year.</i> <p><u>Task 4</u></p> <ul style="list-style-type: none"> <i>Interpretation of the critical lens</i> <i>How to Choose Texts to Write About</i> <i>Compare/Contrast organizational strategies for writing Task 4</i> 	<p>with other texts that fit the essential question/universal theme for this IA period.</p> <p>MINOR LITERARY WORKS: Collection of short stories, poems, and non-narrative nonfiction works that relate to the universal theme, but most importantly provide practice of the types of readings students will encounter on the CAPT or Tasks 3-4 of the English Regents. (<i>Note: The CAPT RFI and RTL do not contain poetry; so CT teachers may want to wait until IA4 when there is a poetry focus to study poems in-depth.</i>)</p>	<p>(<i>incredible, credit, credentials</i>)</p> <p>credo credible credence credulity incredulous</p> <p>Week Four: Root: loqu/locut (speak,talk)</p> <p>(<i>eloquent</i>)</p> <p>loquacious colloquialism soliloquy obloquy circumlocution</p> <p>Week Five: Suffix: -able/-ible (can be done)</p> <p>indefatigable irascible malleable affable reprehensible</p> <p>Week Six: Suffix: -ence (state of, noun)</p> <p>(<i>abstinence</i>)</p> <p>turbulence virulence transience munificence reverence</p>
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INTERIM ASSESSMENT #3			
Reading, Literature, & Communication Standards	State Test Exam Focus	Universal Theme & Suggested Texts to Teach Standards	Do Now: Vocabulary
<p>POWER STANDARD FOCUS FOR THIS IA PERIOD:</p> <ul style="list-style-type: none"> MAKING CONNECTIONS AUTHOR'S PURPOSE <p>R.2.5 VOCABULARY STUDY—AUTHOR'S WORD CHOICE (3 DAYS) Analyze an author's choice of words in terms of its denotative and connotative effects.</p> <p>R.3.3 MAKING CONNECTIONS (TEXT TO HISTORICAL CONTEXT) (3-5 DAYS) Relate a work of fiction to the historical events in which it's set.</p> <p>R.3.4 MAKING CONNECTIONS (AUTHOR TO WORLD) (5 DAYS) Analyze a text to identify the author's attitudes, viewpoints, and beliefs and compare these to the larger historical context.</p> <p>R.4.2: ANALYZING GENRE (FROM AN AUTHOR'S PURPOSE) (5 DAYS) Identify and analyze the characteristics of various genres (<i>poetry, fiction, non-narrative nonfiction, short story, dramatic literature</i>) as forms chosen by an</p>	<p><i>Note: New skills are italicized and follow skills previously introduced and mastered in other IA periods.</i> (8 DAYS)</p> <p>CAPT <u>Response to Literature:</u></p> <ul style="list-style-type: none"> Annotation of short story Questions 1 and 2 Question 3 and 4 <p><u>Reading for Information:</u> Question types for multiple choice and open-ended, short answer response</p> <ul style="list-style-type: none"> use information from the text to make predictions; use evidence from the text to draw and/or support conclusions; evaluate explicit and implicit information and themes within the text analyze the author's craft to include the use of literary devices in the text; select, synthesize, and use relevant information within a the text to include in a response to or extension of the text demonstrate an awareness of values, customs, ethics, and beliefs included in the text. <i>make connections between the</i> 	<p>UNIVERSAL THEME: <u>Social Justice and the Shaping of the Individual:</u> When should an individual take a stand against what he/she believes to be an injustice? What are the causes and consequences of prejudice and how does an individual's response to it reveal his/her morals, ethics, and values?</p> <p>MAJOR LITERARY WORKS: (choose at least one)</p> <ul style="list-style-type: none"> <i>Things Fall Apart</i> by Chinua Achebe <i>Cry, the Beloved Country</i> by Alan Paton <i>Kaffir Boy</i> by Mark Mathabane <p>MINOR LITERARY WORKS: Collection of short stories, poems, and nonfiction works that relate to the universal theme, but most importantly provide practice of the types of readings students will encounter on the CAPT or Tasks 3-4 of the English Regents. (<i>Note: The CAPT RFI and RTL do not contain poetry; so CT teachers may want to</i></p>	<p>R.2.1 VOCABULARY STUDY OF MORPHEMES (ongoing) Complete a rigorous study of suffixes, prefixes, and common Greek and Latin roots</p> <p>Week One: <u>Prefix: mal- (bad)</u> (<i>This looks like a root but is classified as a prefix</i>) (<i>dismal, abysmal</i>)</p> <p>malfeasance malefactor maladroit malediction malformation</p> <p>Week Two: <u>Prefix: re- (again, back)</u></p> <p>relegate reticent recalcitrant resilient reconciliation</p> <p>Week Three: <u>Root: mort (death)</u> (<i>mortal</i>)</p> <p>mortality immortalize moribund</p>

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<p>author to accomplish a purpose.</p> <p>C.21.5 SEMINAR-TRACKING WITH NOTES Summarize in writing the information and ideas learned from tracking speakers during a seminar</p> <p>Continuing Standards to Mastery:</p> <ul style="list-style-type: none"> o Annotation o Seminar 	<p><i>text and outside experiences and knowledge;</i></p> <ul style="list-style-type: none"> o <i>identify or infer the author’s use of structure and organizational patterns in the text;</i> o <i>draw conclusions about the author’s purpose in including or omitting specific details in the text</i> <p>REGENTS</p> <p><u>Task 3</u></p> <ul style="list-style-type: none"> o Annotation of reading passages o Full writing prompt o Multiple Choice Question types <p><u>Task 4</u></p> <ul style="list-style-type: none"> o Interpretation of the critical lens o How to choose Texts to Write About o Compare/Contrast organizational strategies for writing Task 4 o <i>Scaffolded prompt</i> 	<p><i>wait until IA4 when there is a poetry focus to study poems in-depth—after the CAPT has been administered.)</i></p>	<p>postmortem mortician</p> <p>Week Four: <u>Root:</u> chron (time)</p> <p>chronology chronic chronologist anachronism synchronize</p> <p>Week Five: <u>Suffix:</u> -ous/-ious/-eous/-ose (full of, having the quality of)</p> <p><i>(hideous)</i></p> <p>auspicious ubiquitous pious tenacious scrupulous</p> <p>Week Six: <u>Suffix:</u> -ous/-ious/-eous/-ose (full of, having the quality of)</p> <p>pretentious extraneous precocious superfluous sumptuous</p>
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INTERIM ASSESSMENT #4

Reading, Literature, & Communication Standards	State Test Exam Focus	Universal Theme & Suggested Texts to Teach Standards	Do Now: Vocabulary
<p>POWER STANDARD FOCUS FOR THIS IA PERIOD:</p> <ul style="list-style-type: none"> o AUTHOR'S CRAFT o DRAMATIC & POETIC ELEMENTS <p>R.6.3 STYLE AND LANGUAGE--TONE, MOOD, DICTION (5 DAYS) Identify the difference between tone and mood and analyze how an author's choice of words and diction create tone and mood in a text</p> <p>Note: <i>The R.6.3 standard will clearly overlap with the genre-specific standards listed below such as L.9.2 and L.11.3.</i></p> <p>R.6.4 STYLE AND LANGUAGE--SYMBOLISM (5 DAYS) Identify and analyze an author's use of symbolism and how it contributes to the overall meaning of a work.</p> <p>L.9.2 ANALYZING POETRY (8-10 DAYS—AFTER CAPT IN CT) Identify, respond to, and analyze the effects of sound, form, figurative language, and structure and how they contribute to meaning and theme in a poem:</p> <ul style="list-style-type: none"> • sound (<i>adding on from 9th grade--</i> 	<p><i>Note: New skills are italicized and follow skills previously introduced and mastered in other IA periods. (6 DAYS)</i></p> <p>CAPT: Students will take CAPT halfway through the IA4 schedule. <u>Response to Literature:</u></p> <ul style="list-style-type: none"> o Annotation of short story o Questions 1 and 2 o Question 3 and 4 <p><u>Reading for Information:</u> Question types for multiple choice and open-ended, short answer response</p> <ul style="list-style-type: none"> o use information from the text to make predictions; o use evidence from the text to draw and/or support conclusions; o evaluate explicit and implicit information and themes within the text o analyze the author's craft to include the use of literary devices in the text; o select, synthesize, and use relevant information within a the text to include in a response to or extension of the text o demonstrate an awareness of 	<p>UNIVERSAL THEME: <u>The Paradox of Human Duality:</u> How do I balance the tensions between good vs. evil, love vs. hate, emotion vs. reason, and illusion vs. reality within myself to live purposefully?</p> <p>MAJOR LITERARY WORKS: (<i>Hamlet</i> and one other)</p> <ul style="list-style-type: none"> o <i>Hamlet</i> by William Shakespeare (required for all 10th graders) o <i>Oedipus Rex</i> by Sophocles o <i>A Streetcar Named Desire</i> by Tennessee Williams <p>MINOR LITERARY WORKS: Collection of poems that relate to the universal theme. Note: the CAPT will be over, but the Regents will not, so the NY teachers may also want to focus on short fiction works since Tasks 3-4 of the English Regents exam includes those genres.</p>	<p>R.2.1 VOCABULARY STUDY OF MORPHEMES (ongoing) Complete a rigorous study of suffixes, prefixes, and common Greek and Latin roots</p> <p>Week One: <u>Prefix:</u> hyper- (too much) <i>(hyperactive)</i></p> <p>hypercritical hypersensitive hyperbolic hypertrophy hypertensive</p> <p>Week Two: <u>Prefix:</u> hypo- (too little, under)</p> <p>hypochondriac hypodermic hypothermia hypocrisy hypothetical</p> <p>Week Three: <u>Root:</u> duc/duct (lead, bring forward) <i>(produce, introduce)</i></p> <p>induce ductile induction</p>

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<p><i>end, slant, and internal rhyme scheme as well as assonance and consonance)</i></p> <ul style="list-style-type: none"> • form (<i>adding on from 9th grade—free verse, blank verse, narrative poem, sonnet</i>); • figurative language (<i>adding on from 9th grade—hyperbole, symbolism</i>); • structure <p>L.11.3 ANALYZING DRAMA (5 DAYS) Identify and analyze how dramatic conventions support, interpret, and enhance dramatic text.</p> <p>L.10.4 ANALYZING CLASSICAL DRAMA (5 DAYS) Analyze the characters, structure, and themes of classical Greek drama and epic poetry.</p> <p>Continuing Standards to Mastery:</p> <ul style="list-style-type: none"> o Annotation o Seminar <p><i>Note to Teachers:</i> You will notice that the number of days per standard adds up to more than 30 days of instruction. Typically IA4 is a longer IA period than the other IA periods and allows for more content and mastery of standards.</p>	<p>values, customs, ethics, and beliefs included in the text.</p> <ul style="list-style-type: none"> o <i>make connections between the text and outside experiences and knowledge;</i> o <i>identify or infer the author’s use of structure and organizational patterns in the text;</i> o <i>draw conclusions about the author’s purpose in including or omitting specific details in the text</i> <p>REGENTS</p> <p><u>Task 3</u></p> <ul style="list-style-type: none"> o Annotation of reading passages o Full writing prompt o Multiple Choice Question types <p><u>Task 4</u></p> <ul style="list-style-type: none"> o Interpretation of the critical lens o How to choose Texts to Write About o Compare/Contrast organizational strategies for writing Task 4 o Scaffolded prompt o <i>Write full prompt effectively</i> 		<p>traduce deduction</p> <p>Week Four: <u>Root:</u> theo/the (God)</p> <p>(atheist)</p> <p>theology polytheist pantheism monotheism theocracy</p> <p>Week Five: <u>Suffix:</u> -ive (relating to)</p> <p>effusive plaintive provocative reclusive intuitive</p> <p>Week Six: <u>Suffix:</u> -ate (to make or do, verb)</p> <p>(create)</p> <p>abbreviate alienate vacillate mitigate emulate</p>
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INTERIM ASSESSMENT #5			
Reading, Literature, & Communication Standards	State Test Exam Focus: Interim Assessments	Universal Theme & Suggested Texts to Teach Standards	Do Now: Vocabulary
<p>POWER STANDARD FOCUS FOR THIS IA PERIOD:</p> <ul style="list-style-type: none"> NONFICTION ELEMENTS** <p>**Note: Students in CT will have been exposed to and learned many of the standards outlined below prior to this IA period through their preparation for the <i>Reading for Information</i> part of the state exam (see column two in this S+S from IA1 to IA4 to see how the preparation for the <i>CAPT Reading for Information</i> exam is taught). However, the mastery of these standards are listed here to push students beyond the state exam limitations, so that students will do college-ready work such as parsing words, engaging intellectually in rigorous nonfiction texts, participating in seminars, and writing a research paper in writing class.</p> <p>(3-4 DAYS PER STANDARD OUTLINED BELOW)</p> <p>L.8.4 ANALYZING NONFICTION Analyze an author’s main ideas, supporting ideas/details, and evidence used to support an argument.</p>	<p>CAPT—(3-5 DAYS) <i>Focus shifts to the SAT Exam, which students will take for the first time during the Spring of their junior year. The content of the IA exams for this cycle in CT will be to assess the standards introduced this year; however, the format will shift to an SAT format to begin to introduce students to that exam. See the 11th grade excellence/scope and sequence document for further details about the make-up of the SAT exam, including what parts the reading/literature teacher is “owning” and what parts the writing teacher is “owning.”</i></p> <p>REGENTS—(6-7 DAYS) This is practice and review—no new standards introduced.</p> <p><u>Task 3</u></p> <ul style="list-style-type: none"> Annotation of reading passages Full writing prompt Multiple Choice Question types <p><u>Task 4</u></p> <ul style="list-style-type: none"> Interpretation of the critical lens How to choose Texts to Write About Compare/Contrast organizational strategies for 	<p>UNIVERSAL THEME: <u>Facing Adversity:</u> How do experiences with conflict and adversity influence who I am as an individual?</p> <p>MAJOR LITERARY WORKS: (<i>Hope in the Unseen</i> and one other)</p> <ul style="list-style-type: none"> <i>Hope in the Unseen</i> by Ron Suskind (required for all 10th graders) <i>The Autobiography of Malcolm X</i> by Malcolm X <i>Coming of Age in Mississippi</i> <p>MINOR LITERARY WORKS: Collection of nonfiction personal essays and excerpts from autobiographies that relate to the universal theme. Note: the CAPT will be over, but the Regents will not, so the NY teachers may still want to focus on short fiction and poetry since Tasks 3-4 of Regents exam includes those genres. In CT the emphasis is on nonfiction because of the standards assessed and because students are working toward a culminating research paper in writing class based on an in-</p>	<p>R.2.1 VOCABULARY STUDY OF MORPHEMES (ongoing) Complete a rigorous study of suffixes, prefixes, and common Greek and Latin roots</p> <p>Week One: <u>Prefix:</u> contra-/contro-/counter- (against) <i>(contradict)</i> contrary controvert counteract contravene contraband</p> <p>Week Two: <u>Prefix:</u> com-/col-/con- (with/together/all together) <i>(collaborate, congregate)</i> commiserate complicity conciliate concord collusion</p> <p>Week Three: <u>Root:</u> corpus (body) <i>(corpse. incorporate)</i> corpulent corporeal</p>

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<p><u>L.8.5 ANALYZING NONFICTION</u> Evaluate the author’s purpose in including or omitting specific details in a nonfiction text in relation to the audience for whom the text is intended.—CAPT.</p> <p><u>L.8.6 ANALYZING NONFICTION</u> Evaluate explicit and implicit information within the text—CAPT</p> <p><u>L.8.7 ANALYZING NONFICTION</u> Demonstrate an awareness of an author’s inclusion of values, customs, ethics, and beliefs in a text—CAPT</p> <p><u>L.8.8 ANALYZING NONFICTION</u> Distinguish verifiable statement from hypothesis and a document’s bias—NY (This standard is more applicable to Tasks 1 and 2, which the writing teacher owns, but should still be taught in reading class)</p> <p><u>C.22.2 ORAL PRESENTATIONS</u> Prepare and give presentations on a range of topics in which you (adding onto grade 9 sub-standards)</p> <ul style="list-style-type: none"> o Use notes or speaking points sparingly but primarily memorize talking points o Employ meaningful gestures to make a point o Speak with strong use of complex vocabulary, 	<p>writing Task 4</p> <ul style="list-style-type: none"> o Scaffolded prompt o Write full prompt effectively 	<p>depth study of nonfiction.</p>	<p>corporal corpus habeas corpus (<i>Latin: you may have the body=imprisonment</i>)</p> <p>Week Four: <u>Root:</u> man (hand, power or control) (<i>manufacture, manuscript, manicure</i>)</p> <p>mandate manipulation manifest emancipate manumission</p> <p>Week Five: <u>Suffix:</u> -ion/-tion/-sion/-ation/-ition (the act of something, noun)</p> <p>profusion sedition erudition dissolution adulation</p> <p>Week Six: <u>Suffix:</u> -ic/(of, like) (<i>dynamic</i>)</p> <p>altruistic laconic aesthetic anachronistic prosaic</p>
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<p>enunciating clearly and demonstrating proper tone.</p> <ul style="list-style-type: none">o Strongly state ideas and viewpoints in a convincing mannero Share visual aids in an engaging manner <p><u>Note about standard C.22.2:</u> Because students will be writing a research paper in the writing portion of the course, a focus on presenting one's research orally is a natural extension of a standard to be mastered.</p> <p>Continuing Standards to Mastery:</p> <ul style="list-style-type: none">o Annotationo Seminar			
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Appendix A : Seminar Rubric				
Criteria	4	3	2	1
Speaking	<ul style="list-style-type: none"> Speaks clearly and articulately Uses sophisticated and appropriate language Effectively uses tone and emotion Makes effective eye contact <u>with the group</u>. 	<ul style="list-style-type: none"> Speaks clearly and articulately Uses a loud voice Makes eye contact with the group 	<ul style="list-style-type: none"> Comment is unclear, may be vague, rambling or insufficiently explained Volume is too low Words are mumbled Language is inappropriate and/or too casual No eye contact 	<ul style="list-style-type: none"> Comment is so unclear as to make it incomprehensible Comment is irrelevant or inappropriate Language is inappropriate and/or offensive
Arguing from Evidence	<ul style="list-style-type: none"> Every argument is grounded in relevant texts or literary references Evidence from outside the text is detailed, specific, and relevant Makes direct references to specific passages from the text Closely reads the text to make an in-depth and <u>original</u> analysis 	<ul style="list-style-type: none"> Arguments are based in relevant texts or literary references Evidence from outside the text is specific and relevant 	<ul style="list-style-type: none"> Arguments have little basis in relevant texts or literary references Evidence from outside the text is unspecific and/or irrelevant Textual evidence used does not support the argument being made and/or is insufficiently or incorrectly explained 	<ul style="list-style-type: none"> Provides no relevant and/or appropriate evidence to support argument
Preparation	<ul style="list-style-type: none"> All important sections of the text are annotated Annotation shows full understanding of the text Annotation includes sophisticated connections, comments, and/or questions 	<ul style="list-style-type: none"> All important sections of the text are annotated. Shows a grasp of key concepts in the text 	<ul style="list-style-type: none"> Some sections are not annotated Does not understand key ideas in the text 	<ul style="list-style-type: none"> Little to no annotation
Leadership	<ul style="list-style-type: none"> Effectively moves conversation forward by summarizing ideas, linking ideas, questioning or clarifying ideas Listens closely and reflects on others' opinions Brings out key ideas missed by the group May bring up an idea that radically alters the direction of the discussion. 	<ul style="list-style-type: none"> Moves conversation forward by summarizing ideas, linking ideas, questioning ideas, and clarifying ideas Listens to others and reflects upon ideas 	<ul style="list-style-type: none"> Does not effectively move conversation forward Comments do not connect to the ideas previously discussed Does not actively listen or take notes 	<ul style="list-style-type: none"> Takes no responsibility for the seminar May not speak at all, or comment may reflect a lack of interest/respect for the group Body language shows disinterest during seminar Comes to seminar unprepared and/or late

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SEMINARS

Socrates believed that enabling students to think for themselves was more important than filling their heads with “right” answers. In an AAECCHS Seminar, participants seek deeper understanding of complex ideas through rigorously thoughtful dialogue, rather than by memorizing bits of information or meeting arbitrary demands for coverage.'

A seminar fosters active learning as participants explore and evaluate the ideas, issues, and values in a particular text. A good seminar consists of four interdependent. **Elements:**



The Text: Seminar texts are chosen for their richness in ideas, issues, and values and their ability to stimulate extended, thoughtful dialogue. A text can be taken from readings in literature, history, science, math, health, and philosophy or from works of art or music. A good text raises important questions in participants' minds, questions for which there are no right or wrong answers.



The Question: A Seminar opens with a questions either posed by the leader or solicited from the participants as they acquire more experience in seminars. An opening question has no right or wrong answer, instead it leads the participants back to the text as they speculate, evaluate, define, and clarify the issues involved. Responses to the opening question generates new questions, in this way, the line of inquiry evolves on the spot rather than being pre-determined by the leader.



The Leader: The Seminar leader chooses the text, creates the question that leads to thoughtful exploration of the ideas in the text, keeps the discussion focused on the text, asks follow-up questions, helps involve reluctant participants, while restraining more vocal peers. The leader must be patient enough to allow participants' understandings to evolve and be willing to allow participants to explore non-traditional insights and unexpected interpretations. Before each new seminar the leader offers coaching and practice in specific habits of mind that improve reading, thinking, and discussing.



The Participants: In Seminar, participants share the responsibility for the quality of the seminar. Good seminars occur when participants study the text closely prior to the discussion, listen actively, share their ideas and questions in response to ideas and questions of others, and search for evidence in the text to support their ideas. The goal of the participants is to come to a better understanding of the text than when they first started. The idea is that each participant holds a piece to the puzzle. Only through questioning and dialogue can they see the bigger picture. Participants acquire good seminar behavior through

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participating in seminars regularly and reflecting on them afterward. Eventually, the participants realize the leader is not looking for a right answer, but is encouraging them to think out loud and to exchange ideas openly.

Seminar: 4 Simple Rules

1. **Participate** – Speak up. Remember, no one can speak while someone else is speaking. The other person's sentence must be completed before you can begin.
2. **Listen actively** – If you are not called on immediately, listen to what others are saying. Write down notes if you want to respond to someone later.
3. **Build on other comments** - Speakers must attempt to build on others' comments rather than debate or contradict. DON'T keep repeating what has already been said.
4. **Refer to the text** - Speakers must refer directly to a specific section of the text being used rather than making general comments or observations.

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Appendix B : Annotation Guidelines

Annotation is a core reading and seminar-prep skill that is taught immediately to all ninth graders and is continued to be used throughout their HS careers. It is a universal system of annotation that extends across all classes, especially the humanities. This annotation system is used both for students to grapple with and respond to the content of their assigned reading as well as for teachers to gauge student understanding of the material based on the quality of their notes.

Students in the ninth grade are taught five basic annotation strategies, which they are expected to use constantly and as appropriate:

- Summarizing of the main idea
- Making text-to-text or text-to-world connections (We are NOT accepting personal response, text-to-self connections as rigorous and college ready).
- Asking open-ended questions (having a conversation with the text in your mind)
- Making inferences and drawing conclusions that demonstrate deep thinking while close reading
- Comprehending vocabulary in context
 - Identifying key vocabulary
 - Identifying unknown words

Teachers check annotation assignments early on to ensure students are doing it correctly and sometimes grade it as a homework assignment. As a way to build students' meta-cognitive awareness of the different strategies they are expected to use, teachers sometimes give students a graphic organizer in the early stages of teaching annotation. This G.O. has a five-column table with a column for each type of annotation. Students go back over their annotations from the previous night and transcribe their annotations from the text onto the G.O., placing each note in the correct column so they can see the various strategies they are using—or *not* using enough, for that matter. This also allows teachers to assess students' understanding of the reading—i.e.: if a student's main idea points are off or key vocabulary terms are missing, the teacher recognizes that the student is either struggling with the reading, skimping on his annotations, or what have you.

After grade 10, annotating becomes a routine that is not graded as often but simply expected. Instead of emphasizing the extrinsic consequences of daily homework checks, teachers primarily grade major assessments—the essential instructional features such as seminar, papers, tests, and quizzes. Student performance on these is

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clearly linked to daily homework completion. We are committed to teachers using class time to help students engage in structured reflections on their performance on major assessments, especially seminars, usually the day after they occur. Through these reflections teachers can prompt students to recognize the connection between their daily homework habits and their performance on large assessments. Teachers should also incorporate this assessment data from seminars into their planning.

Suggested Student Format for Annotation

If students have a photocopy of a reading, the annotation can occur directly on the document. If students do not have access to a photocopy because they are using the school's permanent textbook collection, they have a few options. They can track annotation using post-it notes that are affixed throughout a text, or students can use a double entry journal method (T-chart method) of the page number and quotation on the left and then they type of annotation on the right with full details.

Teacher Evaluation of Annotation

Evaluation of students' annotations in grades 9-10 will need to be consistent and ongoing. Teachers may choose to pick up annotations daily or several times a week. It is *not* recommended to wait to grade annotations after reading an entire literary text. Many of our students need support with daily study skill habits. As students become upper classmen, the teacher evaluation of annotation can be less scaffolded and more intermittent (much like college level annotation, which is rarely, if ever, graded but essential to success in college). Each AF high school should come up with a scaffolding plan for evaluating student annotation.

Rubric for Annotation

Please see the rubric on the next page for details of how to evaluate students consistently for their annotations.

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Annotation Rubric	4	3	2	1
Summary of Main Idea	<ul style="list-style-type: none"> - Synthesizes ideas - Clearly states main ideas - Demonstrates sophistication of thought -Details are clearly and logically outlined 	<ul style="list-style-type: none"> -Attempts to synthesize ideas but connections are loose- Clearly states summary -Shows some sophistication of thought 	<ul style="list-style-type: none"> - Summary is not clearly stated - Attempted summary but somewhat erroneous - Summary is not specific to the text 	<ul style="list-style-type: none"> - No comprehension evident - Erroneous summary
Connections	<ul style="list-style-type: none"> -Makes strong connections between texts presented -Brings outside knowledge to the text including literature, history or other texts 	<ul style="list-style-type: none"> -Makes strong connections between texts presented 	<ul style="list-style-type: none"> -Makes weak or superficial connections between texts 	<ul style="list-style-type: none"> -Makes no connections between texts
Questions	<ul style="list-style-type: none"> -Asks questions in a sophisticated manner, with original thought evident throughout -Questions are <u>all</u> directly relevant to the text -Questions are <u>mostly</u> provocative and unexpected 	<ul style="list-style-type: none"> -Asks questions in a sophisticated manner, with <u>some</u> original thought evident throughout -Questions are <u>mostly</u> directly relevant to the text -Questions are <u>somewhat</u> provocative and unexpected 	<ul style="list-style-type: none"> -Asks questions with <u>little</u> original thought evident throughout -Questions are <u>mostly</u> directly relevant to the text -Questions are <u>somewhat</u> provocative and unexpected 	<ul style="list-style-type: none"> -Questions are superficial and obvious. -Questions are elementary and basic. -No thought put into questions. -Questions reflect no understanding of text.
Inference	<ul style="list-style-type: none"> -Insightful, logical conclusions revealed from text 	<ul style="list-style-type: none"> -Logical conclusions revealed from text 	<ul style="list-style-type: none"> -Superficial or some erroneous conclusions revealed from text 	<ul style="list-style-type: none"> - Erroneous or no conclusions revealed from the text
Vocabulary	<ul style="list-style-type: none"> -Sophisticated understanding of vocabulary -Nuances and complexity of vocabulary appreciated -Vocabulary understood in context of text 	<ul style="list-style-type: none"> - Strong understanding of vocabulary -Vocabulary effectively understood in context of text 	<ul style="list-style-type: none"> -Superficial to basic understanding of Vocabulary -Vocabulary comprehension is out of context -Basic evidence of vocabulary comprehension 	<ul style="list-style-type: none"> -No understanding of vocabulary - Misinterpreted vocabulary

OVERALL SCORE: _____/20 POINTS

Appendix C: Weekly “Do Now” Plan for Teaching Vocabulary

Overview:

The high school vocabulary program introduces scholars to one SAT vocabulary word a day through a weekly morphological lens. On the first day of each week, teachers will introduce the morpheme for that week and the word for the day. Each subsequent word of the day for that week will come from the same morpheme. For example, during the first week of the IA1 cycle in grade 9, the morphological affix is the prefix pre- meaning before, and each word that week is a pre- word such as premeditated and premature. Gruber’s SAT guide to the most commonly used words and affixes guided AF in determining the cumulative list for grades 9 through 11. Typically, in a six-week IA cycle, the first two weeks are prefix morphemes; the middle two weeks are root morphemes; the final two weeks are suffix morphemes. Over the course of the year with five IA cycles and 30 words per IA cycle, scholars will learn at least 150 words, totaling 450 by the end of 11th grade.

In order for Achievement First’s high school vocabulary program to be effective, the vocabulary must come alive for scholars and become a part of their working vocabulary in their writing and reading. The vocabulary program overall should be cumulative and consistent and require scholars to apply their newly acquired vocabulary in multiple, engaging ways. The sample Do Now weekly lesson structure found on the following pages is intended to be

- brief--the first 5-7 minutes of class
- self explanatory—scholars should walk into class each day and know the classroom routine of picking up the vocabulary do now handout to complete it independently
- repeatedly-do activities—after the first week of school, scholars should need little explanation of how to complete the Do Now
- rigorous not perfunctory—scholars cannot merely copy down a word and definition; rather, the lesson structure each week requires students to explain their thinking about a word or the morpheme for that week through rigorous critical thinking and writing about that word
- comprehensive—scholars should feel prepared through the daily Do Now to take the cumulative bi-weekly assessment

Organizational Tips:

- *Teachers must set a strong routine as part of their classroom management system around vocabulary instruction each day in their Do Now.*
- Beginning on the next page you will find five vocabulary instructional templates a week—one for each day of the week, so students know what to expect Monday through Friday of each week. Teachers may want to add new instructional templates after the IA1 period for more variety.
- Organization is key. The vocabulary Do Now each day should be hole-punched in advance by the teacher to then be placed in each scholar’s 2”, 3-ring binder in order of completion for a two-week period (The 2” binder is the take-home binder). The tab placement in the 2” binder is entitled vocabulary. The first page in that binder section should be the cumulative vocabulary list for the year that is never removed from the binder. At the end of two weeks, scholars turn in all “Do Now” vocabulary lessons after completing the bi-weekly assessment. At the end of six weeks, all Do Nows (now stapled to the three bi-weekly assessments for IA1) go into the 4” binder, which stays in the classroom permanently for the year and grows in materials throughout the year.

Note: The five lesson sample Do Now structure that begins on the next page uses the first morpheme of the year in grade nine, pre-, and the five words for that week as the example.

DAY TWO: FOUR SQUARE

1. Complete the four square graphic organizer; use complete sentences when writing. Two boxes have been completed for you: word and meaning. Note to teacher: you will always need to provide box one: word, but the other box the teacher chooses to complete is his/her prerogative.

<p>precursory</p> <p>WORD</p>	<p>introductory; suggesting or indicating something to follow as in “precursory remarks” or the “precursory stages of a disease”</p> <p>MEANING</p>
<p>SENTENCE</p>	<p>PICTURE</p>

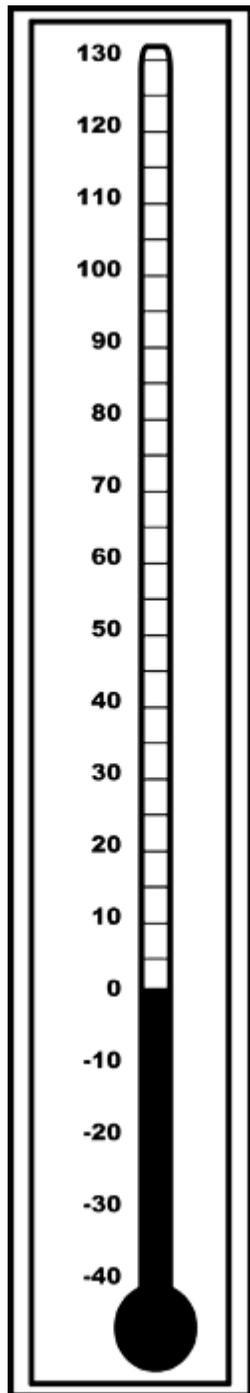
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DAY THREE: WORD-O-METER

1. Word-o-meter: Place words along the word-o-meter continuum based on their relationship to the word being introduced for that day. Words that are farthest from the word of the day's meaning are "cold" and go at the low end of the thermometer. Those that are hotter get closer and closer to the target word. Students must then explain their rationale for their word-o-meter placement. Note: this lesson works best with adjectives.



presumptuous: too bold or forward; showing too much overconfidence as in "It was presumptuous of you to believe you would win the "best rapper" award."

Place the following words on the word-o-meter according to their closeness in meaning to the word of the day **presumptuous**: timid, arrogant, unsure, and confident. Explain your thinking below and use the word **presumptuous** in your own original sentence.

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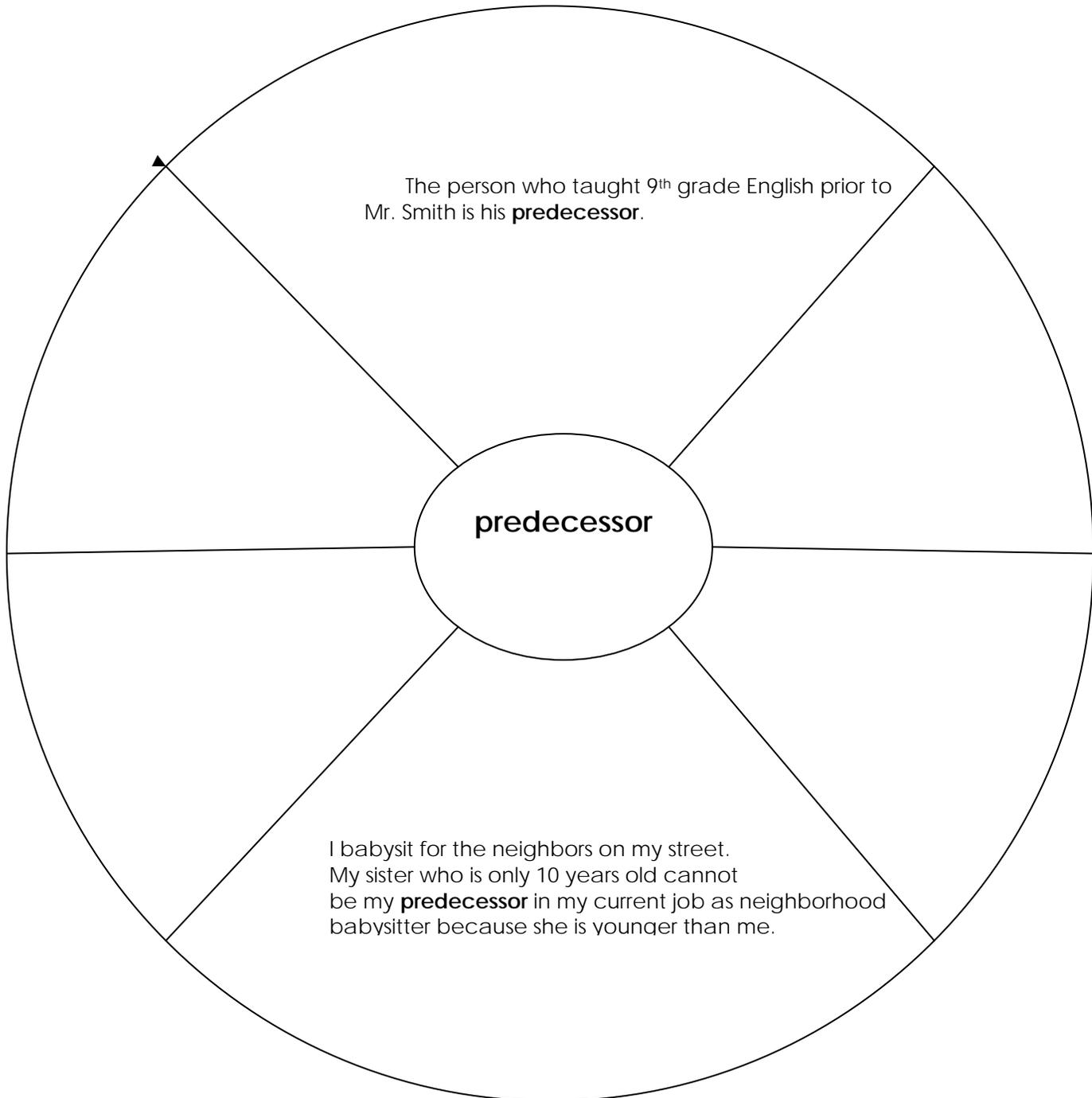
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DAY FOUR: WORD WHEEL

Provide scholars with the graphic organizer below. Teacher fills in two spaces: one example of a “yes” and one example of a “no” and then scholars complete the other four spaces. The word for today is **predecessor**, which means a person who comes before you, especially in an office or position. Alternate definition is ancestor or forefather.

YES



NO

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DAY FIVE: ORAL FLUENCY

1. Students will have a conversation with their partner in which one partner explains when s/he had **prescience**, and the other person explains when s/he did not possess prescience.

Teacher gives several examples of prescience WITHOUT defining the word—only saying it or writing it in the Do Now. Students listen to teacher (or read examples) and then write a definition based on teacher’s prescience scenarios.

- If I had had the **prescience** to buy Google stock when that company first went public, I would be very rich today.
- Sometimes, I would love to have the prescience of certain events, so I can avoid them. For example, if I had known ahead of time that I was going to get a parking ticket today, I would have brought some change with me to put into the meter.
- None of us as humans have the prescience to know when we will die.

Scholars’ turn: in partners, scholars first prepare for their conversation with their partner. One partner writes two examples when s/he wishes she had possessed prescience; the other writes two examples when s/he was thankful she did not have prescience. Then, the partnerships turn and talk. Partners rate each other’s examples as effective or ineffective uses of the word.

Note: Every other Friday, scholars will take a bi-weekly vocabulary assessment. Thus, the word of the day for day five of the week, usually Friday, will need to be introduced as part of the day four Do Now.