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### Ninth Grade CPS Literacy Planning Guide

**Built upon the PARCC Content Framework**

<table>
<thead>
<tr>
<th>Reading Complex Texts (RL/RI.9-10.10)</th>
<th>Writing About Texts (W.9-10.1-2, 4-6, 9-10)</th>
<th>Research Project (W.9-10.7-9, RL/RI.9-10.1-10)</th>
<th>Narrative Writing (W.9-10.3-6, 10)</th>
<th>Assessments† (W.9-10.1, 9 RI.9-10.1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-5 Short Texts per quarter</td>
<td>Daily Routine Writing (W.9-10.9) (RL/RI.9-10.1)</td>
<td>4-6 Analyses per quarter (RL/RI.9-10.1 &amp; W.9-10.9) (W.9-10.4, 9-10.5 &amp; L.9-10.1-3)</td>
<td>1 Research Paper per quarter (As evidenced in written products aligned to W.9-10.1, W.9-10.2, or W.9-10.9)</td>
<td>2 Narratives a year Written Product</td>
</tr>
</tbody>
</table>

**BOY**

Q1  
Literature: 2-3 Informational texts: 1-2  
Use short argument pieces as mentor text(s) to support the development of argument writing in preparation for quarter benchmark.

Q1  
Develop & convey understanding  
Students must write daily and consistently during reading of short and extended texts to show evidence of their application of reading strategies, such as predicting, visualizing, inferring, summarizing, questioning and connecting.

Q1  
Focus on arguments  
Analyses should be written to develop either an argument or explanation based on the ideas and facts gathered through the reading of short and extended texts.

Q1  
Convey experiences  
Write at least two narratives a year that convey real or imagined experiences and reflect the craft of literary elements outlined in Reading standards 2-6.

End of Q1  
W.9-10.1 (argument writing)  
RI.9-10.1 (text dependent questions that measure students’ comprehension and provide them with the evidence needed to develop their argument writing piece)

Q2  
Literature: 2-3 Informational texts: 1-2  
Use short argument pieces as mentor text(s) to support the development of argument writing in preparation for quarter benchmark.

Q2  
Focus on arguments  
Analyses should be written to develop either an argument or explanation based on the ideas and facts gathered through the reading of short and extended texts.

End of Q2  
W.9-10.1 (argument writing)  
RI.9-10.1 (text dependent questions that measure students’ comprehension and provide them with the evidence needed to develop their argument writing piece)

Q3  
Literature: 2-3 Informational texts: 1-2  
Use short informational pieces as mentor text(s) to support the development of students’ informational writing in preparation for quarter benchmark.

Q3  
Focus on inform & explain  
Analyses should be written to develop either an argument or explanation based on the ideas and facts gathered through the reading of short and extended texts.

End of Q3  
W.9-10.1 (informational writing)  
RI.9-10.1 (text dependent questions that measure students’ comprehension and provide them with the evidence needed to develop their informational writing piece)

Q4  
Literature: 2-3 Informational texts: 1-2  
Use short argument pieces as mentor text(s) to support the development of students’ argument writing in preparation for quarter benchmark.

Q4  
Focus on arguments  
Analyses should be written to develop either an argument or explanation based on the ideas and facts gathered through the reading of short and extended texts.

End of Q4  
RI.9-10.1, W.9-10.9 Performance Task for Post-Assessment*
Suggested genres to guide the teaching of complex text:

**Literature:** adventure, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, drama, graphic novels, one-act and multi-act plays, poems (narrative, lyrical, free-verse) sonnets, odes, ballads and epics

**Informational/Literary Nonfiction:** subgenres of exposition, argument and functional text in the form of personal essays; speeches; opinion pieces; essays about art or literature; biographies; memoirs; journalism; and historical, scientific, technical or economic accounts

**Short Texts:** short texts of multiple genres (such as poetry, articles, or speeches) that would allow students to draw evidence from the texts and present their analyses in writing as well as through speaking

**Extended Texts:** extended, full-length works of literature (such as a novel or play) or longer informational text (such as a memoir or biography), depending on the focus of the unit

<table>
<thead>
<tr>
<th>Cite evidence</th>
<th>Analyze content</th>
<th>Study and apply grammar</th>
<th>Study &amp; apply vocabulary</th>
<th>Conduct discussions</th>
<th>Report findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL/RI.9-10.1</td>
<td>RL/RI.9-10.2-9, L9-10.1-3, SL.9-10.2-3</td>
<td>L9-10.1-3, SL.9-10.6</td>
<td>L.9-10.4-6</td>
<td>SL.9-10.1</td>
<td>SL.9-10.4-6</td>
</tr>
</tbody>
</table>

1 Standard RI.9-10.9 stipulates that students “analyze seminal U.S. documents of historical and literary significance.” Teachers should incorporate these texts, where relevant, during the academic year.

* These performance tasks will also be used to measure student growth for teacher evaluation.

† These will be provided by the district.
# Ninth Grade Curriculum Map

## Quarter 1

<table>
<thead>
<tr>
<th>Unifying Concepts</th>
<th>Essential Questions</th>
<th>Reading Complex Texts &amp; Text to Support Writing</th>
<th>Performance Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td>Beginning of Year (BOY): RI.9-10.1 and W.9 Performance Task (reading and writing about text with evidence) for Pre-Assessment ††</td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>Extended Text (memoir)</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>Extended Text (memoir)</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>The Color of Water by James McBride</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>Short Texts (informational and literary)</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>“Telling Stories” lyrics and music by Tracy Chapman</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>Selections from Telling Stories: An Anthology for Writers</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>edited by Joyce Carol Oates</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>Selections from Building Academic Literacy: An Anthology for Reading Apprenticeship</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>edited by Audrey Fielding and Ruth Schoenbach</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>(see “Literacy and Identity” section)</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>Excerpts from On Writing: A Memoir of the Craft by Stephen King</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 1</strong></td>
<td><strong>“The Problem with Memoir” by Neil Genzlinger, The New York Times, Jan. 28, 2011</strong></td>
<td><strong>Q1 Unit 1</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 2</strong></td>
<td><strong>To what extent is “coming of age” a universal experience across culture, gender, and context?</strong></td>
<td><strong>Q1 Unit 2</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>How do we convince others to agree with our ideas and/or beliefs?</strong></td>
<td><strong>Q1 Unit 2</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 2</strong></td>
<td><strong>In the second unit of the year students will be taught to participate in literature circles with selections from the Coming of Age anthologies listed below. Students will also engage in an extended writing workshop to develop arguments about the extent to which coming of age is a universal experience across culture, gender, and context.</strong></td>
<td><strong>Q1 Unit 2</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>Short Texts (informational and literary)</strong></td>
<td><strong>Q1 Unit 2</strong></td>
</tr>
<tr>
<td><strong>Q1</strong></td>
<td><strong>Q1 Unit 2</strong></td>
<td><strong>Selections from Coming of Age in America edited by Mary Frosch</strong></td>
<td><strong>Q1 Unit 2</strong></td>
</tr>
<tr>
<td><strong>Unifying Concepts</strong></td>
<td><strong>Literacy and Identity</strong></td>
<td><strong>Selections from Coming of Age around the World edited by Faith Adiele and Mary Frosch</strong></td>
<td><strong>Q1 Unit 2</strong></td>
</tr>
</tbody>
</table>

We created this sample Curriculum Map as an example of a ninth grade survey course. The Common Core State Standards stipulate that in high school, students read “seminal U.S. documents of historical and literary significance” (RL.9-10.9) over the 9-10 grade band; hence, this is also reflected in the Curriculum Map.

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† These assessments will be provided by the district
### Ninth Grade Curriculum Map (continued)

**Quarter 2**

<table>
<thead>
<tr>
<th>Unifying Concepts</th>
<th>Essential Questions</th>
<th>Reading Complex Texts &amp; Text to Support Writing</th>
<th>Performance Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q2 Unifying Concepts</td>
<td>To what extent are heroes &quot;good&quot; and villains &quot;bad&quot;? How does the same concept get expressed through literature over time?</td>
<td>3-5 short texts; 1 extended text per quarter Balance between literary and informational text</td>
<td>Q2 Unit 3 Teacher-created performance assessment Focus on comparative analysis Primary Standards Assessed: RL.9-10.1; RL.9-10.9; W.9-10.9</td>
</tr>
<tr>
<td>Q2 Unit 3</td>
<td><strong>Extended Text (epic poem)</strong> The Odyssey by Homer (teacher may choose to identify select books from the poem) <strong>Short Texts (literary and informational)</strong> &quot;Ulysses&quot; by Alfred Lord Tennyson &quot;Circe&quot; by Eudora Welty &quot;Television's New Antinheroes: Creating Sympathy for the Devilish&quot; by Eric Deggans, <a href="http://www.npr.org">http://www.npr.org</a>; may include scenes from Breaking Bad and/or Dexter, etc. Selections from <em>Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families</em> edited by Andrew Carroll</td>
<td><strong>Performance Assessments</strong></td>
<td></td>
</tr>
<tr>
<td>Q2 Unit 4</td>
<td>In what ways is language an expression of power? In what ways does writing motivate people to change?</td>
<td><strong>Extended Text (autobiography)</strong> The Autobiography of Malcolm X, Malcolm X with Alex Haley <strong>Short Texts (literary and informational)</strong> Selections from <em>Building Academic Literacy: An Anthology for Reading Apprenticeship</em> edited by Audrey Fielding and Ruth Schoenbach (see &quot;Literacy and Power&quot; section) Selections from <em>The Civically Engaged Reader</em> edited by Adam Davis and Elizabeth Lynn &quot;Letter from Birmingham Jail&quot; by Martin Luther King</td>
<td><strong>Performance Assessments</strong></td>
</tr>
</tbody>
</table>

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### Ninth Grade Curriculum Map (continued)

#### Quarter 3

<table>
<thead>
<tr>
<th>Unifying Concepts</th>
<th>Essential Questions</th>
<th>Reading Complex Texts &amp; Text to Support Writing</th>
<th>Performance Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q3 Unifying Concept</td>
<td><strong>Truth v. Fiction</strong></td>
<td>3-5 short texts; 1 extended text per quarter Balance between literary and informational text†</td>
<td>Q3 Unit 5</td>
</tr>
<tr>
<td></td>
<td>Q3 Unit 5</td>
<td><strong>Short Texts (literary and informational)</strong></td>
<td>Teacher-created performance assessment</td>
</tr>
<tr>
<td></td>
<td>Is historical fiction a contradiction?</td>
<td>Excerpts from <em>In the Time of the Butterflies</em> by Julia Alvarez</td>
<td>Focus on research and narrative</td>
</tr>
<tr>
<td></td>
<td>What makes a source reliable?</td>
<td>“The Dominican Republic and Hispaniola” from the National Endowment for the Arts</td>
<td>Primary Standards Assessed: RL.9-10.7; RL.9-10.1; W.9-10.2; W.9-10.3</td>
</tr>
<tr>
<td></td>
<td>How do we read different kinds of texts?</td>
<td>Selections from <em>Something to Declare</em> by Julia Alvarez</td>
<td><em>In this unit, students will conduct research and write historical fiction.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>“In the Name of the Homeland;” an interview by Hilary McClennen with Julia Alvarez, from <em>The Atlantic Monthly</em></td>
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<td></td>
<td>“The Mirabals,” Facing History and Ourselves</td>
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<tr>
<td></td>
<td></td>
<td>Selections from <em>Building Academic Literacy: An Anthology for Reading Apprenticeship</em> by Audrey Fielding and Ruth Schoenbach</td>
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<td></td>
<td></td>
<td>(see “How We Read” section)</td>
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<tr>
<td>Q3 Unifying Concepts</td>
<td><strong>Resilience and Expression</strong></td>
<td>Q3 Unit 6</td>
<td>Q3 Unit 6</td>
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<td></td>
<td>Q3 Unit 6</td>
<td><strong>Extended Text (memoir)</strong></td>
<td>Teacher-created performance assessment</td>
</tr>
<tr>
<td></td>
<td>Why is it important that we talk about what happened in the past?</td>
<td><em>Night</em> by Elie Wiesel</td>
<td>Focus on informational writing</td>
</tr>
<tr>
<td></td>
<td>What intrinsic qualities contribute to a person’s desire to survive?</td>
<td><strong>Short Texts (literary and informational)</strong></td>
<td>Primary Standards Assessed: RL.9-10.6; RL.9-10.7; RL.9-10.8; W.9-10.2</td>
</tr>
<tr>
<td></td>
<td>How do poetry, music, and art reflect the struggles and triumphs of humanity?</td>
<td>“Eight Stages of Genocide: A Case Study of the First Modern Genocide on the 20th Century” by Gregory Stanton</td>
<td><em>End of Q2 Benchmark Assessment</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(<a href="http://www.teachgenocide.org">www.teachgenocide.org</a>)</td>
<td>W.9-10.2 (informational writing)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Convention of Prevention and Punishment of the Crime of Genocide” from the United Nations, December 9, 1948</td>
<td>RL.9-10.1 (text dependent questions that measure students’ comprehension and provide them with the evidence needed to develop their informational writing piece)</td>
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<tr>
<td></td>
<td></td>
<td>(also available at (<a href="http://www.teachgenocide.org">www.teachgenocide.org</a>)</td>
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<td></td>
<td>“Speech to the Supreme Commanders and Commanding Generals”</td>
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<td></td>
<td>Adolf Hitler, August 22, 1939. Also available at (<a href="http://www.teachgenocide.org">www.teachgenocide.org</a>)</td>
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<td></td>
<td></td>
<td>Scenes from Schindler’s List (film)</td>
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<td></td>
<td>I’m Still Here: Real Diaries of Young People Who Lived During the Holocaust (documentary)</td>
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<tr>
<td></td>
<td></td>
<td>Poems from I Never Saw Another Butterfly collected by Hana Volakova</td>
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<tr>
<td></td>
<td></td>
<td>Poems from <em>The Rose that Grew from Concrete</em> by Tupac Shakur</td>
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<tr>
<td></td>
<td></td>
<td>“Mother to Son” by Langston Hughes</td>
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### Ninth Grade Curriculum Map (continued)

#### Quarter 4

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<thead>
<tr>
<th>Unifying Concepts</th>
<th>Essential Questions</th>
<th>Reading Complex Texts &amp; Text to Support Writing 3-5 short texts; 1 extended text per quarter Balance between literary and informational text</th>
<th>Performance Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Q4 Unifying Concept</strong></td>
<td><strong>Q4 Unit 7</strong> When is it right to challenge authority? To what extent can we oppose our fate? How do literary archetypes or tropes change historically?</td>
<td><strong>Q4 Unit 7</strong> <strong>Extended Text (drama)</strong> <em>Romeo and Juliet</em> by William Shakespeare (Folger Shakespeare Library, including sources such as Shakespeare Set Free series) <em>Romeo and Juliet</em> (film or live performance), e.g., Luhrmann's 1996 version and/or Zeffirelli's 1968 version <strong>Short Texts (literary and informational)</strong> <em>Tristan and Isolde: A Retelling of the Legend</em> by Anne Kinsey (novella) “Snapshot of Oakland” with poet Ise Lyfe, podcast produced by youthradio.org,  (<a href="http://www.youthradio.org/news/snapshot-oakland">http://www.youthradio.org/news/snapshot-oakland</a>) Selections from <em>Letters to Juliet: Celebrating Shakespeare’s Greatest Heroine</em> by Use Friedman and Ceil Friedman “The Love That Dare Not Bare Its Fangs” by Manohla Dargis, <em>New York Times</em> review of <em>Twilight</em>, (<a href="http://movies.nytimes.com/2008/11/21/movies/21twil.html">http://movies.nytimes.com/2008/11/21/movies/21twil.html</a>)</td>
<td><strong>Q4 Unit 7</strong> Teacher-created performance assessment Focus on poetry and podcasts (&quot;spoken essays&quot;) Primary Standards Assessed: RL.9-10.6; RL.9-10.9; W.9-10.3; W.9-10.6</td>
</tr>
<tr>
<td><strong>Q4 Unifying Concept</strong></td>
<td><strong>Q4 Unit 8</strong> Why do people revolt? In what ways is revolution successful? How does reading influence our views of the world?</td>
<td><strong>Q4 Unit 8</strong> <strong>Fahrenheit 451</strong> by Ray Bradbury <strong>Short Texts (literary and informational)</strong> “Scary New World” by John Green, <em>The New York Times</em> Book Review of <em>Hunger Games</em> (<a href="http://www.nytimes.com/2008/11/09/books/review/Green-t.html">http://www.nytimes.com/2008/11/09/books/review/Green-t.html</a>) “Kids at Risk” by David Denby, <em>The New Yorker</em>, review of <em>Hunger Games</em> film, (<a href="http://www.newyorker.com/arts/critics/cinema/2012/04/02/120402">http://www.newyorker.com/arts/critics/cinema/2012/04/02/120402</a>) Bill of Rights from the United States Constitution Selections from <em>Building Academic Literacy: An Anthology for Reading Apprenticeship</em> edited by Audrey Fielding and Ruth Schoenbach (see “Breaking Codes” section) Selections from <em>America’s Best Non-Required Reading 2011</em>, edited by Dave Eggers</td>
<td><strong>Q4 Unit 8</strong> Teacher-created performance assessment Focus on argument Primary Standards Assessed: RL.9-10.5; RL.9-10.5; RL.9-10.1; W.9-10.1; W.9-10.9 (Note: America’s Best Non-Required Reading is published each year with input from an editorial board of high school students. This volume will be a “mentor text” for a short anthology that students produce as an end-of-year project of the best “required” or “non-required” reading for ninth grade. The anthology will include an argument for the selected texts.) End-of-Year (EOY): RI.9-10.1 and W.9 Performance Task (reading and writing about text with evidence) for Post-Assessment*†</td>
</tr>
</tbody>
</table>

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# Ninth Grade Unit One

## Literacy and Identity: *What Stories Are Worth Telling?*

<table>
<thead>
<tr>
<th><strong>Unit Name:</strong></th>
<th>Literacy and Identity: <em>What Stories Are Worth Telling?</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit Description:</strong></td>
<td>By the end of the unit, students will have developed a deeper understanding of the relationship between identity and literacy, the qualities of effective essays and narratives, and the form and function of memoir.</td>
</tr>
<tr>
<td><strong>Length:</strong></td>
<td>5 Weeks</td>
</tr>
</tbody>
</table>

### Enduring Understandings
- Identity and literacy are intricately connected.
- Knowing how to make sense of text enhances reading comprehension.
- Storytelling is a fundamental part of being human.
- Memoirists use literary techniques to transform and elevate lived experience.

### Essential Questions
- Why do people tell stories?
- What makes a story worth reading?

### Common Core Standards

#### Primary Standards Assessed
- RI.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.
- RI.9-10.2 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.
- W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### Secondary Standards Addressed:
- RI.9-10.6; RI.9-10.3; RI.9-10.7; RI.9-10.8; RL.9-10.10; RL.9-10.1; RL.9-10.2; RL.9-10.5; W.9-10.4; W.9-10.5; SL.9-10.1; SL.9-10.5; L.9-10.1; L.9-10.2; L.9-10.4

### Cognitive Skills

#### Reading, Writing, and Citing Textual Evidence
- Summarizing, questioning, clarifying, and predicting to understand text
- Comparing and contrasting
- Drawing conclusions from textual evidence
- Knowing how to write for different purposes

### Content

#### Building Knowledge through Texts
- Exploring the form and function of memoir and related literary devices
- Determining the qualities of effective essays and narratives
- Understanding the relationship between literacy and identity
### Assessments

(D) Diagnostic  
(F) Formative  
(S) Summative

**Diagnostic (Pre-Assessment)**

The purpose of this pre-assessment is twofold. First, the teacher will see how well students are able to engage in certain reciprocal teaching strategies for comprehension (e.g., questioning, summarizing, clarifying, and predicting). Second, the teacher will learn how well students are able to make sense of a complex narrative and cite relevant textual evidence. If a student has difficulty writing, the teacher should make a point of conducting a one-on-one interview to gather the same data. This assessment should take approximately one 45 minute class period.

1. Students will read the short narrative “Distance from Loved Ones” by James Tate (anthologized in *Telling Stories*, p. 45); teacher will also read the text aloud.

2. After reading/hearing the narrative, the teacher will ask students to respond, in writing, to the following questions: a) Are there words that you don’t understand? If so, what are they? b) Does anything confuse you about this story? If so, what is it? c) In your own words, write a one-sentence summary of the story. d) What is the central idea in the story, and what about the text makes you say so? e) Finally, what questions do you have about the story in general?

3. After the students have responded, the teacher will lead a class discussion in response to the above questions (ask students to turn and talk; also, invite students to read from their written responses). Students will also begin to discuss the Essential Questions: Why do people read stories? What makes a story worth reading? (W.9-10.3; W.9-10.9; RI.9-10.1; RI.10.2)

**Formative Assessments**

Reading logs and/or Wikispace posts; writers’ notebooks; conversations and notes from small-group and large-group discussions; one-on-one conferences with the teacher

**Summative Performance Assessment**

(see attached)

### Texts/Resources

<table>
<thead>
<tr>
<th>Extended Text</th>
<th>The Color of Water by James McBride</th>
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</table>

**Reading Short Text (literary and informational)**

- “Telling Stories” lyrics and music by Tracy Chapman
- Selections from *Telling Stories: An Anthology for Writers* edited by Joyce Carol Oates
- Selections from *Building Academic Literacy: An Anthology for Reading Apprenticeship* edited by Audrey Fielding and Ruth Schoenbach (see “Literacy and Identity” section)
- Excerpts from *On Writing: A Memoir of the Craft* by Stephen King
### Learning Activities

**Preparing Students to Read: Launching the Unit**
- After completing the diagnostic assessment, teacher will share Tracy Chapman’s “Telling Stories” (lyrics and song; students will follow text while listening to music) (RI.9-10.7; SL.9-10.2).
- Teacher will begin to model reciprocal teaching, an approach to reading comprehension (see [http://www.ncrel.org/sdrs/areas/issues/students/atrisk/at6lk38.htm](http://www.ncrel.org/sdrs/areas/issues/students/atrisk/at6lk38.htm) for a brief overview of this strategy; note that it takes several weeks for students to incorporate completely), by asking students to clarify, question, summarize, and predict (RI.9-10.2; RI.9-10.3; RL9-10.2; RL.9-10.5; RI.9-10.1; RL.9-10.1; L.9-10.4).
- Teacher will guide students to conduct a close reading of the following lines of Chapman’s lyrics (pairs/whole class):
  
  
  “*You write the words to get respect and compassion  
  And for posterity  
  You write the words and make believe  
  There is truth in the space between*”
  (RI.9-10.6; SL.9-10.1).
- Connecting to the discussion about Chapman’s lyrics, teacher will introduce the main focus of the unit, including Enduring Understandings and Essential Questions. The teacher will also briefly describe Tasks 1 and 2 of the Performance Assessment.
- Students will be directed to reflect on and revisit the Essential Questions over the course of the unit.

**Alternative: Establish an Independent Reading (IR) Cycle**
(RI.9-10.10; RL.9-10.10; RI.9-10.2; RL9-10.2; SL.9-10.1). Teacher may wish to establish an independent reading cycle to integrate into this first unit. For example, students can be guided to choose a memoir to read independently. Independent reading can be set up in the following ways:
- Have students work in groups and as a whole class to generate a list about how to select a book as well as listing what they have read and enjoyed.
- Introduce students to the classroom, school, or neighborhood library.

### Strategies for Varied Learner Profiles
- Throughout the unit, allow Thomas to import text into a digital format that allows him to chunk text for increased readability and allow for frequent checks for understanding.
- Small and large group discussion allows Lily to practice her listening and speaking skills.
- Thomas will have opportunities to choose books that he is interested in reading; this will enhance his fluency and comprehension (note: all students benefit from being able to select books to read). He will also learn more about the concept of memoir.
- Lily may choose to read a memoir that is in her native language.
### Learning Activities

- Establish protocols for checking out books.
- Determine when students will read independently each day or each week (some teachers schedule IR once a week; some teachers schedule IR to take place during the first 20 minutes of class, etc. It is most effective for students to read independently 20-30 minutes per day if feasible).
- Establish a status-of-the-class protocol to keep track of students’ reading (title of book and page number, for example); some teachers ask students to keep reading logs during the reading block.
- Establish a protocol for conferring with students. For example, during a 20 minute block, plan to confer with 4-5 students.
- Establish norms for behavior and conversation.

**Weeks 1 and 2–How We Define Ourselves as Readers, Writers, and Users of Language**

#### Short Texts (RI.9-10.10; RL.9-10.10)

- Selections from *Building Academic Literacy: An Anthology for Reading Apprenticeship* edited by Audrey Fielding and Ruth Schoenbach
- Selections from *Telling Stories: An Anthology for Writers* edited by Joyce Carol Oates
- Excerpt(s) from *On Writing: A Memoir of the Craft* by Stephen King

#### Read Complex Texts, Analyze Content, Conduct Discussions, and Daily Routine Writing

The following describes how teachers will organize instruction for the first 8 days of the unit.

- Begin each class with a short narrative, narrative poem, or memoir. Selections may include “Regret for a Spider Web” by James Wright; “Cockroaches in Autumn” by Lydia Davis; “The Car” by Raymond Carver (all from *Telling Stories*); “Seis” by Rudolfo A. Anaya; “From The Acts of King Arthur and His Noble Knights” by John Steinbeck; “Discovering Books” by Richard Wright; “Silence” by Maxine Hong Kingston; “Coming into Language” by Jimmy Santiago Baca (all from *An Anthology for Reading Apprenticeship*); and “What Writing Is” from Stephen King’s *On Writing: A Memoir of the Craft* (RI.9-10.10; RL.9-10.10).

- Previewing key concepts and vocabulary is important for both Thomas and Lily to understand the texts. Allow them to capture key terms in a reference document.

- The instructor should set the stage for reading by explicitly stating the purpose for reading and allowing Thomas to, again, chunk text into discrete sections and organize notes along the structure he creates.
<table>
<thead>
<tr>
<th>Learning Activities</th>
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<tbody>
<tr>
<td>Teacher may decide to read aloud, have students read silently, or do a combination of both. Alternatively, students can engage in reading and retelling, in partners, in which they take turns reading texts aloud and retelling what they have read, in their own words, to check for understanding (RI.9-10.2; RL.9-10.2; SL.9-10.1).</td>
<td>During partner reading, strategically place Lily with someone who is more proficient in English so that she can receive support; ideally, find a partner who also speaks Lily’s native language.</td>
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<tr>
<td>Teacher will continue to model reciprocal teaching; students will practice this approach more deliberately during the second half of the unit (RI.9-10.2; RI.9-10.3; RL9-10.2; RL.9-10.5; RI.9-10.1; RL9-10.1; L.9-10.4).</td>
<td>Reciprocal teaching will provide both Thomas and Lily with explicit steps for making sense of complex texts.</td>
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<tr>
<td>Students will write about and/or discuss select lines from each text to determine the central idea. Students will also analyze what motivated each author to tell a story. Students will collect this evidence throughout their reading (RI.9-10.1; RI.9-10.2; RI.9-10.6; RI.9-10.3; RL9-10.1; RL.9-10.2; RL.9-10.5; W.9-10.9; SL.9-10.1).</td>
<td>During large group discussions, the instructor should employ adequate wait time after queries to allow Thomas to digest queries and respond appropriately.</td>
</tr>
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<td>The teacher will guide students in generating an ongoing list about the qualities of effective narratives (RL.9-10.5; W.9-10.3).</td>
<td>Large group discussion allows Lily to practice her listening and speaking skills.</td>
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<tr>
<td>Teachers can also establish a monitored Wikispace in which students have threaded discussions about the texts in response to similar kinds of questions (e.g., Do these stories always include a negative or difficult experience?) (RI.9-10.1; RI.9-10.2; RI.9-10.6; RI.9-10.3; RL9-10.1; RL.9-10.2; RL.9-10.5).</td>
<td>The study of Tier 2 vocabulary words will help Lily develop academic language.</td>
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<td>Students will come together for whole class discussions to debate about which writer is most effective and why (RI.9-10.1; RL.9-10.1; SL.9-10.5; SL.9-10.1).</td>
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<td>Students will study and apply Tier 2 words, such as <em>embellish</em> and <em>rectify</em>, within the context of reading (L9-10.4).</td>
<td>Writing rehearsals will help both Thomas and Lily prepare for Task 1 of the Performance Assessment.</td>
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<td>The teacher will reserve time for students to begin trying out ideas for their own personal narratives to be completed in Task 1 of the Performance Assessment. For example, students can write in response to: What compels/repels you as a reader? (W.9-10.3; W.9-10k.9).</td>
<td></td>
</tr>
<tr>
<td>Learning Activities</td>
<td>Narrative/Personal Essay Writing, Writing about Texts, Study and Apply Vocabulary, Cite Evidence</td>
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<td>Teacher will administer Task 1 of the Performance Assessment towards the end of the second week (see PA description). Teacher may use Sharon Cho’s and Kevin Clarke’s essays from <em>An Anthology for Reading Apprenticeship</em> as mentor texts by having students read as writers, noting the way that these published young writers convey their experiences with literacy in a personal narrative (RI.9-10.1; RI.9-10.2; W9-10.3).</td>
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<td>Students will use their notes to begin organizing and drafting their personal narratives; students may choose to use a graphic organizer to compare and contrast their experiences with one of the texts that they have read thus far in this unit use evidence from the text (W.9-10.5; W.9-10.3).</td>
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<td>At the teacher’s discretion, students may elect to word process, write, audio record, or use a software program such as <a href="http://www.prezi.com">www.prezi.com</a> to compose the final draft (W.9-10.3; SL.9-10.5).</td>
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<td>Students will be engaged in the writing process, including brainstorming, gathering evidence, drafting, revising, and editing. (W.9-10.5; W.9-10.4).</td>
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<td>Teacher will confer with students through independent or guided writing conferences. (W.9-10.4, W.9-10.5, L.9-10.1, L.9-10.2).</td>
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<td>Students will share their work by bracketing and reading aloud (or, depending of the medium, demonstrating) a line or two from their narratives in a class literacy recital and/or share products in a Gallery Walk (SL.9-10.1).</td>
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**Weeks 3 and 4—How We Read and Evaluate Memoir**

*Extended Text:* (RI.9-10.10)

*The Color of Water* by James McBride

Segue into the second part of the unit by indicating that now we have read and written about the relationship between identity and literacy, we are going to explore how this relationship manifests in the genre of memoir. The same EQs still apply: Why do people tell stories? What makes a story worth reading?

- Thomas should be allowed the time and opportunity to plan for this task. Prior to drafting a response, he should formally decide upon a rhetorical strategy based on a conference with the teacher about one of the mentor texts and create an outline of his writing with a corresponding timeline for completion.

- Lily should have the option of using both English and her native language in her final draft.
### Learning Activities

**Read Complex Texts, Analyze Content, Conduct Discussions, and Daily Routine Writing**

The following describes how teachers will organize instruction for the next 8-10 days of the unit.

- The teacher will introduce the text by providing students with a series of images/photographs from the time period in New York City when the memoir takes place. Students can “read” the photographs by clarifying misunderstandings, summarizing or describing what they see, asking questions, and making predictions about what kind of story they can expect to be reading (RI.9-10.7).

- The teacher then immerses students in the first section of *The Color of Water*. In so doing, the teacher will facilitate a “fishbowl” conversation with four students to demonstrate how to use reciprocal teaching strategies to guide small-group discussions. Students will be guided by the teacher to clarify, summarize, question, and predict (note: students can be taught how to pose multiple levels of questions, including those that are “text-dependent”) (RI.9-10.2; RI.9-10.3; RI.9-10.6; RI.9-10.1; L.9-10.4).

- Students will work in groups of 3-4, with a student facilitator, and use reciprocal teaching while reading and discussing chapters from *The Color of Water* (RI.9-10.2; RI.9-10.3; RI.9-10.1; RI.9-10.6; L.9-10.4; SL.9-10.1).

- Students will continue to take notes and/or participate in threaded discussions on Wikispace. They will write short summaries of the text (an RT strategy), note salient passages, analyze the central idea of the memoir, and speculate why McBride is motivated to tell his story. They will also respond to questions from the teacher (e.g., *Why are McBride and his siblings so interested in revolution? and How do the different voices in the text—McBride’s and his mother’s—influence the way that the story is told?*) These activities will prepare students for Task 2 of the Performance Assessment (RI.9-10.2; RI.9-10.3; RI.9-10.1; RI.9-10.6; L.9-10.4; W.9-10.9).

- Towards the middle of the text, students will read “The Problem with Memoir” by Neil Genzlinger and engage in a whole-class debate about how whether or not *The Color of Water* is effective as memoir (RI.9-10.1; SL9-10.1; RI.9-10.8).

- The images will help Lily prepare to read the text. She should be provided with one-on-one reading support where she will get assistance in identifying the central idea of the text and how to use language study and context to determine meanings of words.

- For the reciprocal teaching groups, both Lily and Thomas should be placed in heterogeneous groups for support from their peers.

- Chunk excerpts from *The Color of Water* and allow for Thomas to conduct checks for understanding on the bigger question of what motivated McBride to tell his story.

- Allow time for Lily to talk through her thinking about McBride’s purpose in writing his memoir, as well as Genzlinger’s subsequent critique, in her native language in order to support her thinking about the texts.
### Learning Activities

- Students will continue to study Tier 2 words (teacher selected) in the context of their reading (L.9-10.4).

- Towards the end of their reading, students will spend a day composing a “found poem” that consists of words from the memoir. This will provide the teacher with a quick assessment of how students are processing the text as well as engage students in challenging language play about the text’s meaning (L.9-10.2; RI.9-10.2).

### Week 5—Performance Assessment Task 2

**Written Analyses of Texts, Cite Evidence, and Study and Apply Language Structures**

- Teacher will administer Task 2 of the Performance Assessment to students (see description of PA for details).

- Students will consult their notes, logs, and/or Wikispace posts to begin to develop an analytical essay about *The Color of Water* (RI.9-10.1).

- Students will use a graphic organizer to draft and organize the components of the essay: brief summary of the text; description of text’s central idea and what motivated McBride to write his memoir with relevant evidence from the text; evaluation of memoir’s effectiveness based on Genzlinger’s criteria; conclusion about why people tell stories in general (RI.9-10.1; RI.9-10.2; RI.9-10.3; RI.9-10.6; RI.9-10.8).

- Students will be engaged in the writing process, including brainstorming, gathering evidence, drafting, revising, and editing. (W.9-10.5; W.9-10.4).

- Teacher will confer with students through independent or guided writing conferences. (W.9-10.4, W.9-10.5, L.9-10.1, L.9-10.2; L.9-10.4).

- Ensure that Thomas maintains appropriate attention during reading Genzlinger’s essay by setting the stage for the debate (and Task 2) to follow. Encourage note-taking to that end.

- As noted above, Thomas should be allowed the time and opportunity to plan for this task. Prior to drafting a response, he should use the graphic organizer and work with the teacher to translate his organizer into a structure for his essay.

- As noted above, Lily should have the option of using both English and her native language in her final draft.
Ninth Grade Assessment
Unit One

Standards:
RI.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.
RI.9-10.2 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.
W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Texts:
An Anthology for Reading Apprenticeship: Building Academic Literacy edited by Audrey Fielding and Ruth Schoenbach
The Color of Water by James McBride

Description of Task 1:
Students will have read a selection of personal narratives from the “Literacy and Identity” section in An Anthology for Reading Apprenticeship: Building Academic Literacy as mentor texts for writing a personal narrative about their own experiences with literacy. In their personal narratives, students will cite evidence from one of the anthologized narratives to compare and contrast their literacy experiences with those of the author. Final personal narratives may be written, word processed, spoken, or (if teachers so choose) created online with a software program such as prezi (see http://prezi.com/).

Description of Task 2:
Students will write an analytical essay in which they describe the central idea expressed in James McBride’s The Color of Water and analyze what, in their opinion, motivated him to write his story; students will also evaluate the effectiveness of McBride’s memoir by using Genzlinger’s criteria from his essay, “The Problem with Memoir.” Students will cite evidence from the McBride’s text to support their analysis. Final essays may be written, word processed, presented orally, or (if teachers so choose) created online with a software program such as prezi.
General Directions for Administering Assessment:

Teacher:
Tasks 1 and 2: Hand out the student directions as seen below. Have students read the directions, and then read them aloud. Answer any clarifying questions. Remind students they will be allowed two 40-minute class periods for each task (Task 1 will be administered midway through the unit; Task 2 will be administered at the end of the unit). Students can use their reading logs and/or Wikispace comments, annotations, and notes from class to outline, draft, and revise their final product. More or less time can be afforded according to teacher discretion. Over the course of the unit, the teacher may lead guided reading groups, read aloud from the texts, or provide students with audio versions to make the texts and tasks more accessible. Students may also have the choice to use text-to-speech software to compose or may present their final product orally.

Student Directions:
Task 1:
In An Anthology for Reading Apprenticeship, Greg Sarris writes,

“I was never a natural reader, if there is such a thing. As a kid, I didn’t go to the libraries. I didn’t read late into the night, hiding under the covers with a flashlight devouring adventure stories, comics, or Boy Scout manuals…I can’t think of anything I read until my freshmen year in high school when I was forced to read The Old Man and the Sea in my remedial English class. I felt sorry for the fish” (p. 47).

In the same volume, Jimmy Santiago Baca writes,

“Through language I was free. I could respond, escape, indulge; embrace or reject earth or the cosmos. I was launched on an endless journey without boundaries or rules, in which I could salvage the floating fragments of my past, or be born anew in the spontaneous ignition of understanding some heretofore concealed aspect of myself” (p. 53).

Sarris and Baca describe different kinds of experiences with reading, writing, and literacy in general. We have read several personal narratives about how a variety of writers, both published authors and regular high school students, experience literacy. What are your experiences with literacy? What stories can you tell about the books that you have loved, hated, or avoided? What do you think about yourself as a reader, writer, and user of language? Write a personal narrative in which you do the following:

* Describe three meaningful experiences you have had with literacy and explain why they are important; provide specific examples and details.
* Compare and contrast your experiences with one of the authors we have read from An Anthology for Reading Apprenticeship and provide at least two quotations from that text in support of your commentary.
  * Attend to style by providing an interesting opening and concrete details.
  * Provide a conclusion that follows from or reflects upon your experiences.
  * Write with cohesion and organization.
  * Use standard English conventions.

You have two 40-minute class periods to complete this task. Your final project may be written, word processed, orally presented, or (as determined by the teacher) you may use a software program such as prezi.
Task 2:
In Telling Stories: An Anthology for Writers, Joyce Carol Oates writes, “Memoirist writing... is also an excellent means to stimulate inspiration. The emotions released by ‘remembering in prose’ can be astonishing” (p. 244). Jimmy Santiago Baca expresses a similar sentiment in An Anthology for Reading Apprenticeship: “Suddenly, through language, through writing, my grief and joy could be shared with anyone who would listen” (p. 53). However, in his essay “The Problem with Memoir,” Neil Genzlinger suggests that there are few memoirs worth publishing: “There was a time when you had to earn the right to draft a memoir, by accomplishing something noteworthy or having an extremely unusual experience or being such a brilliant writer that you could turn relatively ordinary occurrences into a snapshot of a broader moment” (New York Times, Jan. 28, 2011).

What motivates people to tell stories from their lives, and what makes memoir writing effective? For the past few weeks, we have been reading James McBride’s memoir, The Color of Water, in which he interweaves his story with that of his mother’s. Your task is to write an essay in which you describe the central idea expressed in McBride’s text and analyze what, in your opinion, motivated him to write The Color of Water. Using Genzlinger’s criteria for what makes a memoir effective, you will also evaluate whether or not McBride was successful in his writing. In your essay, you will be expected to:

*Provide a brief summary of the memoir and describe how McBride structured his text.

*Describe the central idea expressed in the memoir and what, in your opinion, motivated McBride to tell his story.

*Using Genzlinger’s essay as a lens, evaluate the success of McBride’s memoir.

*Provide at least three quotations from the memoir and explain how these citations support your analysis.

*Provide a conclusion in which you describe why people are motivated to tell their stories more generally. What is the point of writing and reading memoir, and should this genre be evaluated more stringently as Genzlinger suggests?

*Write with cohesion and organization.

*Use standard English conventions.

You have two 40-minute periods to complete the task. Final essays may be written, word processed, provided orally, or (as determined by the teacher) you may use a software program such as prezi.
Considerations for Students with Disabilities:

Thomas presents with significant weaknesses in the areas of executive functioning and attending. These weaknesses inhibit his ability to decode text accurately unless an allowance exists for the chunking of text followed by a brief check for understanding. These weaknesses also impede Thomas’ ability to plan, strategize and organize resources relative to the tasks. Thomas needs support in planning and re-reading with a purpose (identify the central ideas expressed in each memoir). Thomas’s accommodations include:

- Modeling the process for constructing each essay and how to use citations to support analysis.
- Highlighting and integration of notes into digitally converted texts by using optical character recognition (OCR) software.
- Using audio versions of texts to support Thomas’s comprehension.
- Time for Thomas to talk through how he will manage timelines to guarantee task completion.
- Small, managed work breaks or allow for changes in work focus as Thomas completes both tasks one and two.
- Allow for brief talk aloud surrounding Thomas’s position on the central idea in McBride’s text and his evaluation of the memoir’s effectiveness.

Considerations for English Language Learners:

Lily is an English Language Learner. According with her last ACCESS (Assessing Comprehension and Communication in English State-to-State) test she is in Level 3 (Developing). Because of her English proficiency level, her teacher will provide her with visual support (pictures) and auditory support (CD or teacher reading out loud). The following support strategies for Lily include:

- A one-on-one reading support session where she will get assistance in identifying the main idea of the short texts, the memoir, and how to use context clues to determine meaning of words.
- Alternative pathways for accessing key content include charts or texts written in her first language.

TEACHER NOTES:

As noted in the unit plan, the teacher can use published book reviews of memoirs as mentor texts for the analytical essay. Genzlinger’s essay is one such model; another is the New York Times review of A Long Way Gone: Memoirs of a Boy Soldier by Ishmael Beah. Conversely, the teacher may compose his or her own model.

If teachers want to extend this unit, students could select a memoir to read independently and compare/contrast their chosen text with McBride’s. Examples of memoirs include The Things They Carried by Tim O’Brien; A Long Way Gone by Ishmael Beah; An American Childhood by Annie Dillard; Makes Me Wanna Holler by Nathan McCall; Always Running by Luis Rodriguez; Black Ice by Lorene Cary; and Fun Home by Alison Bechdel (note: many of these selections include mature themes and adult language; teachers should use their professional discretion given their students and their relative context). More advanced students could also go this route independently with the teacher’s guidance.
# Ninth Grade Scoring Tool for Assessment

## Unit 1

<table>
<thead>
<tr>
<th>STANDARD</th>
<th>EMERGING</th>
<th>DEVELOPING</th>
<th>MEETING</th>
<th>EXCEEDING</th>
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</thead>
<tbody>
<tr>
<td>RI.9-10.1</td>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</td>
<td>□ Cites only general evidence to support the analysis of text; may refer only to one or two parts of the text without an attempt to synthesize them; may rely solely on explicit facts and details</td>
<td>□ Cites some specific textual evidence to support the analysis of a text; may rely mostly on explicit information and may not analyze the development of these points, or may analyze them incorrectly</td>
<td>□ Cites sufficient and specific textual evidence, embedding it at relevant points in the analysis; analyzes the development of central ideas in the text based on explicit and implicit messages and information</td>
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## Ninth Grade Scoring Tool for Assessment (continued)

### Unit 1

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<tr>
<th>STANDARD</th>
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</thead>
<tbody>
<tr>
<td><strong>RI.9-10.2</strong></td>
<td>Student work does not achieve all of the “Meeting” criteria and is far below it.</td>
<td>Student work does not achieve all of the “Meeting” criteria but is close to it.</td>
<td>Student achieves all of the criteria listed below.</td>
<td>Student achieves all the “Meeting” criteria and goes beyond.</td>
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<td>□ Identifies a minor point or detail from the text and/or fails to describe a central idea; may restate information from the text without explaining its connection to a central idea</td>
<td>□ Identifies a central idea of the text and describes how it is developed, but states an idea that is less central, overly broad, or not accountable to the whole of the text; may show a partial or inaccurate analysis of how specific details support the central idea</td>
<td>□ Identifies a central idea of the text and describes how it is developed; provides an analysis of how specific details support the development of the idea</td>
<td>□ Identifies a central idea of the text and describes how it is developed; provides an analysis of how specific details support the development of the idea by focusing on a less obvious but still central idea of the text, showing how an implicit message can have a strong impact</td>
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<td></td>
<td>□ May recount parts of the text but fails to synthesize them into a summary</td>
<td>□ Summarizes the text, but leaves out key elements or includes inaccuracies</td>
<td>□ Summarizes the text accurately</td>
<td>□ Provides an accurate and complete summary of the whole of the text</td>
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</tbody>
</table>

**W.9-10.9** Draw evidence from literary or informational texts to support analysis, reflection, and research (apply RI9-10.1 and RI9-10.2, as enumerated above, to the assessment of the analytical essay)
### Ninth Grade Scoring Tool for Assessment (continued)

#### Unit 1

<table>
<thead>
<tr>
<th>STANDARD</th>
<th>EMERGING</th>
<th>DEVELOPING</th>
<th>MEETING</th>
<th>EXCEEDING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (for assessing the personal narrative)</strong></td>
<td>□ Does not orient the reader and provides a rough or unrelated progression of experiences/events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth progression of experiences or events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth and nuanced progression of experiences or events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth progression of experiences or events</td>
</tr>
<tr>
<td></td>
<td>□ Uses minimal to no narrative techniques in writing and/or through visual representation</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth and nuanced progression of experiences or events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth progression of experiences or events</td>
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<tr>
<td></td>
<td>□ Does not sequence events to create a coherent whole, or neglects to connect disparate events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth and nuanced progression of experiences or events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth progression of experiences or events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth progression of experiences or events</td>
</tr>
<tr>
<td></td>
<td>□ Uses vague words and phrases without attention to details or sensory language and/or uses images that are disconnected from text</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth and nuanced progression of experiences or events</td>
<td>□ Engages and orients the reader by setting out a situation or observation and creating a smooth progression of experiences or events</td>
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<tr>
<td></td>
<td>□ Orient the reader and provides a progression of events, but does not make smooth or connections and/or does not provide an engaging orientation</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
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</tr>
<tr>
<td></td>
<td>□ Uses some narrative techniques in writing and/or through visual representation to develop experiences and events, but does not do so consistently</td>
<td>□ Sequence events to create some coherence, but includes some disjointed events or gaps between events</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
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<tr>
<td></td>
<td></td>
<td>□ Uses adequate words and phrases with some attention to details and sensory language and/or uses images that have a connection with the text</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
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<tr>
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<td></td>
<td></td>
<td>□ Uses precise words and phrases, telling details, and sensory language to convey and vivid picture or makes connections between images and text</td>
<td>□ Uses narrative techniques in writing and/or through visual representation to develop experiences and events</td>
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<td></td>
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<td>□ Uses highly sophisticated techniques to sequence events so that they build on one another to create a coherent whole</td>
</tr>
</tbody>
</table>
## Ninth Grade Scoring Tool for Assessment (continued)

### Unit 1

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</thead>
<tbody>
<tr>
<td><strong>W.9-10.3</strong> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (for assessing the personal narrative)</td>
<td>□ Lacks a conclusion that follows from and reflects on the experiences described</td>
<td>□ Provides a conclusion that follows from what is experienced, but does not offer any reflection</td>
<td>□ Provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative</td>
<td>□ Uses surprising and compelling words, images, sensory language, and details to convey a vivid picture</td>
</tr>
<tr>
<td><strong>Meeting</strong> Student achieves all the criteria listed below.</td>
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</tr>
</tbody>
</table>

**DEVELOPING** Student work does not achieve all of the “Meeting” criteria but is close to it.

**EMERGING** Student work does not achieve all of the “Meeting” criteria and is far below it.

**STANDARD** Student work does not achieve all of the “Meeting” criteria and is far below it.