

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
English 1	ELA	9th	1.0
Course Description:			
<p>In English 1, students explore human agency by studying characters navigating the tension between individual choices and powerful external forces, such as societal constraints, family obligations, and oppressive political regimes. Students build their literary knowledge by reading a diverse range of texts, including contemporary fiction, classic drama, and historical fiction, which provide rich opportunities to analyze authorial choices, narrative structures, and subjective perspectives. By examining varied historical contexts, from Elizabethan views on fate to the Trujillo dictatorship in the Dominican Republic, students build knowledge about the world while continually refining their academic writing skills through embedded explanatory and argumentative lessons.</p>			
Aligned Core Resources:		Connection to the <i>BPS Vision of the Graduate</i>	
<p>Romeo and Juliet, by William Shakespeare The Curious Incident of the Dog in the Night Time, by Mark Haddon In the Time of the butterflies, by Julia Alvarez</p>		<p>COMMUNICATION</p> <ul style="list-style-type: none"> Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts. Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade). <p>EMPATHY</p> <ul style="list-style-type: none"> Demonstrating understanding of others perspectives and needs Listen with an open mind to understand others' situations. 	
Knowledge/Skill Dependent courses/Prerequisites:		Link to <i>Completed Equity Audit</i>	
None		<ul style="list-style-type: none"> 9ELA Equity Curriculum Review 	
Unit Links			
<p>Unit 1: The Curious Incident of the Dog in the Night Time Unit 2: Romeo and Juliet Unit 3: In The Time of the Butterflies Unit 4: Capstone</p>			

Unit 1: The Curious Incident of the Dog in the Night Time

Overview

Relevant Standards: **Bold indicates priority**

Reading: Literature

- **RL.9-10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **RL.9-10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **RL.9-10.6:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Writing

- **W.9-10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **W.9-10.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- **W.9-10.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking & Listening

- **SL.9-10.1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- **SL.9-10.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Overview

In this unit, students begin a yearlong exploration of human agency by reading Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. As they read, students examine the complex trade-offs of human resilience and coping mechanisms. Students will analyze how Christopher and his parents navigate a chaotic world, exploring how their strategies for imposing order serve as both vital survival tools and profound barriers to connection. Students will also deconstruct Haddon's craft, examining how his unconventional sentence structures, visual text elements, and use of an unreliable, first-person narrator structurally reinforce the novel's themes of isolation and subjectivity.

Essential Question(s):

- To what extent can we ever truly understand the people around us?
- What happens when our desire for order clashes with a chaotic world?
- Can our greatest challenges also be our greatest strengths?

Enduring Understanding(s):

- Literary: A person’s perspective is their unique view of the world, but it is not always fully reliable. Mark Haddon’s use of sentence structure, word choice, and unconventional text elements create a distinctive voice for Christopher’s narration that helps us understand his unique perspective. However, elements of his character complicate the relationship between what is actually true, what Christopher chooses to share, and what the reader can infer about the “truth” of the text.
- Thematic: Haddon reveals that the unpredictability of the world does not always respond to our efforts to impose order and logic on it. Christopher and both of his parents often make desperate decisions to exert control over one another and the world around them, but these attempts often result in new complications rather than the measure of control the characters are trying to achieve.
- Contextual: Individuals develop a variety of coping mechanisms to overcome personal challenges. Christopher and his parents demonstrate how such strategies can be an incredible source of strength, but can also create new, unintended barriers to connection, self-understanding, and long term success.

Demonstration of Learning:

Summative Writing Prompts


- What choices does Haddon make to create a distinct narrator, and why? Identify at least two distinct choices Haddon makes as an author and explain how each contributes to a reader’s understanding of Christopher’s unique perspective.
- In what ways do various characters attempt to impose order on the world around them, and what are the consequences? Given those results, what comment might Haddon be making about our attempts to cope with an unpredictable world?
- Consider Mark Haddon’s own words about his novel: “People have said to me that it’s a desperately sad book and they wept most of the way through it. Other people say it’s charming and they kept laughing all the time. People say it has a sad ending; people say it has a happy ending. Because Christopher doesn’t force the reader to think one thing and another, I get many different reactions.” Explain whether you believe Haddon has written a novel with a happy ending, a sad ending, or a mixture of the two.

Connections to Prior Units:

- Students will have been introduced to the complexities of an unreliable, first-person narrator whose subjective, and sometimes limited, lens shapes the reader’s understanding of the plot when reading *Freak the Mighty* (6th) and *Frankenstein* (8th).
- Students will have considered how characters who are isolated due to their unique differences navigate the world and their communities

Connections to Future Units:

- Students will again encounter characters whose unique intellectual abilities or differences lead to social isolation and tragic misunderstandings when reading *Of Mice and Men* (10th).
- Students will continue to critically examine the limitations and ambiguities of a first-person point of view when evaluating Nick Carraway’s narration in *The Great Gatsby* (11th).

<p>when studying <i>Frankenstein</i> (8th) and <i>Freak the Mighty</i> (6th).</p> <ul style="list-style-type: none"> Students will have previously analyzed how an author makes unconventional stylistic and structural choices to construct a highly distinctive narrative voice that reflects a young protagonist's unique perspective when reading <i>The House on Mango Street</i> (7th). 	<ul style="list-style-type: none"> While studying <i>Into the Wild</i> (11th), students will encounter another protagonist whose rigid, uncompromising logic and unique worldview isolate him from his family and society.
<p>Family Overview (link below)</p>	<p>Pacing for Unit</p>
	<ul style="list-style-type: none"> Quarter 1
<p>Integration of Technology:</p>	<p>Aligned Unit Materials, Resources, and Technology:</p>
<ul style="list-style-type: none"> Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none">  Curious Incident
<p>Opportunities for Interdisciplinary Connections:</p>	<p>Anticipated misconceptions:</p>
<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Students will vary widely in their knowledge of and experience with autism. Some will have autistic family members, while others will only be familiar with media stereotypes. Students may rush to judge Christopher's parents without applying the same lens of "coping mechanisms" and recognizing that their decisions also stem from an inability to manage a chaotic reality, rather than ill will or moral failings. Students may oversimplify coping mechanisms as strictly adaptive or maladaptive. Teachers must push students to evaluate the complex trade-offs of these strategies, recognizing that a vital survival tool can simultaneously carry a profound, isolating cost.
<p>Differentiation through <i>Universal Design for Learning</i></p>	
<p>UDL Indicator</p> <ul style="list-style-type: none"> Consideration 7.2 Optimize relevance, value, and authenticity 	<p>Teacher Actions:</p> <ul style="list-style-type: none"> Facilitate opportunities for students to share personal connections to autism or neurodivergence (such as experiences with family members or friends), while establishing strict norms for privacy, emotional safety, and voluntary disclosure. Connect Christopher's navigation of a chaotic world to real-life, age-appropriate challenges students face when entering new environments or dealing with unexpected changes.

UDL Indicator

- Consideration 9.2 Develop awareness of self and others

Teacher Actions

- Invite self-reflection by having students identify and share the specific routines, hobbies, or cultural practices they use to self-regulate in stressful situations.
- Provide scaffolds such as T-charts or guided checklists to help students evaluate the complex trade-offs of coping mechanisms, analyzing short-term relief versus long-term consequences.
- Assign narrative writing exercises where students adopt the point of view of neurotypical characters interacting with Christopher to explicitly practice perspective-taking and build social awareness. Potential opportunities include the policeman who finds Christopher at the start of the story, Christopher's father/mother at various points in the novel, or a train station bystander's confusion)

Supporting Multilingual/English Learners

Related *CELP standards:*

- 9-12.1: Construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.

Learning Targets:

- Level 1: I can identify a few key words and phrases related to Christophers perspective or actions in a short section of text.
- Level 2: I can identify the main topic/event of a short section of text and retell a few details related to that event.
- Level 3: I can determine Christopher's perspective in a short section of text and explain how that perspective is revealed by specific details
- Level 4: I can determine multiple central ideas or perspectives, such as Christophers and his fathers, and analyze the development of those perspectives in a chapter or section of text, citing specific details and evidence to support my analysis.
- Level 5: I can determine central themes regarding human agency and subjectivity and analyze the development of these themes in particular sections of text, citing specific details and evidence to fully support my analysis

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	Curious Incident, pp. 1-4 “What is Autism?”	<ul style="list-style-type: none"> I can analyze the narrative choices Mark Haddon makes to develop Christopher as a character. I can describe characteristics and potential stereotypes or myths surrounding Autism. 	<ul style="list-style-type: none"> perception precise curious 	<ul style="list-style-type: none"> Narrative vs story First person POV Unreliable narrator Autism Spectrum
2	Curious Incident, pp. 4-21 “Whom Can You Trust?”	<ul style="list-style-type: none"> I can examine the extent to which Christopher is an unreliable narrator. (pg 4-12) I can describe Christopher’s experiences with nonverbal and verbal communication. (pg 12-21) 	<ul style="list-style-type: none"> naïve digression 	<ul style="list-style-type: none"> Five types of unreliable narrators Idiom Metaphor
3	Curious Incident, pp. 22-48	<ul style="list-style-type: none"> I can explore the impact of Christopher’s digressions and unconventional narration on the story he is telling. (pg 22-32) I can analyze Christopher’s literal mindset and his initial attempts at detective work (pg 32-48) 	<ul style="list-style-type: none"> Impassive Unconventional 	<ul style="list-style-type: none"> Simple Sentences Non Sequitur Literal/Abstract Listing Footnote
4	Curious Incident, pp. 48-76	<ul style="list-style-type: none"> I can describe Christopher’s interaction with his father and the impact it has on him. (pg 48-61) I can explain how Christopher’s descriptions of interactions with others shape readers’ understanding of his self-concept. (pg 61-76) 	<ul style="list-style-type: none"> spectrum quirky intuition endeavor 	<ul style="list-style-type: none"> White lie Cognition Metacognition
5	Curious Incident, pp. 76-90	<ul style="list-style-type: none"> I can compare the scientific understanding of memory with Christopher’s perception of how his own memory works. (pg 76-88) I can analyze Christopher’s attempts to apply science and logic to human relationships. (pg 88-90) 		<ul style="list-style-type: none"> How Memory Works Emotions & Memory
6	CFA/Writing Lesson	<ul style="list-style-type: none"> I can select and analyze specific examples of word choice, sentence structure, or digressions in order to explain how Mark Haddon constructs Christopher’s distinct narrative voice. 		
7	Curious Incident, pp. 90-119	<ul style="list-style-type: none"> I can explore Christopher’s varying levels of awareness and attentiveness to his environment. (pg 90-102) 	<ul style="list-style-type: none"> disoriented discrepancy 	<ul style="list-style-type: none"> Epistolary novel

		<ul style="list-style-type: none"> I can explain the impact of Mother's letters on Christopher. (pg 102-119) 		
8	Curious Incident, pp. 119-144	<ul style="list-style-type: none"> I can analyze Haddon's choices to use scientific references. (pg 119-131) I can examine how Christopher relies on logic to tame his fear.(pg 131-144) 	<ul style="list-style-type: none"> ramifications negligible 	<ul style="list-style-type: none"> Theory of Mind The Smarties Test
9	Curious Incident, pp. 144-165 "Coping Mechanisms"	<ul style="list-style-type: none"> I can evaluate Christopher's use of coping mechanisms as he begins his journey. (pg 144-154) I can describe the contradictions that Haddon includes in Christopher's thoughts and actions. (pg 154-165) 	<ul style="list-style-type: none"> Adaptive Maladaptive 	<ul style="list-style-type: none"> Coping Mechanisms
10	Curious Incident, pp. 166-190	<ul style="list-style-type: none"> I can evaluate Christopher's use of coping mechanisms as he continues his journey. (pg 166-179) I can analyze the extent to which Christopher's strengths can successfully support him on his journey (pg 179-190) 	<ul style="list-style-type: none"> compensate wary oblivious Prudent 	<ul style="list-style-type: none"> Sensory Overload Run-on Sentences
11	CFA/Writing Lesson	<ul style="list-style-type: none"> I can develop a claim about the efficacy of Christopher's coping mechanisms I can use textual evidence to weigh both the strengths, and limitations of his attempts to cope with his environment 		
12	Curious Incident, pp. 190-213	<ul style="list-style-type: none"> I can examine elements of unreliability in Christopher's narrative. (pg 190-200) I can evaluate Christopher's ability to adapt to his new life in London. (200-213) 		<ul style="list-style-type: none"> Dialogue Tags Dramatic irony Unreliable narrator 1st-person narration
13	Curious Incident, pp. 213-226	<ul style="list-style-type: none"> I can compare the different ways that the adults in Christopher's life interact with him upon his return to Swindon. (pg 213-221) I can describe the extent to which Christopher and his parents change by the end of the novel. (pg 223-226) 		<ul style="list-style-type: none"> Appendix
14	Suggested Texts: How Autism Freed Me? Different Ways of Knowing	<ul style="list-style-type: none"> I can engage effectively in a seminar discussion to analyze the relationship between individual strengths and challenges. I can build on the ideas of my peers and support my claims with relevant textual evidence. 		

15	Assessment	<ul style="list-style-type: none"> • 		
16	Summative Writing	<ul style="list-style-type: none"> • I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.. • I can draft complete body paragraphs for my summative essay. 		
17	Summative Writing	<ul style="list-style-type: none"> • I can write an introduction and brief conclusion to the draft of my essay. • I can revise my writing based on feedback from my peers and/or teacher 		
18	Flex			
19	Flex			
20	SAT Benchmark			

Unit 2: Romeo and Juliet

Overview

Relevant Standards: **Bold indicates priority**

Reading: Literature

- **RL.9-10.2:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **RL.9-10.6:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Writing

- **W.9-10.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- **W.9-10.4:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- **W.9-10.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

Language

- **L.9-10.3:** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- **L.9-10.5:** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Speaking & Listening

- **SL.9-10.1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- **SL.9-10.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Overview

In this unit, students study Shakespeare's *Romeo and Juliet* to examine the complex tensions between individual agency and the crushing weight of fate and social constraint. Students will analyze how the protagonists' impulsive choices interact with a volatile world of ancestral feuds and rigid family expectations to precipitate tragedy. Simultaneously, students will examine how Shakespeare's use of dramatic irony, foreshadowing, and motifs structurally reinforce the themes related to passion and inevitability.

Essential Question(s):

- Is a person's destiny determined by their individual choices?
- Do human passions need to be constrained?
- How much does the word choice matter?

Enduring Understanding(s):

- Shakespeare plays with language to layer different, and sometimes contradictory, meanings within the text. Through his use of verse and prose to distinguish between social classes, and his use of motifs like light and dark, Shakespeare creates a language that is both complex and accessible. By untangling this syntax, readers can reveal the playfulness of the text and see how word choice matters in defining character and conflict.
- Romeo and Juliet is not so much a love story, but a passion story in which emotions often rule. The protagonists tumble immediately and headlong into romantic passion, but they are surrounded by characters driven by equally intense, yet destructive, passions: Tybalt's anger, Lord Capulet's defense of power, and Mercutio's manic antics. The play suggests that human nature is often governed by unchecked emotion that leads to tragic consequences.
- Shakespeare reflects the Elizabethan worldview that fate is a powerful, inescapable force. While Romeo and Juliet attempt to make their own choices, their agency is constrained by social structures, the choices of others, and their own limited perspective. Through foreshadowing and dramatic irony, Shakespeare grants the audience insight that the characters lack, structurally reinforcing the protagonists' inability to escape a destiny already written.

Demonstration of Learning:

Summative Writing Prompts


- How does Shakespeare answer the thematic essential questions of this unit? Select one of the essential questions below and use evidence from the play to explain whether there is a clear answer by the end of the play, or whether Shakespeare presents both sides of the question without a clear answer.
 - Is a person's destiny determined by their individual choices?
 - Do human passions need to be constrained?
- How does Shakespeare use language to highlight the characters of Romeo and Juliet? You might consider the following speeches to analyze the motif of light and dark, or analyze other moments in the text where word choice has a significant impact:
 - Lord Montagues's speech about Romeo's behavior (1.1.134-145)
 - Romeo's soliloquy under the balcony (2.2.2-26)
 - Juliet's soliloquy while waiting for Romeo (3.2.1-27)
 - Romeo and Juliet's discussion about whether the morning has arrived (3.5.1-36).
- How do the minor characters function as instruments of fate in the play? Explain how the actions of one or more minor characters (Mercutio, Friar Lawrence, or Lord Capulet) limit Romeo and Juliet's choices and contribute to the 'inevitability' of the tragic ending.

Connections to Prior Units:

- Students will have previously encountered the challenges of archaic

Connections to Future Units:


- Students will return to questions of individual agency repeatedly when

<p>language in their study of the <i>Narrative of the Life of Frederick Douglass</i> (7th) and <i>Frankenstein</i> (8th), preparing them for the complexities of Elizabethan English.</p> <ul style="list-style-type: none"> • Students will have been introduced to the study of drama, including how playwrights rely entirely on dialogue and stage directions to build a world, when reading <i>A Raisin in the Sun</i> (7th). • Students will have explored the tension between individual desires and rigid societal or family expectations when reading <i>The House on Mango Street</i> (7th) and <i>The Giver</i> (6th). 	<p>studying power and society in 10th grade, examining how social structures impact individuals in <i>Of Mice and Men</i>, <i>Fahrenheit 451</i>, and <i>Kindred</i>.</p> <ul style="list-style-type: none"> • Students will analyze even more challenging archaic language and complex dramatic structures when studying Shakespeare's <i>Macbeth</i> (12th).
<p>Family Overview (link below)</p>	<p>Pacing for Unit</p>
	<ul style="list-style-type: none"> • Quarter 2
<p>Integration of Technology:</p>	<p>Aligned Unit Materials, Resources, and Technology:</p>
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •  Romeo and Juliet
<p>Opportunities for Interdisciplinary Connections:</p>	<p>Anticipated misconceptions:</p>
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Students often enter the unit expecting a pure romance, without accounting for the degree to which the characters are governed by unchecked emotion. • Modern students may dismiss Romeo and Juliet entirely as foolish teenagers, without considering the patriarchal structures, family obligations, or Elizabethan worldview that influence their choices. • Students are likely to grasp the thematic claims surrounding fate before recognizing the ways Shakespeares uses the play's structure to reinforce those themes. • Students are likely to be intimidated by Shakespearean language, viewing it as a frustrating barrier rather than a playful window into character and conflict.
<p>Differentiation through <i>Universal Design for Learning</i></p>	
<p>UDL Indicator</p> <ul style="list-style-type: none"> • Consideration 2.5 Illustrate through multiple media 	<p>Teacher Actions:</p> <ul style="list-style-type: none"> • Establish a "double read" protocol for complex scenes by using a video performance or high-quality audio recording as the "first read" before asking students to analyze the text on the page.

	<ul style="list-style-type: none"> • Use the actors' physical blocking, tone of voice, and facial expressions in the video to help students infer character motivations and emotions prior to untangling the specific vocabulary. • Pause performances at critical moments of dramatic irony to allow students to visually process the gap between what the characters know and what the audience sees.
<p>UDL Indicator</p> <ul style="list-style-type: none"> • CONSIDERATION 5.3 Build fluencies with graduated support for practice and performance 	<p>Teacher Actions</p> <ul style="list-style-type: none"> • Gradually increase the cognitive demand by having students first identify the overarching emotional tone and character motivations based on actors' performances before asking them to analyze the specific text on the page. • Provide side-by-side modernized text or translated summaries as an intermediate step, phasing them out as students become more accustomed to the rhythm of the language.
<p>Supporting Multilingual/English Learners</p>	
<p>Related <i>CELP standards:</i></p> <ul style="list-style-type: none"> • 9-12.4: Construct grade-appropriate oral and written claims and support them with reasoning and evidence. 	<p>Learning Targets:</p> <ul style="list-style-type: none"> • Level 1: I can express an opinion about whether Romeo and Juliet made good choices using a few simple words and sentence frames. • Level 2: I can use sentence frames to construct a claim about whether fate or choices caused the tragedy and provide a reason to support my opinion. • Level 3: I can construct a claim about destiny in the play, provide evidence from the text to support it, and identify an opposing argument. • Level 4: I can construct a claim about Shakespeare's view of fate, provide logically ordered evidence from the text, and address a counterclaim to strengthen my argument. • Level 5: I can construct a substantive claim regarding the thematic essential question of destiny, provide compelling textual evidence to support my analysis, and logically refute a counterclaim within a formal essay structure.

Unit 2: Romeo and Juliet

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	"Why Read Shakespeare"	<ul style="list-style-type: none"> I can explore the language and genre of Shakespeare's plays. I can correctly cite textual evidence from Shakespeare's plays. 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Verse Prose Tragedy Act Scene Line
2	Prologue, p. 7  Romeo and Juliet: F...	<ul style="list-style-type: none"> I can examine how Elizabethan views on fate link elements of the Prologue together. 	<ul style="list-style-type: none"> Civil Grudge 	<ul style="list-style-type: none"> Dramatic Irony Wheel of Fortune Chain of Being
3	Romeo and Juliet, 1.1	<ul style="list-style-type: none"> I can analyze how Shakespeare characterizes Romeo in the opening scene. I can examine the scope the conflict between the two families 	<ul style="list-style-type: none"> Valiant Quench Woe 	<ul style="list-style-type: none"> Oxymoron Paradox Motif
4	Romeo and Juliet, 1.2-1.3	<ul style="list-style-type: none"> I can characterize Juliet and explain how she responds to the forces that constrain her. I can determine the extent to which Romeo is ruled by passion. 		<ul style="list-style-type: none"> Patriarchy Elizabethan Family Roles
5	Romeo and Juliet, 1.4-1.5	<ul style="list-style-type: none"> I can analyze how Romeo's changing outlook and the intense passions of the characters foreshadow the play's tragic ending. 	<ul style="list-style-type: none"> Endure Vile Virtuous 	<ul style="list-style-type: none"> Foreshadowing Imagery Dramatic Irony
6	Romeo and Juliet, 2.2	<ul style="list-style-type: none"> I can explain how Shakespeare uses imagery and characterization to portray Romeo and Juliet's relationship. 		<ul style="list-style-type: none"> Celestial Imagery Metaphor Motif
7	Writing/CFA	<ul style="list-style-type: none"> I can select and analyze specific examples of celestial imagery, metaphor, or motifs, in order to explain how Shakespeare uses language to reveal a character's state of mind. 		

8	<i>Romeo and Juliet</i> , 2.3, 2.5, 2.6	<ul style="list-style-type: none"> • I can analyze how Shakespeare characterizes Friar Lawrence and the Nurse in Act 2. • I can analyze the ways in which Shakespeare uses foreshadowing and irony to increase tension. 	<ul style="list-style-type: none"> • Haste • Loathsome 	<ul style="list-style-type: none"> • Irony
9	<i>Romeo and Juliet</i> 3.1	<ul style="list-style-type: none"> • I can explain the role of passion and social conventions in the duel. 		<ul style="list-style-type: none"> • Code Duello
10	<i>Romeo and Juliet</i> 3.2-3.3	<ul style="list-style-type: none"> • I can explain how Shakespeare's use of figurative language and imagery develops the mood 	<ul style="list-style-type: none"> • Mercy • Doom 	
11	<i>Romeo and Juliet</i> 3.4-3.5	<ul style="list-style-type: none"> • I can analyze how Shakespeare's structural choices and imagery build tension between romantic passion and familial constraint. 		<ul style="list-style-type: none"> • Dramatic Irony • Figurative lang. • Foreshadowing
12	<i>Romeo and Juliet</i> 4.1, 4.3, 4.5	<ul style="list-style-type: none"> • I can analyze Juliet's character development since the beginning of the play. • I can determine the impact of dramatic irony on the audience's reaction to the events in Act 4, Scene 5 	<ul style="list-style-type: none"> • Distraught • Lament • Resolute • Crave 	
13	<i>Writing Lesson/CFA</i>	<ul style="list-style-type: none"> • I can select and analyze specific examples of dramatic irony in order to explain how Shakespeare's structural choices reveal his Elizabethan views regarding fate and destiny. 		
14	<i>Romeo and Juliet</i> 5.1, 5.3	<ul style="list-style-type: none"> • I can analyze the impact of dramatic irony on the audience's reaction to the events in Act 5. • I can determine the extent to which fate and free will influence the events of the play. 		<ul style="list-style-type: none"> • Dramatic Irony
15	Suggested Texts: "What Is Fatalism" "Beautiful Brains"	<ul style="list-style-type: none"> • I can engage effectively in a seminar discussion to analyze fatalism and passion in <i>Romeo and Juliet</i>. • I can build on the ideas of my peers and support my claims with relevant textual evidence. 		<ul style="list-style-type: none"> • Fatalism
16	Assessment	<ul style="list-style-type: none"> • 		
17	Summative Writing	<ul style="list-style-type: none"> • I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.. 		

		<ul style="list-style-type: none"> • I can draft complete body paragraphs for my summative essay. 		
18	Summative Writing	<ul style="list-style-type: none"> • I can write an introduction and brief conclusion to the draft of my essay. • I can revise my writing based on feedback from my peers and/or teacher 		
19	Flex			
20	Flex			

Unit 3: In The Time of the Butterflies

Overview

Relevant Standards: **Bold indicates priority**

Reading: Literature

- RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- RL.9-10.5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Writing

- W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking & Listening

- SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.9-10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Overview

In this unit, students study Julia Alvarez's *In the Time of the Butterflies* to examine the complex tensions between individual agency and oppressive political regimes. Students will analyze how the Mirabal sisters' distinct personalities and growing political awareness propel their resistance against Trujillo's brutal dictatorship and rigid gender expectations. Simultaneously, students will examine how shifting narrative perspectives, non-linear timelines, and blending of history with fiction help Alvarez develop themes of power, memory, and the enduring legacy of storytelling.

Essential Question(s):

- Do families limit or empower us?
- Who gets to tell our story, and why does it matter?
- How do individuals maintain/abuse their power, and how do others resist?

Enduring Understanding(s):

- Thematic: Each of the Mirabal sisters remains a distinct individual within a collective whole. Their differences in personality, philosophy, and political opinions can cause tension within the family, but their commitment to each other and growing empathy with their fellow Dominicans creates a collective strength that allows them to confront extreme dangers and challenge an oppressive regime.
- Literary: Who is telling the story matters, both within individual chapters and to the novel as a whole. By constantly shifting the narrative point of view, Alvarez provides each sister with her own distinctive voice and develops each sister's character from a variety of overlapping perspectives. Although her work is deeply grounded in historical events, Alvarez is telling a deeply personal story that is not her own, transforming historical figures into fictional characters to communicate an emotional truth rather than a factual reality.
- Context: Trujillo was a brutally oppressive dictator who maintained power through a pervasive atmosphere of fear, a carefully constructed image, and physical violence. The choice to resist was an especially dangerous decision for the Mirabal sisters, who pushed back against both the oppressive Trujillo regime and the gender expectations of the time. By doing so, they inspired change in others.

Demonstration of Learning:

Summative Writing Prompts


- Explain how the narrative structure impacts the novel by comparing/contrasting two of the Mirabal sisters. How does the narrative structure of the novel highlight similarities, differences, or changes in these two characters?
- How do the epilogue, postscript, and the author's decision to insert herself in the novel impact your reading of the novel? Does Alvarez avoid mythologizing the sisters as she had hoped, or does she transform the mariposas into a myth of a different kind?
- Choose one of the sisters and explain how her family impacted that character over the course of the novel. You might consider the ways in which the family caused or complicated that sister's resistance to the Trujillo regime, or the ways in which her family contributed to that character's personal development.
- Explain (one or more) acts of resistance by the Mirabal sisters. Consider the ways in which Trujillo sought to maintain power, the ways in which the Mirabal sisters undermined his oppressive rule, and the personal costs associated with the act of resistance.

Connections to Prior Units:

- Students will have been introduced to dictatorships in Latin America in 6th grade Social studies, and will have studied the historical context of the Castro regime in Cuba when reading *Refugee* (6th).
- While reading *Uprising* (7th), students will have studied female characters at the forefront of the fight against oppressive working

Connections to Future Units:

- Students will further explore narrative fragmentation, the tension between literal truth and emotional truth, and the purposefully ambiguous nature of storytelling when reading *The Things They Carried* (12th).
- Students will continue to unpack non-linear time sequences and

<p>conditions at the Triangle Shirtwaist factory at the turn of the 20th century.</p> <ul style="list-style-type: none"> • While studying <i>Uprising</i> (7th), students will also have considered how authors of fiction draw upon and transform historical events, reading a nonfiction account of the Triangle Shirtwaist Factory alongside the novel. • Students will have considered how authors develop, connect, and contrast multiple narrative perspectives in both <i>Uprising</i> (7th) and <i>Refugee</i> (6th), each of which feature multiple protagonists. • Students will have studied a variety of parallel, episodic, or nonlinear narratives such as <i>Refugee</i> (6th), <i>Brown Girl Dreaming</i> (6th), <i>Uprising</i> (7th), <i>The House on Mango Street</i> (7th), and <i>Frankenstein</i> (8th). 	<p>complex plots that use framing devices or open with a scene from the end of the story, when studying <i>Kindred</i> (10th), <i>Into the Wild</i> (11th), and <i>Their Eyes Were Watching God</i> (11th).</p> <ul style="list-style-type: none"> • Students will again encounter the limitations and subjectivity of complex, retrospective narrators who rely on flashbacks when evaluating Nick Carraway in <i>The Great Gatsby</i> (11th) and John Krakauer's narrative stance in <i>Into the Wild</i> (11th).
<p>Family Overview (link below)</p>	<p>Pacing for Unit</p>
	<ul style="list-style-type: none"> • Q3
<p>Integration of Technology:</p>	<p>Aligned Unit Materials, Resources, and Technology:</p>
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •  Butterflies
<p>Opportunities for Interdisciplinary Connections:</p>	<p>Anticipated misconceptions:</p>
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Students may mistakenly view the Trujillo regime as distant, ancient history, without appreciating how the legacy of Trujillo's dictatorship is still discussed and felt by Dominicans today. • On the other hand, students may rush to characterize the whole country or the entirety of Hispanic culture based on the Trujillo regime without appreciating the unique individuals and historical context that ground the narrative. • Some students might not understand how limited the options for resistance were at this time: there were no cameras, no cell phones, no easy way to get help from the outside world. • Students often take the entire novel as literal history, failing to recognize that she actively fictionalized elements to communicate an emotional truth.

Differentiation through *Universal Design for Learning*

UDL Indicator

- Consideration 1.3 Represent a diversity of perspectives and identities in authentic ways

Teacher Actions:

- Explicitly guide students to analyze the Mirabal sisters as complex individuals with conflicting motivations in order to prevent the reduction of Latin American women or historical revolutionaries to one-dimensional stereotypes.
- Pair Alvarez's text with primary sources, art, or poetry from other Dominican or Latin American artists to provide a more authentic, complex portrayal of both the resistance and the country's history.
- Use structured discussion protocols to allow students to connect the novel's themes of family obligation and systemic power to their own cultural backgrounds, ensuring all students see their lived experiences validated while exploring diverse worldviews.

Supporting Multilingual/English Learners

Related *CELP standards:*

- 9-12.2: Participate in grade-appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

Learning Targets:

- Level 1: I can respond verbally and nonverbally to simple yes/no questions and some wh- questions about the Mirabal sisters.
- Level 2: I can present basic information about the characters and respond to wh- questions using academic vocabulary.
- Level 3: I can express my own ideas about the characters' acts of resistance and ask relevant questions during a discussion.
- Level 4: I can clearly express my own ideas about the characters acts of resistance, support my points with evidence from the text, and build on the ideas of my classmates
- Level 5: I can persuasively express my own ideas about the characters acts of resistance, support my points with specific evidence from the text, and ask questions that probe the ideas of my classmates

Unit 3: In the Time of the Butterflies

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	Trujillo, the Mirabal Sisters, and Alvarez (or) Trujillo and the Mirabal Sisters <i>Butterflies</i> , pp. 323-324 Postscript	<ul style="list-style-type: none"> I can describe Trujillo, the Mirabal sisters, and how they impacted the Dominican Republic I can examine Julia Alvarez's relationship to the story she tells in her novel 	<ul style="list-style-type: none"> Brazen Subservient 	<ul style="list-style-type: none"> Trujillo Dictatorship SIM
2	<i>Butterflies</i> , pp. 3-10 Ch. 1 Dede	<ul style="list-style-type: none"> I can contrast the ways in which Dede and her visitor are shaped by their cultural experiences. I can explain how Alvarez's manipulation of time impacts the mood and meaning in the opening chapter of the novel. 	<ul style="list-style-type: none"> Resigned Circumscribed Impertinent Posthumous 	<ul style="list-style-type: none"> Mood
3	<i>Butterflies</i> , pp. 11-29 Ch. 2 Minerva,	<ul style="list-style-type: none"> I can describe how Minerva changes during her time at Inmaculada Concepcion. I can explain how female characters in the novel are uniquely impacted by the Trujillo regime 	<ul style="list-style-type: none"> Patriarchy Beholden (16) 	<ul style="list-style-type: none"> Immaculate conception
4	<i>Butterflies</i> , pp. 30-43 Ch. 3 Maria Teresa	<ul style="list-style-type: none"> I can describe Minerva's impact on Maria Teresa during her time at Inmaculada Concepción I can explain how Alvarez's structural choices in this chapter reveal character and impact the reader 	<ul style="list-style-type: none"> Contrition (31) Venial (38) 	<ul style="list-style-type: none"> Epistolary Dramatic irony Venial/mortal sin
5	CFA/Writing Lesson	<ul style="list-style-type: none"> I can develop an analysis of Maria Teresa with well-chosen, relevant, and sufficient textual evidence. 		
6	<i>Butterflies</i> , pp. 44-62 Ch. 4 Patria	<ul style="list-style-type: none"> I can explain how and why Patria's faith changes over the course of the chapter. I can compare the experiences and worldviews of the women in the Mirabal family. 	<ul style="list-style-type: none"> Yearn (45) Weary (58) Tedium (52) 	<ul style="list-style-type: none"> Retrospective narration Occupation of DR

7	<i>Butterflies</i> , pp. 63-83 Ch. 5 Dede	<ul style="list-style-type: none"> I can explain what Dede's decision to marry Jaimito reveals about her conflicting motivations. I can explain how Alvarez's structural choices reveal Dede's character. 	<ul style="list-style-type: none"> Reticent Wary (71) Pretense 	<ul style="list-style-type: none"> Third Person Narration
8	<i>Butterflies</i> , pp. 84-117 Ch. 6 Minerva	<ul style="list-style-type: none"> I can explain Minerva's acts of resistance and their impact on her family. I can explain how Alvarez's structural choices complicate Minerva's character (RL.9-10.5) 	<ul style="list-style-type: none"> Prevalent Vehement Exploit 	<ul style="list-style-type: none"> Double Standard Discovery Day First person Narration
9	<i>Butterflies</i> , pp. 118-147 Ch. 7 Maria Teresa	<ul style="list-style-type: none"> I can evaluate the degree to which Maria Teresa changes over the course of the chapter. I can explain how Trujillo maintains power and his impact on Dominican society. 	<ul style="list-style-type: none"> Imposing Fidelity Relent 	<ul style="list-style-type: none">
10	<i>Butterflies</i> , pp. 148-170 Ch. 8 Patria	<ul style="list-style-type: none"> I can explain how and why Patria's involvement with the revolution changes over the course of the chapter. I can explain how Alvarez uses religious and repeated imagery to express Patria's worldview. 	<ul style="list-style-type: none"> Liberate Defer Imminent (154) 	<ul style="list-style-type: none"> Role of Religion in DR/Latin America
11	<i>Butterflies</i> , pp. 171-199 Ch. 9 Dede	<ul style="list-style-type: none"> I can explain how Alvarez's structural choices reveal Dede's character (RL.9-10.5) Explain what Dede's decision to stay with Jaimito reveals about her conflicting motivations. 	<ul style="list-style-type: none"> Berate Bound (193) Ambivalent 	<ul style="list-style-type: none"> Retrospective Narration
12	<i>Butterflies</i> , pp. 200-226 Ch. 10 Patria	<ul style="list-style-type: none"> I can explain how Patria's faith shapes her response to the Trujillo regime. (RL.9-10.3) I can analyze the role of public perception in maintaining the power of the Trujillo regime. 	<ul style="list-style-type: none"> Resurrect Benefactor 	<ul style="list-style-type: none"> Death and Resurrection
13	CFA/Writing Lesson	<ul style="list-style-type: none"> I can use words, phrases, and clauses to clarify the relationships between claim(s) and evidence. 		
14	<i>Butterflies</i> , pp. 227-256 Ch. 11 Maria Teresa	<ul style="list-style-type: none"> I can compare how Maria Teresa and Minerva respond to her imprisonment.. I can explain how Alvarez's structural choices reveal Maria Theresa's character and impact the reader. 	<ul style="list-style-type: none"> Solidarity Pardon Principle 	<ul style="list-style-type: none"> First Person Narration
15	<i>Butterflies</i> , pp. 257-297 Ch. 12 Minerva	<ul style="list-style-type: none"> I can explain how Alvarez's structural choices complicate our understanding of Minerva's character.. I can explain how Alvarez uses foreshadowing and dramatic irony to create mood. 	<ul style="list-style-type: none"> Lenient Succumb 	<ul style="list-style-type: none"> Foreshadowing Dramatic Irony

16	<i>Butterflies</i> , pp. 301-323 Ep. Dede	<ul style="list-style-type: none"> • I can describe the impact of the Mirabal sisters on both the Dominican Republic and Dede. • I can evaluate the accuracy of the mythology surrounding the Mirabal sisters. 	<ul style="list-style-type: none"> • Sentimental (302) • Peaceably (302) 	
17	<i>Postscript</i>	<ul style="list-style-type: none"> • I can engage effectively in a seminar discussion to analyze Julia Alvarez's authorial stance and the impact of her narrative choices. • I can build on the ideas of my peers and support my claims with relevant textual evidence. 		
18	Assessment			
19	Summative Writing	<ul style="list-style-type: none"> • I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.. • I can draft complete body paragraphs for my summative essay. 		
20	Summative Writing	<ul style="list-style-type: none"> • I can write an introduction and brief conclusion to the draft of my essay. • I can revise my writing based on feedback from my peers and/or teacher 		
21	Flex			
22	Flex			

Unit 4: Capstone

Overview

Relevant Standards: **Bold indicates priority**

Reading

- RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.9-10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.**RL.9-10.10: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.**
- **RI.9-10.10: By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.**

Writing

- W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- W.9-10.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
- W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking & Listening

- SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.9-10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Overview

In this culminating unit, teachers are encouraged to design units and lessons that conclude students' yearlong examination of individual agency, families, and society. These lessons should draw upon the knowledge and skills students have gained over the course of the year and push them to apply their learning to new content, historical contexts, and texts. Activities may include research projects, books circles, or additional whole class texts of the teachers choosing that are thematically or contextually related to others studied over the course of the year.

Essential Question(s):	
<ul style="list-style-type: none"> • How much agency do we really have? • How are we constrained by ourselves, our families, and our society? • How are we empowered by ourselves, our families, and our society? 	
Enduring Understanding(s):	
<ul style="list-style-type: none"> • Humans constantly make choices that have a significant impact on our lives and the lives of others, but these choices and their outcomes are also deeply impacted by forces beyond our control. Our individual personalities, strengths, and weaknesses, as well as our families and the society we inhabit, can empower us or limit the range of possible outcomes. Often, they do both. 	
Demonstration of Learning:	
Summative Writing Prompts	
<ul style="list-style-type: none"> • To be designed by teachers, based on the specific content of their capstone unit. 	
Connections to Prior Units:	Connections to Future Units:
<ul style="list-style-type: none"> • Students will have completed similar capstone units in grades 6-8, although the specific texts and experiences will have varied by teacher. • Texts and lessons should focus on drawing connections to prior texts throughout the unit. 	<ul style="list-style-type: none"> • Students will complete similar capstone units in grades 10-11, although the specific texts and experiences will vary by teacher.
Family Overview (link below)	Pacing for Unit
	<ul style="list-style-type: none"> • Quarter 4
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> •
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Students may view the year's reading as a series of random, disconnected stories rather than a unified exploration of similar themes. Teachers must actively guide students to synthesize how different authors across different time periods tackled the shared

concepts of individual agency, family influence, and societal constraint.

Differentiation through *Universal Design for Learning*

UDL Indicator

- CHECKPOINT 3.4 Maximize transfer and generalization

Teacher Actions:

- Have students build a year-end thematic chart or concept map that explicitly traces how core concepts like individual agency and social constraint evolve across multiple anchor texts before introducing a new text.
- Require students to apply a specific analytical tool they mastered earlier in the year, such as the Coping Mechanisms, dramatic irony, or Trujillo’s regime, to evaluate the new, independent texts
- Prompt students to take one of the course’s overarching essential questions and answer it by examining a contemporary real-world issue, connecting their analysis of fictional worlds to their own lived reality.

Supporting Multilingual/English Learners

Related *CELP standards:*

- 9-12.5: conduct research and evaluate and communicate findings to answer questions or solve problems.

Learning Targets:

- Level 1: I can gather information from a few provided sources and label key facts about how people are constrained or empowered.
- Level 2: I can gather information from provided sources and summarize what it says about human agency.
- Level 3: I can gather information from multiple sources and paraphrase key details to answer a question about social constraints.
- Level 4: I can gather and synthesize information from multiple sources into an organized report answering an essential question about human agency.
- Level 5: I can analyze and synthesize information from multiple credible sources into a clearly organized text that thoroughly answers an essential question about human agency.

Standard	Unit 1: Curious Incident	Unit 2: Romeo and Juliet	Unit 3: Butterflies	Unit 4: Capstone
Language Standards				
L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	S	S	S	S
L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	S	S	S	S
L.9-10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	S	P	S	
L.9-10.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.	S	S	S	
L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	S	P	S	
L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.	P	P	P	
Reading: RI				
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.	S	S	S	S
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.	S	S	S	S

RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	S		S	
RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.	S	S	S	S
RI.9-10.5 Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	S	S	S	
RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.				
RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.		S		
RI.9-10.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.				
RI.9-10.9 Analyze seminal U.S. documents of historical and literary significance.				
RI.9-10.10 By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	S	S	S	S
Reading: RL				
RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	P	P	P	P
RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the	P	P	P	P

text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text				
RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	P	S	P	S
RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	S	P	S	S
RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	P	P	P	S
RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	P	P	P	
RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).		S		
RL.9-10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).		S	P	
RL.9-10.10 By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	S	S	S	S
Speaking/SL				
SL.9-10.1 Initiate and participate effectively in a range of	P	P	P	S

collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.				
SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	S	S	S	P
SL.9-10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	S	S	S	S
SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.	P	P	P	S
SL.9-10.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.				
SL.9-10.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9-10 Language standards 1 and 3 here for specific expectations.)	S	S	S	S
Writing				
W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	P	P	P	S
W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	P	P	P	S
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.	S			

W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)	P	P	P	S
W.9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	P	P	P	S
W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.	S	S	S	S
W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.				P
W.9-10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.				P
W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.	P	P	P	P
W.9-10.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	S	S	S	S