

DARIEN PUBLIC SCHOOLS

CURRICULUM GUIDE

Grade 9 English

**APPROVED BY THE BOARD OF EDUCATION
ON APRIL 27, 2010**

DARIEN PUBLIC SCHOOLS

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SECTION I - Course Information

PREFACE

This English Department curriculum guide is designed to articulate the content and context of this course within the English academic program. Its goal is to serve as a resource and instructional guide for teachers, as well as a document that describes the elements of the English academic program in the district. It is essential, in order to ensure the continued quality of the English program at Darien High School, that the curriculum template be seen as representative of the course and not complete in or of itself of the whole course curriculum. The Department's ability to add materials and to request new texts that add dimension or depth and the teachers' ability to create new units of study based on research or resources they discover is crucial to the quality of study for students in the English program. The professional development workshops that teachers attend frequently, both in and out of the District, generate new ideas and opportunities for the curriculum. Selection of new texts is a collaborative process in the Department, and the inclusion of new titles is carefully considered in light of the curriculum's objectives. Although unit titles and essential questions might change as the course is evaluated from year to year, the instructional goals serve as the foundation of study for all students at this level. The dynamic nature of the English curriculum is one of its greatest strengths. Our goal in instructional design is to provide a combination of flexibility, cohesiveness, and integration in all of the course structures we offer as part of our program.

Since our program is skill-based, our instruction uses a variety of literature and activities to accomplish its goals. We have tried, however, to create curriculum guides that provide a consistency within their framework, so that students in one section of a course are learning common skills and experiencing similar assignments in reading, writing, research, and presentation.

Our goal in the development of the curriculum guide is to provide clear articulation that ensures the existence of consistency and the capacity for creativity in our approach to instruction.

STATEMENT OF PHILOSOPHY

The Language Arts Philosophy

Students communicate with the world around them through the use of language. Language is comprised of several components, primarily reading, writing, speaking, and listening. Language arts is the instructional program that teaches these components as interdependent and interrelated parts of the communication process.

The aim of the Darien Public Schools' Language Arts Program is threefold: to help students become effective language users; to produce graduates who demonstrate their ability to think, read, write, speak, and listen proficiently; and to assist students in developing language fluency, not only in the school setting but in the wider world.

Acquisition, development, and mastery of both basic and advanced language arts skills are a continuous process. Students attain higher levels of skill development in incremental stages. Measurable gains in language arts skills are realized when challenging language activities occur in meaningful contexts and through purposeful applications.

Darien English Department Statement of Philosophy

The English Department of Darien High School provides for its students a climate that fosters intellectual development, that encourages aesthetic appreciation, and that promotes critical inquiry. It offers a curriculum that recognizes the differences in abilities and goals of our students and which helps each achieve maximum growth. We wish to encourage within each student a sense both of individuality and of connection to others, and to foster a love of language and literature. Our goals include encouraging creativity, scholarship, and inquiry. We believe the English curriculum should include the important works of western literature and works that reflect multicultural diversity within the United States and throughout the world. Through interdisciplinary courses, students make connections to other academic areas and real-life contexts. We believe the English curriculum should comprise a core of required courses as well as elective courses from which students may choose on the basis of their interests, talents, and needs.

The English Department believes all forms of communication - including reading, writing, listening, speaking, and viewing - are part of the English instructional program. Though these aspects have been treated as distinct skills in the past, current thought views all forms of communication as interrelated and complementary. The Department believes that students learn in multiple ways; therefore, we support an English program that addresses multiple learning styles and encourages interpretation through various kinds of communication such as art, photography, and music, etc. We also believe the rapid advancement in communication technology requires the integration of technological skills in contemporary research, composition, and presentation so that students are better prepared to be successful learners in today's world. As a consequence, the language arts classroom is changing from a lecture hall into a communications workplace where students learn to find meaning under the guidance of teachers who facilitate, rather than simply transmit, learning. We believe students learn best in an active learning environment where they have opportunities to collaborate in "real world" inquiry, where the process of learning is as important as the product of learning, and where the development of individual skills is integrated into complex, real-world activities and evaluated using multiple forms of authentic assessment.

The English Department believes that our philosophy of teaching and learning is as important as our course descriptions, our district, state, and national goals for student achievement, our strategies for fluency in reading, writing, and discussing, our rubrics for evaluation, and our selection of texts. We hope that new teachers as well as returning teachers will read carefully our philosophy and consider it to be the foundation of our curriculum work. "How" we teach is as important as "what" we teach.

The English Department has agreed on certain assumptions about teaching and learning:

- Teaching and learning take place in an historical, cultural context.
- Students have a better understanding of their responsibilities when they understand the goals of a course, the reason for selective texts, and the purpose of assignments.

- When possible, the input from students in the design of an assignment engages them in the process of taking responsibility for their own learning.
- Learning takes place best in a classroom where an ethic of care is observed by the teacher and the students and clearly articulated.
- A community of learners develops when both individuality and diversity are encouraged and where individual intellectual and creative abilities are respected and cultivated.
- Students achieve their potential when they are given models of excellence and when expectations are clear and challenge their intellectual and creative capabilities.
- Teachers, aware of multiple theories of intelligences, create curriculum and assignments to acknowledge a diversity of learning styles and abilities. Students should be guided to think probatively, reflectively, narratively, poetically, visually, meta-cognitively.
- Differences in a classroom are acknowledged and rewarded with availability of choices, when possible, in reading and writing assignments.
- Students develop a commitment to curriculum and performance when they are invited and encouraged to make choices among clear, humane, and responsible methods of inquiry, interpretation, and criticism.
- Choosing a topic or making a persuasive argument depend on having a sense of what other people are saying and developing a relationship to a critical community of thinkers, readers, and writers.
- Teachers inspire students to take personal possession of a text and become fluent thinkers when they offer students multiple methods of inquiry and response instead of imposing an interpretation between the students and their experience of literature.
- According to the editors of *Rereading America*, students develop a habit of mind necessary for academic inquiry when they acquire the ability to imagine and value points of view different from their own, then strengthen, refine, enlarge, or reshape their ideas in light of those other perspectives. This intellectual habit includes openness to new and old ideas and a willingness to test those ideas against experience, literature, belief, and history. Critical thinking, then, requires a diversity of reading experiences and exposure to multiple voices.
- As readers, our students should be concerned with both the questions posed by the text and the questions we bring to the text from our own differing interest, gender, and cultural background.
- Teachers create opportunities for responsible critical analysis when students are encouraged to enter the contemporary critical debate that has evolved around the value of

teaching traditional texts of the canon and the value of teaching texts written with a diversity of ethnic, racial, and gendered voices.

- Students learn meaningfully and enthusiastically when they are invited to be active learners.
- Students who write to learn use writing as a means of interpretation and inquiry rather than a means of translating and transmitting ideas. Writing leads to thinking and re-thinking, shaping and re-shaping, questioning our questions.
- When students participate in self-evaluations, they are clear about expectations and the criteria of assessment; consequently, they take more responsibility for their performance and maturation in a course.
- Students are not isolated learners; interaction among peers is essential for sharing knowledge and experience and for appreciating each other's work.

PROGRAM GOALS

Language Arts Goals

The overarching goal of the Darien Public Schools' Language Arts Program is to produce students capable of demonstrating the highest levels of communication proficiency and fluency in reading, writing, speaking, and listening.

Basic Assumptions, Instructional Principles, and Teaching Strategies

1. Students come to school with different levels of knowledge and skill upon which further learning will be based. While specific language skills are initially taught to all students through direct instruction, students acquire more sophisticated levels of communication through the integration of the four primary language arts components in a variety of interrelated and interdependent activities and experiences.
2. Skillful communication, however, is more than a working knowledge of the primary language arts components. It is the composite of all acquired skills, achieved through the proficient use of the reading, writing, speaking, and listening components.
3. When students are immersed in an atmosphere that supports a love of learning and engaged in topics that interest them, learning how to communicate skillfully occurs in a natural, integrated way.
4. Language arts learning is enhanced when students are provided with a language-rich environment and given opportunities to communicate in a variety of ways.
5. Language arts instruction must be embedded in all curriculum areas.
6. Excellent communication models for students are essential for continued growth at all grade levels. Models of appropriate student and professional writing and speaking provide examples for students to emulate; they also set challenging standards for students to meet.
7. A wide variety of high quality literature, both fiction and non-fiction, must be read.
8. Building upon students' existing knowledge on a topic is a fundamental means of engaging students in reading, writing, speaking, and listening. Drawing upon students' current base of knowledge by challenging them to analyze, anticipate, and predict information and themes found within their reading develops readers who come to understand and relate to what they read.
9. The most effective way to teach writing systematically is as a process: brainstorming, composing, conferring, revising, editing, and polishing for others to read.
10. The teaching of writing should focus on the process of writing as a means toward an end: developing clear, thoughtful, polished pieces of writing.
11. The development of strong, basic language skills (e.g. grammar, punctuation, phonics, vocabulary, and spelling) is an essential part of the language arts program. Skill development is best addressed by a combination of direct instruction and individual instruction within the context of each student's own reading and writing experiences.
12. Speaking and listening skills need to be addressed in all grade levels. Students need opportunities to speak confidently and proficiently in informal and formal settings

appropriate to grade level; they need to become adept at listening for ideas and information, tone, and point of view.

13. The effective use of technological resources is an important part of developing students' skills in research and communication.
14. The Language Arts Program and its stated goals must be supported by all staff throughout the District. Regular communication among staff members and administration, as well as District support of appropriate ongoing staff development activities, is essential.

Grade 9 English 300 Goals

The goals of Grade 9 English 300 program mirror those of the Darien Public Schools, but extend beyond those over-arching goals to specific ones intended to build upon the work done by students and teachers in the primary and middle school grades and to prepare students for the new challenges and expectations of both high school and college courses. These additional goals are:

1. to read literature from various time periods and across a range of genres in order to explore the similarities and differences of diverse peoples and their beliefs.
2. to encourage close textual reading as a means to recognize, analyze, and evaluate recurring issues and patterns of conflict in literature.
3. to read more effectively for information.
4. to think analytically and use textual evidence to support arguments.
5. to organize ideas into outline form, and to utilize these outlines to craft structured, analytical pieces of writing.
6. to understand, through literature, how people define themselves and their experiences.
7. to identify and correct grammatical and mechanical errors through careful revision of writing.
8. to develop methods of inquiry for enjoying, studying, discussing and writing about literature.
9. to understand the role of language in the construction of imagery, metaphor, and meaning
10. to respond to written and visual works through analytical and narrative writing.

Course Overview

This course is designed to meet incoming Ninth Grade students where they are—making their way in a new environment, discerning their identity as individuals, embarking on the personal and educational journey of high school. The curriculum, created around richly interpretive texts, focuses in particular on the journey students take as readers and writers.

We begin by exploring what it means to really read a text, to read not only for enjoyment but for understanding. Lawrence Perrine explains in *Story and Structure* that “A story becomes interpretive as it illuminates some aspect of human life or behavior. An interpretive story presents us with an insight—large or small—into the nature and conditions of our existence. It gives us a keener awareness of what it is to be a human being in a universe sometimes friendly, sometimes hostile. It helps us to understand our world, our neighbors, and ourselves” (4). The focus on close and thoughtful reading leads naturally into an exploration of the choices writers make when crafting a work of literature and the choices students make when crafting a piece of writing.

Consistent with the aims of the department, the course carries with it three primary learning objectives: (1) students will have the opportunity to learn and practice strategies for interpreting literary texts and reading closely and actively; 2) students will have the opportunity to express themselves and practice making choices as writers by writing in generative, personal, imaginative, and analytical modes; 3) students will be exposed to and respond to a number of texts including novels, short stories, plays, and poems.

Essential Questions

This course is driven by some important essential questions.

1. How do readers approach a text for understanding?
2. How does text communicate ideas about the human condition?
3. How does the student make sense of his or her journey as a reader and writer?
4. What does it mean to read text closely?
5. How and for what purposes do authors effectively communicate ideas?
6. What choices do writers make in selecting what to produce and why are those choices made?
7. How can discussions and the classroom experience enrich an understanding of text?

Course Objectives

Fall Semester Objectives

In addition to the three primary course objectives listed above, over the course of the fall semester, at a minimum, students will be required

- to **read and study two short stories** that provide examples of epiphanies.
- to plan and craft a **personal narrative** in which they relate an epiphany of their own, making deliberate choices to convey the meaning of that epiphany for them.
- to **read and study four texts**, two that will be read as an entire class and two that may be read in class or independently (e.g., *The Odyssey*, *The Hobbit*, *The Power of One*, *Ethan Frome*, *Lucy Gayheart*, *Speak*, *Night*, *To Kill a Mockingbird*, *Ellen Foster*, *Lord of the Flies*, *Of Mice and Men*, *All Quiet on the Western Front*, *Great Expectations*, *Valentines*).
- to write and revise a series of **literary analysis paragraphs** (body paragraphs employing strong topic sentences, properly integrated text support, and other conventions of literary analysis essays, or introductory paragraphs featuring a clear opening, appropriate background, and a strong thesis).
- to plan, draft, edit, and submit a **literary analysis essay** demonstrating an understanding of the following analytical writing concepts:
 - Paragraph Structure
 - Quotation Integration
 - MLA (layout, title formats, quotation and citation conventions, Works Cited)
 - Thesis Statements (text-based and arguable)
 - Conventions of the literary analysis essay (MLA, titling, structure, introductions and conclusions, text support, present tense, no “I”/“me”/“you,” no contractions).
- to complete a **full CAPT-style** Response to Literature assessment.
- to demonstrate their proficiency as readers and writers by taking a **midterm exam** that includes the following components: a literary analysis essay, one CAPT response (strand 1 or 2).

Spring Semester Objectives

Continuing on the journey as readers and writers, Ninth Grade students turn their attention in the spring semester to the development of the individual “in a universe sometimes friendly, sometimes hostile.” The reading selections will emphasize the individual’s struggle in the face of adversity and division, and the writing assignments will emphasize the choices writers make.

In addition to the three primary course objectives listed above, over the course of the spring semester, students will be required

- to **read and study three texts**, two that will be read as an entire class and one additional text (e.g., *The Odyssey*, *The Hobbit*, *The Power of One*, *Ethan Frome*, *Lucy Gayheart*, *Speak*, *Night*, *To Kill a Mockingbird*, *Ellen Foster*, *Lord of the Flies*, *Of Mice and Men*, *All Quiet on the Western Front*, *Great Expectations*, *Valentines*, *Romeo and Juliet*, *Julius Caesar*).
- write **TWO literary analysis essays**, one that is based on **close-reading** and analysis of a short passage or poem and one other. One of the two should be an in-class essay.
- to **complete a full CAPT-style** Response to Literature assessment (the Practice CAPT)
- to **read and study three short stories** in conjunction with the culminating assessment
- to complete a **culminating assessment**, which will
 - have a clearly defined learning objective
 - E.g. “Students will apply what they have learned about narrative structure, character, figurative language, and the writing process by writing and revising an original short story.”
 - be a cumulative/synthesizing experience for the year
 - directly support and assess reading and writing skills
 - be literature-based, using 3-5 short stories
 - be student-driven
 - build connections between texts
 - include independent work
 - include cooperative work (e.g. group presentation, editing groups, etc.).
- to write a **reflection** describing their journey this year as readers and writers.
- to demonstrate their proficiency as readers and writers by taking a **Final Exam** that includes the following components: a literary analysis essay, one CAPT response (strand 3 or 4), a poem used to assess understanding of literary terms, a common grammar assessment including all concepts listed in these objectives, and a common Shakespeare passage with multiple-choice close-reading questions.

Additional Objectives

Over the course of the year, whether spring or fall, students will also be required

- to demonstrate an understanding of **key literary terms** including
 - History of the English language: Old English, Middle English, Modern English
 - Sound and Sense:
 - diction, onomatopoeia, alliteration, assonance

- imagery, figurative language, metaphor, simile, personification, oxymoron, pun
 - Structure (prose): setting, protagonist, exposition, rising action, climax, falling action, resolution, narrator, point of view, motif
 - Structure (poetry): scansion, meter, iambic pentameter, blank verse, free verse, rhyme scheme, couplet, quatrain, sonnet, speaker
 - Theme, argument
- to demonstrate an understanding of the following **key grammatical concepts**, as elaborated on the Owl at Purdue website (<http://owl.english.purdue.edu/owl/>):
 - active and passive voice (focus: prefer the active voice)
 - commas (focus: standard usage, especially between clauses and after introductory elements)
 - pronouns (focus: pronoun-antecedent agreement, consistency in person)
 - apostrophes
 - verb tense (focus: consistency, present tense for literature).
- to write one piece of **imaginative prose** (e.g. emulation, short story, vignette, etc.)
- to write one **original poem** (e.g. sonnet, free-verse, etc.).
- to perform one **formal spoken assessment** (e.g. recitation, scene performance, oral presentation, formal seminar, etc.).
- to **free-write regularly on a range of prompts and topics** that promote personal reflections, connections, and responses to texts and topics studied.
- to **confer with their teacher** as a part of the process of planning, crafting, and revising their written work.
- to **revise and edit** based on teacher conferences and peer feedback.

Shared Texts

In the interest of achieving these goals and providing some common reading experiences linked to the year's focus on students' journey as readers and writers, English 9 300 teachers commit to the following shared texts (selections to be reevaluated each year as needed):

- *Romeo and Juliet* or *Julius Caesar*
- Five Poems (including a sonnet)
 - "The Road Not Taken" by Robert Frost (emphasizing that the poem—often misread as an endorsement of the road less travelled—is about making choices and rationalizing the choices we make)
 - "Digging" by Seamus Heaney
 - "The Writer" by Richard Wilbur
 - "The Journey" by Mary Oliver
 - a sonnet (suggested: Shakespeare Sonnets 29 and 30; Billy Collins' "Sonnet")
- One of two midterm stories ("Blackberries" by Leslie Norris or "All Summer in a Day" by Ray Bradbury)
- Final Exam story (Adjo Means Goodbye by Carrie Olsen)
- Final Exam poem ("Blackberries-Picking" by Seamus Heaney)

Resources

Course Texts

- Anderson, Laurie Hals. *Speak*. 1999. New York: Penguin, 2006.
- Cather, Willa. *Lucy Gayheart*. 1935. New York: Vintage Classics, 1995.
- Coming of Age: Short Stories About Youth & Adolescence*. Ed. Bruce Emra. Lincolnwood, IL: National Textbook Company, 1994.
- Courtney, Bryce. *The Power of One*. 1989. New York: Ballantine, 1996.
- Dickens, Charles. *Great Expectations*. [New book for next year.]
- Gibbins, Kaye. *Ellen Foster*. 1987. New York: Vintage, 1990.
- Golding, William. *Lord of the Flies*. 1954. New York: Riverhead Books, 1997.
- Homer. *The Odyssey*. Trans. Robert Fagles. New York: Penguin Classics, 1996.
- Kooser, Ted. *Valentines*. Lincoln, NE: University of Nebraska Press, 2008.
- Leaving Home*. Ed. Hazel Rochman and Darlene Z. McCampbell. New York: Harper Collins, 1997.
- Lee, Harper. *To Kill a Mockingbird*. 1960. New York: Warner, 1982.
- Remarque, Erich Maria. *All Quiet on the Western Front*. 1928. New York, Ballantine, 1982.
- Steinbeck, John. *Of Mice and Men*. 1937. New York: Penguin Classics, 1994.
- Shakespeare, William. *Romeo and Juliet*. New Folger Edition. New York: Washington Square, 1992.
- . *Julius Caesar*. Folger Edition. New York: Washington Square, 1992.
- Tolkien, J. R. R. *The Hobbit*. 1937. New York: Ballantine, 1982.
- Wharton, Edith. *Ethan Frome*. 1911. New York: Penguin Classics, 2005.
- Wiesel, Elie. *Night*. 1960. New York: Bantam, 1982.

Course Supplements

- Collins, Billy. "Sonnet." *Billy Collins*. 13 July 2009 <http://www.billy-collins.com/2005/06/sonnet_billy_co.html>.
- Frost, Robert. "The Road Not Taken." *Academy of American Poets*. 13 July 2009. <<http://www.poets.org/viewmedia.php/prmMID/15717>>.
- Heaney, Seamus. "Digging." *Seamus Heaney, Irish Poet*. 13 July 2009. <http://www.seamusheaney.org/seamus_heaney_poems.html>.
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- Norris, Leslie. "Blackberries." *Sudden Fiction International: Sixty Short Stories*. New York: Norton, 1989.
- Oliver, Mary. "The Journey." *Poetry Connection*. 13 July 2009. <http://www.poetryconnection.net/poets/Mary_Oliver/3124>.
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- Perrine, Lawrence Perrine. "Escape and Interpretation." *Story and Structure*. 6th ed. New York: Harcourt Brace Jovanovich, 1983.
- Shakespeare, William. "Sonnet 29" and "Sonnet 30." *Shakespeare's Sonnets*. 13 July 2009. <<http://www.shakespeares-sonnets.com/>>.
- Wilbur, Richard. "The Writer." *The Academy of American Poets*. 13 July 2009. <<http://www.poets.org/viewmedia.php/prmMID/15487>>.
- Wolff, Tobias. "Powder." *The Night in Question: Stories*. New York: Vintage, 1996.

Films

- Scottsboro: An American Tragedy*. American Experience. Dir. Barak Goodman, Daniel Anker. PBS. DVD. 2000.
- Romeo and Juliet*. Dir. Franco Zeffereilli. Paramount. DVD. 1968.
- Romeo and Juliet*. Dir. Baz Luhrmann. 20th Century Fox. DVD. 1996.
- The Snow Walker*. Dir. Charles Martin Smith . First Look Pictures. DVD. 2003.

Teacher Resources (by topic)

Unit and Lesson Design

- Milner, Joseph O'Beirne and Lucy Floyd Morcock Milner. *Bridging English*. 3rd Ed. Upper Saddle River, NJ: Prentice Hall, 2002.
- Wiggins, Grant and Jay McTighe. *Understanding by Design*. Alexandria, VA: Association for Supervision and Curriculum Development. 1998.

Literature and Writing

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- and Thomas R. Arp. *Sound and Sense: An Introduction to Poetry*. New York: Harcourt-Houghton Mifflin. 1991.
- Padgett, Ron. *The Teachers and Writers Handbook of Poetic Forms*. New York: Teachers and Writers Collaborative, 2007.
- Prose, Francine. *Reading Like a Writer*. New York: Harper Perennial, 2006.
- White, E. B. and William Strunk. *Elements of Style*. 50th Anv. Ed. New York: Longman, 2008.

Grammar Instruction

- The Owl at Perdue*. Online Writing Lab, Purdue University. 13 July 2009.
<<http://owl.english.purdue.edu/owl/>>.
- Weaver, Constance. *Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook-Reed Elsevier, 1996.
- . Ed. *Lessons to Share: On Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook-Reed Elsevier, 1996.
- Hacker, Diana. *A Writer's Reference*. 13 July 2009.
<<http://bcs.bedfordstmartins.com/writersref6e/Player/Pages/Main.aspx>>. [This site requires registration and verification that you are an instructor. It is well worth the two-day wait, as the site provides free access to a wealth of printable exercises, quizzes, and tests.]

Research and Documentation

- Hacker, Diana. *Research and Documentation Online*. Bedford St. Martin's. 13 July 2009.
<<http://www.dianahacker.com/resdoc/humanities.html>>.

Teaching Shakespeare

- O'Brien, Peggy. *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*. The Folger Library. New York: Washington Square, 1993.
- Gibson, Rex. *Teaching Shakespeare: A Handbook for Teachers*. Cambridge: Cambridge University Press. 1998.
- . *Discovering Shakespeare's Language*. Cambridge: Cambridge University Press. 1998.

SECTION II – Units of Study

Sample Course Planner

Teachers may select texts and writing assignments in a variety of configurations to address the objectives above and move students through the year's four thematic units:

- 1) Epiphany
- 2) The Journey as Readers and Writers
- 3) The Individual in a Universe Sometimes Friendly, Sometimes Hostile
- 4) Realizations as Readers and Writers.

The following is *not* intended as a script for all English 9 300 teachers to follow. Rather, it is a road map for only *one of many* possible ways of meeting the objectives above (these objectives are bolded in the narrative below).

UNIT 1: First Quarter: “Epiphany”

Time Frame: Late August – Early November

ESSENTIAL QUESTIONS

1. How do authors communicate messages about self-realization?
2. How do we understand what we read?
3. How can personal experience serve as a foundation for readers and writers?
4. How do we use the English language appropriately to speak and write?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 9

- 1.1. Students use appropriate strategies before, during and after reading in order to construct meaning.
- 2.4 Students recognize that readers and authors are influenced by individual, social, cultural and historical contexts.
- 3.1 Students use descriptive, narrative, expository, persuasive and poetic modes.
- 4.3 Students use standard English for composing and revising written text.

SAMPLE ACTIVITIES

We start the year by asking students to look at where they are in this new beginning as readers and writers. We discuss the difference between reading for pleasure and reading for study, and early readings and activities aim to develop students’ sense of self, sense of place, and sense of purpose as students of literature. Students learn to **read with a pencil**, which means not only to examine what the writer says but also how he says it. Students learn to become literary critics, to analyze the purpose of a piece of writing and to recognize the strategies the author employs to achieve that purpose. We start the year with **several short stories** to introduce students to the concepts of the **journey** and the **epiphany**, including “Powder” by Tobias Wolff and “The Stolen Party” by Liliana Heker. While reading these short stories, students write responses using **CAPT strand 1**, focusing on what we notice and question as we read.

In both “Powder” and “The Stolen Party,” the main character experiences an epiphany and learns about himself and his world. Because epiphanies often involve choices, we also analyze **“The Road Not Taken,”** a poem which many students have encountered as an endorsement to taking “the road less travelled.” Pushed to read below the surface, students discover that this poem is in fact no endorsement of one kind of road or another, but a reflection on the choices we make in life and the ways we rationalize those choices. This emphasis on choices connects with our examination of the choices that authors make in crafting their stories as they relate to a character’s epiphany, the choices required to show rather than tell in a narrative, and the choices that students will make as writers in their first major assignment. After discussion of how characters in the stories above change because of their epiphanies, students reflect on their own personal epiphanies, ultimately writing a **personal narrative** about an epiphany of their own.

Major Writing Assessment #1: Personal Narrative. Students will analyze the models of at least two short stories in which the main character experiences an epiphany. Students will then write their own personal narrative of an epiphany they have experienced. A rubric will be used to assess student work.

The short stories and poem above also provide material to introduce analytical writing. Students begin by writing a series of **introductory paragraphs**. Students write several different introductory paragraphs about each story and poem, addressing choices the author has made regarding theme, symbol, character, etc. This provides students with repeated practice formulating an **interesting and arguable assertion** on a given topic (the basis for thesis statements in full essays), and emphasizes the importance of tailoring the background information provided in an introductory paragraph to the topic of one's assertion.

Major Writing Assessment #2: Analytical Paragraphs. Students will write a series of introductory paragraphs on theme, character, symbol, etc. Each introductory paragraph includes the story's author, title, and brief background information leading to an **interesting and arguable assertion** about the choices that the author has made. A rubric will be used to assess student work.

Building on the active reading strategies introduced above, students read *Speak* with a pencil in hand, writing down observations on PostItNotes stuck onto the pages of their copy anywhere that trees are mentioned. (*Ellen Foster*, *Lucy Grayheart*, *Ethan Frome*, *Lord of the Flies* or other novels might be read instead while still tracking a motif.) This close reading work forms the basis for students' first **literary analysis essay**, responding to the questions, "What is the purpose of trees in *Speak*?" Using the passages they have flagged, students learn to write well-structured body paragraphs with clear topic sentences and smoothly integrated quotations that are clearly set up, properly quoted and cited, and thoroughly analyzed. Students continue to develop their response writing using **CAPT strands 1 and 2** (focusing on passages students are flagging as they read).

Major Writing Assessment #3: Literary Analysis Essay. Students will use their observations about trees in *Speak* to create an interesting and arguable assertion to serve as the thesis statement. Students will apply what they have learned about introductory paragraphs and body paragraphs, and will write a **conclusion** that crystallizes the paper's purpose, providing a final insight about the topic they have examined. Students will edit for conventions, including **active voice** and **present tense**. A rubric will be used to assess student work.

Students will complete a full CAPT response to "Catch the Moon" (begun in class, completed at home). Students will then review the anchor sets for this story and complete a **self-assessment** by comparing their own responses with the models.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will be able to apply post-it notes to text to identify imagery and symbolism in texts.

Students will be able to form, in writing and speaking, an initial understanding to text they have read.

Developing an Interpretation

Students will be able to describe features of an epiphany.

Students will be able to explain the critical features of a literary analysis essay, including the development of thesis statements, paragraph structures, and conclusions.

Making Connections

Students will compare and contrast the concept of the human journey and epiphany in two short stories.

Students will connect the concept of epiphany to something relevant in their own lives.

Taking a Critical Stance

Students will create a personal narrative based on the work done during the unit.

Students will write a literary analysis essay about a theme that emerges from their reading.

Students will evaluate their own work based on models provided.

SAMPLE VOCABULARY

Epiphany	Thesis	Conclusion
Author's Craft	Characterization	Setting
Theme	Symbol	Active Voice

INTEGRATED TECHNOLOGY

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UNIT 2: Second Quarter: “The Journey as Readers and Writers”

Time Frame: Early November – Mid January

Essential Questions

1. How do readers and writers form an initial understanding about text?
2. How do readers and writers develop an interpretation to text?
3. How do readers and writers make connections to texts they have read?
4. How do readers and writers demonstrate a critical stance with respect to what they have read?
5. How is reflection important in the reading and writing process?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 9

- 1.2 Students interpret, analyze and evaluate text in order to extend understanding and appreciation.
- 2.2 Students explore multiple responses to literature.
- 3.2 Students prepare, publish and/or present work appropriate to audience, purpose and task.
- 4.1 Students use knowledge of their language and culture to improve competency in English.

SAMPLE ACTIVITIES

During the first or second quarter students independently read *Of Mice and Men* (or another book of the teacher’s or students’ choosing), which serves as the material for a graded CAPT assessment.

Major Writing Assessment #4: Full CAPT response to independent reading book. The CAPT rubric will be used to assess student work.

We tighten our focus on the journey that we take as readers and writers by examining Seamus Heaney’s poem “Digging,” a poem that asks, Who am I? Where have I come from? What will I become? How will writing help me on that journey? This prepares students for reading *Lucy Gayheart* and examining Lucy’s journey and the epiphany she experiences. Students will study Cather’s **simile, metaphor, imagery, diction, and syntax**, using their observations about her language as the basis for emulation.

Major Writing Assessment #5: Emulation. Writing about a special person, place, or thing, students will emulate Cather’s use of color and contrast, simile and metaphor, pacing and syntax, etc.

Students then read an epic and/or adventure story that features a clear physical journey. Students read excerpts from *The Odyssey* and study the hero’s journey as a literary archetype as well as the features of **epic poetry**. Students read *The Hobbit* as a modern adaptation of the epic hero’s journey. *The Hobbit* provides an opportunity to discuss the **history of the English language** and view

examples of Old English from *Beowulf* and Middle English from *Canterbury Tales*. Students write riddles modeled on those that appear in *The Hobbit* and focus on **alliteration**, **rhythm**, and **figurative language**. Students brainstorm the main ideas they see developing in the beginning half of the novel, choose a theme to focus on, and track their theme with PostItNotes through the second half of the novel. This close reading serves as the basis for students' second full literary analysis essay.

Major Writing Assessment #6: Literary Analysis Essay. Student **conference with teacher** in advance to formulate an interesting and arguable assertion about a theme in *The Hobbit* and revise their thesis statement. Students also conference with their teacher during the two days spent in the lab writing this literary analysis essay. On the third day students participate in a **peer edit**, editing for **comma placement**, **pronoun consistency**, and **pronoun-antecedent agreement**. A rubric will be used to assess student work.

Midterm Exam

At the end of the second quarter and first semester, students are required to take a two-hour exam featuring, but not limited to (a) one common short story ("Blackberries" by Leslie Norris) (b) one response using CAPT Strands 1 and 2, and (c) one literary analysis essay.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will be able to define literary terms including simile, metaphor, imagery, diction, and syntax.

Developing an Interpretation

Students will be able to explain grammatical constructs including comma placement, pronoun consistency, and pronoun-antecedent agreement.

Students will be able to describe the critical features of a literary epic, and specifically the archetypal hero.

Making Connections

Students will compare the features of their independent reading book with the texts read in class.

Taking a Critical Stance

Students will identify and track a theme that emerges in one of the texts the students will read.

SAMPLE VOCABULARY

Emulation

Imagery

Pronoun-Antecedent

Simile

Diction

Alliteration

Metaphor

Syntax

Figurative Language

INTEGRATED TECHNOLOGY

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UNIT 3: Third Quarter: “The Individual ‘in a Universe Sometimes Friendly, Sometimes Hostile’”

Time Frame: Late January – Mid April

Essential Questions

1. How do authors communicate messages about the challenges individuals face in their community and world?
2. What makes a poem?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 9

1.3 Students select and apply strategies to facilitate word recognition and develop vocabulary in order to comprehend text.

2.3 Students recognize and appreciate that contemporary and classical literature has shaped human thought.

3.1 Students use descriptive, narrative, expository, persuasive and poetic modes.

4.2 Students speak and write using standard language structures and diction appropriate to audience and task.

SAMPLE ACTIVITIES

The third quarter focuses on the challenges of growing in a world where we are sometimes misunderstood and must face prejudices and overcome traumas. The literature provides examples of how individuals continue to grow in these “sometimes hostile” environments. Students study Richard Wilbur’s poem “The Writer,”—which examines the cost of being a writer—to establish the quarter’s focus on the struggle often required to grow and change. Students read *To Kill a Mockingbird* (*Night*, *Lord of the Flies*, *Speak*, *Ethan Frome*, or *Ellen Foster* would also work well). **CAPT strand 3** is used to further develop students’ response writing and make connections between the texts we have read so far this year. Students hone their close reading and analytical writing skills by focusing on short passages from the novel, analyzing how the form creates and reinforces meaning and how these individual passages connect with other moments in a text.

Major Writing Assessment #1: In-class Literary Analysis Essay. Students write an in-class essay analyzing a short passage from *To Kill a Mockingbird*. A rubric will be used to assess student work.

Students explore the “sometimes friendly, sometimes hostile” world of *Romeo and Juliet*’s divided Verona. Analysis focuses on figurative language and poetic and theatrical tools, including **oxymoron, pun, meter, blank verse, iambic pentameter, verse vs. prose, and plot structure**. Students also revisit the **history of the English language**, comparing Shakespeare’s modern English with the previously viewed Old English and Middle English samples while attending to the complex syntax and Elizabethan diction uncommon on contemporary writing. Students study

Shakespeare's Sonnets 29 and 30 along with the sonnets found in *Romeo and Juliet*, and read *Valentines*, Ted Kooser's collection of poems, to contrast **free and metered verse**. *Valentines* provides material for discussing topics for poems and for exploring the questions, What makes a poem? What are poems about? Students memorize and **recite** one of Kooser's poems, memorize and recite a Shakespearean sonnet or speech, and then memorize and recite lines for their role in a scene performance in a sequence designed to build confidence while pushing students to get closer to the language through memorizing and performing.

Major Writing Assessment #2 Original poem. Students apply what they have learned about poetry by writing an original poem of at least 14 lines that deliberately employs at least a handful of the poetic tools studied in class. Students will also write an analysis of their own poem describing how the choices they make regarding structure, image, and sound contribute to the poem's meaning. A rubric will be used to assess student work.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will be able to define literary terms including oxymoron, pun, meter, blank verse, iambic pentameter, verse vs. prose, and plot structure.

Developing an Interpretation

Students will be able to describe and discuss key themes that emerge from their reading of *Romeo and Juliet*.

Students will be able to describe how authors present characters who must deal with strife and crisis.

Making Connections

Students will compare and contrast free and metered verse through an examination of the contemporary poets and Shakespeare.

Taking a Critical Stance

Students will be able to recite a poem or excerpt with the intention of making greater meaning through oral expression.

Students will be able to create their own original poem based on the learning developed during the unit.

SAMPLE VOCABULARY

Oxymoron
Blank Verse
Old English

Pun
Iambic Pentameter
Middle English

Meter
Structure
Setting

INTEGRATED TECHNOLOGY

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UNIT 4: Fourth Quarter: “Realizations as Readers and Writers”

Time Frame: Mid April – Mid June

Essential Questions

1. What choices do readers make when selecting texts to read?
2. What makes for good literature?
3. How do authors use language and form to create powerful images?
4. How can collaboration enrich the reading and writing experience?
5. How have I grown as a reader, writer, and thinker?

SAMPLE RELATED PERFORMANCE STANDARDS FROM THE CONNECTICUT ENGLISH LANGUAGE ARTS CURRICULUM FRAMEWORKS FOR GRADE 9

- 1.4 Students communicate with others to create interpretations of written, oral and visual texts.
- 2.1 Students recognize how literary devices and conventions engage the reader.
- 3.1 Students prepare, publish and/or present work appropriate to audience, purpose and task.
- 4.1 Students use knowledge of their language and culture to improve competency in English.

SAMPLE ACTIVITIES

While students are concluding their study of *Romeo and Juliet* and preparing scene performances, they will select and read one book independently. Librarians will be asked to present and recommend books. Addressing **CAPT strand 4**, students will brainstorm characteristics of good books and will revisit the concept of reading for pleasure and for understanding. After making their selection, students will write a justification of their choice, outlining the criteria they used to select the book and stating their expectations. Upon finishing the books, students will write a critical review assessing whether or not the book displays characteristics of good literature as defined by the student. These reviews will be revised to fit the conventions of the student reviews posted on the libraries’ database, and librarians will instruct students about how to post their reviews publicly.

Major Writing Assessment #3: Short Critical Review. Students will review on independent reading book, assessing its qualification as good literature, and will post the review on the library’s database. A rubric will be used to assess student work.

The **culminating assessment** of the year involves reading a **cluster of short stories** from the anthology *Leaving Home* and writing an original short story with a plot and theme **of the student’s own choosing** (the teacher may decide to assign a general topical requirement, such as asking students to include an epiphany or a journey in the story, or may leave the topic completely open). Students begin by reading “Dancer” by Vicki Sears and revisiting how writers establish and develop a **theme** in a short story. Students will begin to imagine a theme for their own stories.

Major Writing Assessment #4: Literary Analysis Essay. Students will plan, write, and revise an essay about the theme of Vicki Sear’s story “Dancer,” analyzing how the author’s choices in crafting the story (e.g. regarding structure, point of view, and image) support the story’s theme. A rubric will be used to assess student work.

Students continue to examine other stories, reading with a writer’s eye. Students read “Rules of the Game” by Amy Tan with special attention to how Tan’s **setting** descriptions create a strong sense of place, and practice using her strategies to describe a real place in their own life and then to draft descriptions of the setting in their own stories. Students read “On the Rainy River” by Tim O’Brien and examine **conflict, plot structure, and symbolism** and begin to chart the plot of their own developing story. Students read “Dawn” by Tim Wynne Jones with particular attention to how dialogue is used to develop character, and practice writing **dialogue** for different scenarios and to enhance scenes in their own stories. Each of these four stories contains clear, well-developed **imagery** and **symbolism**, and students use these examples to develop a significant symbol for their own stories. Students also compare the beginnings and endings of the four stories to create lists of strategies for how to write good titles, strong openings, and satisfying endings. Students have the opportunity to **conference** with their teacher during several days spent drafting in the computer lab. Students also **work collaboratively** in peer-editing groups to complete two structures peer edits—one of a partial draft and one of a completed draft—and to **revise** and **edit** their stories based on teacher and peer feedback.

Major Writing Assessment #5: Original Short Story. Students conceive, plan, draft, revise, and edit an original short story of 5 to 10 pages in length that includes a clear conflict, thoughtfully structured plot, strong setting, dialogue, and symbolism. A rubric will be used to assess student work.

Discussion of Mary Oliver’s poem “The Journey” introduces the final writing assessment of the year, in which students reflect on their own journeys as readers and writers. Short selections from this writing assignment might be shared during the class’s final meeting as closure for the year.

Major Writing Assessment #6: Process Reflection. Students will reflect on their journey as readers and writers over the course of the year. A rubric will be used to assess student work.

Final Exam

At the end of the fourth quarter and second semester, students are required to take a two-hour exam featuring, but not limited to a) a literary analysis essay, b) one CAPT response (strand 3 or 4), c) a poem used to assess understanding of literary terms, d) a common grammar assessment including all concepts listed in these objectives, and d) a common Shakespeare passage with multiple-choice close-reading questions.

CONTENT KNOWLEDGE OBJECTIVES

Initial Understanding

Students will be able to define literary terms including point of view, symbolism, and conflict.

Developing an Interpretation

Students will be able to explain how an author's choices in crafting a story contribute to the theme generated in the literature.

Students will be able to describe the qualities of good literature.

Making Connections

Students will compare how authors craft their own setting with the settings the students create for their own stories.

Taking a Critical Stance

Students will create an original short story drawing on the themes and skills developed throughout the school year.

Students will reflect on and evaluate the degree to which they have grown as readers, writers and thinkers during they year.

SAMPLE VOCABULARY

Literature
Pronoun-Antecedent
Motif

Point of View
Revision

Conflict
Dialogue

INTEGRATED TECHNOLOGY

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SECTION III – Supplemental Resources

Position Statement on English Language Arts Education

Connecticut State Board of Education

December 3, 2008

The Connecticut State Board of Education believes a high-quality, comprehensive prekindergarten-12 English language arts program is essential for students to develop the skills needed to comprehend and communicate effectively. The development of language, upon which all learning is built, plays a critical role in students' ability to acquire strong literacy skills, which include reading, writing, listening, speaking, viewing and presenting. Explicit instruction in oral language development provides students with the foundation for comprehending text and communicating effectively. Thus, teachers serve an essential role in developing students' reading and writing skills. Additionally, teachers must have expectations of high achievement for all students and provide challenging and rigorous instruction based on state standards as delineated in the English language arts curriculum documents.

Quality language arts education must be part of the core curriculum for all Connecticut students. By the end of high school, all graduates should be able to develop and communicate ideas and opinions through reading, interpreting and evaluating texts in various content areas. Likewise, students should be able to recognize the influences of individual, social, cultural and historical contexts on readers and writers. To that end, students will be able to use language to think critically, solve problems in everyday life and prepare to enter a diverse, global workforce.

All teachers and administrators share the responsibility for teaching and supporting reading. They are obligated to ensure that students have access to intellectually and emotionally engaging, and culturally relevant curriculum that fosters students' natural curiosity about the world. Likewise, administrators and teachers are obligated to ensure that students have meaningful opportunities to integrate 21st Century Skills (e.g., technology, communication, collaboration, critical thinking, problem solving, innovation, creativity) and literacy skills within all content areas.

To guarantee the delivery of a rigorous and relevant English language arts program, the Board advocates for the provision of adequate time, appropriate resources and opportunities for administrators, teachers and staff to participate in ongoing, job-embedded professional development. English language arts education is strengthened by meaningful partnerships among families, school districts, community organizations, businesses and universities. Each of these stakeholders is necessary to fulfill the Board's vision of English language arts education as preparation for life, advanced studies and careers for all students. To sustain this collaborative effort, the Board developed "Guidelines for Policymakers," a set of recommendations describing the roles and responsibilities for a high-quality, comprehensive prekindergarten-12 English language arts education program. These guidelines are outlined in a corresponding document.

Components of a High-Quality English Language Arts Education System: Guidelines for Policymakers

December 3, 2008

The Connecticut State Board of Education, in its 2008 *Position Statement on English Language Arts Education*, calls for a systematic approach toward ensuring every Connecticut student receives a high-quality, comprehensive, aligned prekindergarten-12 literacy education. The Board provides the following guidelines to support collaboration among the state's various stakeholders to build coordinated English language arts educational programming.

Department of Education's Responsibilities:

1. Provide a vision for prekindergarten-12 English language arts instruction aligned with college entry requirements for all of Connecticut's public school districts.
2. Provide prekindergarten-12 English language arts nationally-based standards, grade-level expectations; curriculum models; instructional strategies; sample lesson plans; and formative and summative assessments, which clearly identify a comprehensive, aligned progression of key literacy knowledge, concepts and abilities all Connecticut's public school students must attain.
3. Provide ongoing, systematic, job-embedded English language arts professional development opportunities for all Connecticut educators.
4. Ensure all English language arts grade-level teachers hold the appropriate certificate for their assignment.
5. Partner with higher education institutions and business and industry to strengthen reading, writing, listening, speaking, viewing and presenting competencies in Connecticut's students.

School Districts' Responsibilities:

1. Implement high-quality, comprehensive district prekindergarten-12 English language arts curriculum, instruction and assessments aligned with state expectations.
2. Provide safe, effective, literacy-rich learning environments at all grade levels.
3. Provide varied fiction and nonfiction texts, instructional materials and supporting technology at all grade levels.
4. Provide students technological access to English language arts coursework through online programs.
5. Provide administrators, teachers and staff with ongoing, job-embedded English language arts professional development opportunities in literacy content, pedagogy and cross-content connections.
6. Ensure high-quality instruction and alignment with school district goals, and provide administrators, teachers and staff members from school district affiliated prekindergarten programs opportunities to engage in job-embedded professional development and other curriculum-related activities.
7. Employ highly qualified English language arts teachers who are knowledgeable about literacy content, methods and pedagogy, including culturally responsive diagnosis, measurement and assessment.
8. Provide time for English language arts teachers to collaborate and develop high-quality literacy lessons at all grade levels.
9. Provide opportunities for all teachers to meet with literacy coaches to discuss literacy-rich lessons, assessments and data.
10. Provide time for English language arts teachers to collaborate on the development of formative and summative assessments that monitor student achievement.
11. Provide time for English language arts teachers to evaluate student work, and analyze and evaluate the resulting data to inform future instruction.

12. Inform and seek input from families about the English language arts curriculum, instructional methods and expectations for student learning.
13. Encourage community participation in English language arts events during and beyond the school day to promote the importance of literacy and encourage student interest in literary activities.

Early Childhood

1. Provide personnel affiliated with satellite programs opportunities for high-quality, job-embedded professional development.
2. Provide a high-quality, comprehensive program to support a solid foundation for language and literacy for all learners.
3. Provide for a language-rich environment in all classrooms.
4. Provide and require administrators, teachers and staff to use scientifically-based methods to gather information about how learners develop literacy skills.

Elementary

1. Ensure instructional time for English language arts is at least 120 minutes daily as recommended by the *Report of the National Reading Panel, (2000)*.
2. Maintain class sizes to support instructional excellence.
3. Provide multiple and varied opportunities every day to engage with varied, culturally responsive fiction and nonfiction texts.
4. Provide a language-rich environment in all classrooms.
5. Provide district-sponsored English language arts competitions and enrichment activities.
6. Provide and require administrators, teachers and staff to use scientifically-based methods to gather information about how learners develop literacy skills.

Secondary

1. Ensure instructional time for literacy (reading, writing, listening, speaking, viewing, presenting) across content areas (e.g., science, mathematics, social studies, career and technical education, world languages, health, arts) is at least 90-120 minutes daily as recommended in *Beyond the Blueprint, (2007)*.
2. Maintain class sizes to support instructional excellence.
3. Provide multiple and varied opportunities every day to engage with varied, culturally responsive fiction and nonfiction texts.
4. Develop students' abilities to question, explore, observe, synthesize and draw conclusions based on their understanding of text.
5. Provide opportunities for students to explore related careers (e.g., technical writing, creative writing, journalism, editor, teacher, web design, television, movies, theatre).
6. Provide district-sponsored English language arts competitions and enrichment activities.
7. Ensure the broadest possible offering of English language arts courses that allow students to continue to develop their abilities to read, write, listen, speak, view and present across all content areas.
8. Ensure all students have access to advanced English language arts courses and opportunities to interact with college-level curriculum.
9. Provide and require administrators, teachers and staff to use scientifically-based methods to gather information about how learners develop literacy skills.

Literacy Across the Content Areas

1. Expect a culture of literacy within all schools.
2. Require building-based literacy teams with representation from administrators, literacy specialists, teachers at all grade levels and content areas and literacy support staff.
3. Require the development of students' literacy (reading, writing, listening, speaking, viewing, presenting) skills across all content areas.
4. Require the collection, analysis and evaluation of student literacy data in all schools across all content areas.
5. Provide administrators, teachers and staff with time to collaborate around literacy initiatives.

Administrators' Responsibilities Prekindergarten-12:

1. Create a culture of literacy throughout the school.
2. Provide safe, effective, literacy-rich learning environments at all grade levels.
3. Provide varied fiction and nonfiction texts, instructional materials and supporting technology at all grade levels.
4. Provide students technological access to English language arts coursework through online programs.
5. Provide teachers and staff with ongoing, job-embedded English language arts professional development opportunities in literacy content, pedagogy and cross-content connections.
6. Remain current in literacy content, pedagogy and cross-content connections.
7. Implement a system of support for all students that includes supplemental and intensive English language arts interventions.
8. Appropriately assign highly qualified English language arts teachers who are knowledgeable about literacy content, methods and pedagogy.
9. Provide English language arts teacher leaders to coordinate and support literacy instruction at all grade levels.
10. Provide time for English language arts teachers to collaborate and develop high-quality literacy lessons at all grade levels.
11. Provide time for English language arts teachers to collaborate on the development of formative and summative assessments that monitor student achievement.
12. Provide time for English language arts teachers to evaluate student work, and analyze and evaluate the resulting data to inform future instruction.
13. Inform and seek input from families about the English language arts curriculum, instructional methods and expectations for student learning.
14. Create and maintain partnerships with various stakeholders, particularly parents.
15. Encourage community participation in English language arts events during and beyond the school day to promote the importance of literacy and encourage student interest in literary activities.

Teachers' Responsibilities:

1. Plan and implement instruction to support student understanding of literacy concepts.
2. Provide frequent and varied opportunities for students to read, write, listen, speak, view and present.
3. Stay current in literacy content and pedagogy.
4. Provide varied assessments and use the results to inform instruction.
5. Collaborate with peers to improve English language arts education for all students.
6. Recognize that children exhibit varying levels of readiness based on age, home environment and experiences.
7. Provide varied opportunities for children to hear, read, practice and model sophisticated vocabulary so they can use language as a communication tool.
8. Provide a literacy-rich environment.

9. Set high expectations for all students to ensure earlier and more equitable opportunities to read and write.
10. Foster more systematic and appropriate use of technological tools to enhance English language arts instruction.
11. Engage and support families in fostering children's literacy development and seek input from families to make meaningful connections to students' lives.

Families' and Community Members' Responsibilities:

1. Stimulate children's oral language skills by involving them in a variety of language-rich activities (e.g., conversations, songs, stories, responding to questions).
2. Encourage children's interests in English language arts by engaging them in speaking about what they are learning at school and how it relates to daily life, especially promoting reading, writing, listening, speaking, viewing and presenting skills.
3. Use community resources to support children's literacy development.
4. Work with teachers to support children's literacy learning in English language arts and across content areas.

Higher Education Institutions' Responsibilities:

1. Provide a rigorous literacy program, linked to national and state literacy standards, with depth and breadth to scientifically-based content and pedagogy, including cultural and cognitive learning style theory and research.
2. Provide pre-service teachers with experiences to use literacy data to support student development and inform instruction.
3. Provide pre-service teachers with opportunities to complete literacy and literacy across the content areas fieldwork in urban, suburban and rural schools as part of their degree programs.
4. Ensure pre-service teachers are placed with master teachers for their student teaching assignments.
5. Encourage higher education faculty participation in prekindergarten-16 literacy education reform.

Business and Industry Stakeholders' Responsibilities:

1. Engage students, schools and families in community-based activities to support and enhance literacy programming.
2. Develop ongoing, systematic partnerships with schools to support and enhance the literacy programming.
3. Provide mentoring and internships for teachers and students.

Libraries, Museums, and Arts Institutions' Responsibilities:

1. Develop ongoing, collaborative partnerships with schools, teachers, students and families to support and enhance literacy programming.
2. Collaborate with teachers to develop interdisciplinary lessons aligned with national, state and district standards.
3. Provide literacy enrichment experiences before and after school, on weekends, during school holidays and over the summer.
4. Make available summer reading texts and materials.

References

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