

Orange Unified School District

**ENGLISH 10**

(Year Course)

**GRADE LEVEL:** 10**PREREQUISITES:** None**INTRODUCTION TO THE SUBJECT:**

Sophomore English integrates the language arts skills of reading, writing, research, speaking and listening through a balanced literature-based curriculum. This course emphasizes comprehensive reading skills and analysis through the study of all genres of literature, e.g., poetry, short story, novel, drama, and nonfiction. Composition emphasizes the four basic domains of writing: imaginative/narrative, practical/informative, sensory/descriptive and analytical/expository. The study of literature and composition supports correctness in grammar usage, mechanics, and spelling. Speaking and listening skills are enhanced through a variety of speech activities, e.g., impromptu, formal, debate, and class discussion. Focus on information materials is ongoing through study of literary genres. Technology is integrated into the curriculum.

**ESSENTIAL LEARNINGS: Students will**

- Recognize word origins to determine the meanings of the words they read and use them correctly.
- Read and comprehend multiple works, both fiction and nonfiction, in all genres.
- Read and analyze historically and culturally significant works in all genres to support their academic learning and help them understand cross-curricular connections.
- Demonstrate proficiency in Standard English (grammar, structure, spelling, mechanics, writing, and speaking).
- Write coherent and focused works, including research-based papers, in all applications, e.g., business letters, persuasive compositions, narratives, biographies.

**COURSE OBJECTIVES: By the end of the course students will****Reading**

- Apply their knowledge of word origins both to determine the meaning of new words encountered in reading materials and to use these words accurately.
- Identify and use literal and figurative word meanings; distinguish between denotative and connotative, applications, and identify etymologies.
- Analyze the organizational patterns, arguments, and positions advanced in a piece of written work.
- Analyze the structure, format, and reliability of functional workplace documents.
- Read a wide variety of classic and contemporary literature as well as magazines, newspapers, and online information.
- Evaluate the credibility of existing sources and examine author's intent/purpose.
- Read and respond to historically or culturally significant works of world literature, conducting in-depth analyses of recurrent patterns and themes.
- Utilize the appropriate reading skills necessary for the comprehension and evaluation of a given piece of literature, e.g., themes, characterization, literary devices, rhetorical techniques.

## Writing

- Write coherent, focused texts that convey well-defined perspectives and tightly-reasoned arguments.
- Synthesize information from multiple print and online sources and identify complexities, discrepancies, and different perspectives.
- Use precise language, action verbs, sensory details, appropriate modifiers, and the active voice.
- Combine the rhetorical strategies of narration, exposition, persuasion, and description to compose texts.
- Apply the writing process (prewriting, precomposing, drafting, sharing, revising, editing, and evaluation/publication) in the development of cogent, clear, and concise prose connected to the literary work studied and within the four domains of writing.
- Write conventional business letters.

## Written and Oral English Language Conventions

- Apply the conventions of writing (grammar, usage, mechanics, spelling) to all written work, e.g., quotation marks, ellipses, tense, parallel structure, agreement, apostrophes.
- Speak with a command of Standard English conventions.
- Demonstrate a command of Standard English conventions through oral reading.

## Listening and Speaking

- Deliver focused, coherent presentations that convey clear and distinct perspectives and valid reasoning.
- Express themselves effectively in both group and individual speech and discussion.

## Assessment

- Complete a portfolio collection folder according to state standards.
- Practice rubric-based self-assessment.

## FIRST SEMESTER

### ASSESSMENT BLUEPRINT:

Semester	Standard	# of Questions
<b>1</b>	RW.1.1 Literal and figurative meanings	3
	RW.1.2 Denotative and connotative meanings	3
	RC.2.1 Structure/format of workplace documents	3
	RC.2.4 Synthesize content	1
	RC.2.5 Extend ideas	1
	RC.2.8 Expository critique	5
	RL.3.1 Relationship between expressed purposes and dramatic literature	1
	RL.3.3 Analyze interactions—main and subordinate characters	3
	RL.3.4 Determine characters' traits	2
	RL.3.5 Compare works expressing universal theme	1
	RL.3.6 Analyze/trace author's development of time and sequence	1
	RL.3.7 Figurative language, imagery, allegory, symbolism	2
	RL.3.8 Ambiguities, subtleties, contractions, ironies, incongruities	1
	RL.3.9 Voice, persona, choice of narrator	1
	RL.3.10 Dialogue, scene designs, soliloquies, asides, foils	1
	RL.3.11 Evaluate aesthetic qualities of style	1
	WC.1.1 Clauses, phrases, mechanics of punctuation	1
	WC.1.3 English usage; grammar; paragraph/sentence structure	2
	WS.1.1 Coherent thesis	1
	WS.1.4 Supportive evidence	1
WS.1.9 Revision	3	

**FIRST OR SECOND SEMESTER GENRES TO BE DETERMINED AT SITE**

I. Novels and Nonfiction Books

8 weeks

Choose any two:

*Catcher in the Rye*, J.D. Salinger

*Ethan Frome*, Edith Wharton

*I heard the Owl Call My Name*, Margaret Craven

*Hiroshima*, John Hersey

*The Human Comedy*, William Saroyan

*Stranger in a Strange Land*, Robert Heinlein

*I Know Why the Caged Bird Sings*, Maya

Angelou

*My Antonia*, Willa Cather

*Native Son*, Richard Wright

\**Of Mice and Men*, John Steinbeck

\**The Pearl*, John Steinbeck

*A Separate Peace*, John Knowles

*To Kill a Mockingbird*, Harper Lee

*Into Thin Air*, John Krakauer

\*Site based: articulate with 9<sup>th</sup> grade teachers; do not repeat in 10<sup>th</sup> grade.

Topic		Standard
A.	Structural elements	
1.	Plot	
	a. Summarizing the plot line	RL.3.6
	b. Identifying internal/external conflicts	RL.3.3
	c. Recognizing exposition/introduction; rising action; climax, falling action/denouement; resolution	
2.	Characterization	
	a. Recognizing methods of development	RL.3.3 RL.3.4
	b. Comparing/contrasting characters	RL.3.9 RL.3.10
3.	Setting	
	a. Analyzing and evaluating its effect on the characters and plot	RL.3.10 RL.3.12
4.	Mood	
	a. Discussing the emotional tone and any changes that occur	RL.3.8 RL.3.11
5.	Theme	
	a. Explaining the underlying meaning	RL.3.11
	b. Relating the theme to outside situations	RL.3.12
	c. Comparing/contrasting the theme to other literary works	RL.3.5
6.	Point of View	
	a. Identifying the point of view	RL.3.4
	b. Evaluating its effect on the novel	RL.3.8 RL.3.9
7.	Stylistic Devices	
	a. Structure	RL.3.6
	b. Literary devices (imagery, allegory, symbolism)	RL.3.7
	c. Historical/social context	RL.3.5 RL.3.12
	d. Author background	RL.3.12

	e. Literary terms and vocabulary	
	1) Sound devices, e.g., repetition, assonance, consonance	
	2) Rhetorical devices, e.g., paradox, hyperbole, parallelism	RL.3.7
	3) Literary devices, e.g., allusion, symbols, extended metaphor	
B.	Writing applications	WS.1.1 WS.1.2 WS.1.9
C.	Integrated grammar, usage, mechanics, and spelling related instruction.	WC.1.1 WC.1.2 WC.1.3 WC.1.4 WC.1.5

II. Drama

8 weeks

Choose two; one must be Shakespeare

*Julius Caesar*, Shakespeare

*Antigone*, Sophocles (in Prentice Hall)

*Much Ado About Nothing*, Shakespeare

*Twelve Angry Men*, Reginald Rose

*Othello*, Shakespeare

*Taming of the Shrew*, Shakespeare

Topic		Standard
A.	Dramatic Structure	
1.	Plot	
	a. Summarizing the sequential action	RL.3.6
	b. Identifying internal/external conflicts	RL.3.3
	c. Analyzing the structure of the play	RL.3.1
2.	Characterization	
	a. Identifying and describing characters in the play both physically and behaviorally	
	b. Explaining the motivation behind a character's action	RL.3.3
	c. Identifying the play's protagonist and antagonist	RL.3.4
	d. Comparing/contrasting characters	RL.3.9
	1) Foil	RL.3.10
	2) Protagonist/Antagonist	
	3) Round/Dynamic	
	4) Flat/Static	
	e. Relating the behavior of the characters to known individuals	RL.3.3 RL.3.4 RL.3.10 RL.3.12
	f. Identifying dramatic monologue	RL.3.1
3.	Setting	
	a. Identifying the time and place	RL.3.6 RL.3.10
	b. Stating the time frame in which the play takes place	RL.3.12

Topic		Standard
4.	Mood	
	a. Discussing the emotional tone and how characters, dialogue and events alter that tone.	RL.3.3 RL.3.4 RL.3.8 RL.3.10 RL.3.11 RL.3.12
5.	Theme	
	a. Explaining the underlying meaning	RL.3.2 RL.3.11 RL.3.12
	b. Relating the theme to outside situations	RL.3.5
	c. Comparing/contrasting the theme to other literary works	RL.3.12
6.	Point of View	
	a. Explaining the attitude of the author toward the characters and events	
	b. First person	RL.3.4
	c. Second person	RL.3.9
	d. Third person—limited, omniscient	
B.	Aristotelian elements	
1.	Plot	
	a. Sequence of events	
	b. Recognizing flashbacks/foreshadowing	RL.3.6
2.	Characterization	
	a. Explaining the concept of tragic hero	RL.3.3
	b. Explaining the downfall of a tragic hero	RL.3.4 RL.3.11
3.	Mood	
	a. Recognizing that the play revolves around the concept of human greatness, of the unrealized possibilities in human life	RL.3.5 RL.3.9
4.	Diction	
	a. Recognizing that the language is elevated and dignified and explaining purpose for this	RL.3.11
	b. Playwright's background	RL.3.12
	c. Literary terms and vocabulary	RW.1.1 RW.1.2 RW.1.3 RL.3.6 RL.3.7
	d. Staging	RL.3.10
	e. Dramatization	
	1) Memorization and performance	
	2) Role-play	LS.2.1
	3) Readers' theatre	LS.2.4
	4) Directing/producing	

C.	Writing applications	WA.2.2 WA.2.4
D.	Integrated grammar, usage, mechanics and spelling related instruction	WC.1.1 WC.1.2 WC.1.3 WC.1.4 WC.1.5

III. Speech

2 weeks

Topic		Standard
A.	Oral Language Activities	LS.2.0
1.	Small group and/or panel discussion	
2.	Class discussion	
3.	Individual speaking	
4.	Oral reading	
5.	Point of view	
6.	Formal and impromptu speaking	
7.	Role of the audience	
8.	Visual aids and props	
9.	Evaluating presentations	
10.	Incorporating multimedia, technology, and functional documents	
B.	Active and Passive Listening	
1.	Focus on the speaker	
2.	Recognizing patterns of organization	
3.	Audience awareness	

**SECOND SEMESTER**

**ASSESSMENT BLUEPRINT:**

Semester	Standard	# of Questions
<b>2</b>	RW.1.1 Literal and figurative meanings	2
	RW.1.2 Denotative and connotative meanings	3
	RW.1.3 Greek, Roman, and Norse mythology	2
	RC.2.1 Structure/format of workplace documents	1
	RC.2.2 Bibliography	2
	RC.2.3 Relevant questions for research	1
	RC.2.4 Synthesize content	1
	RC.2.7 Critique functional documents	1
	RL.3.1 Relationship between expressed purposes and dramatic literature	3
	RL.3.3 Analyze interactions—main and subordinate characters	2
	RL.3.4 Determine characters’ traits	1
	RL.3.5 Compare works with universal theme; provide evidence	2
	RL.3.7 Figurative language, imagery, allegory, symbolism	4
	RL.3.10 Dialogue, scene designs, soliloquies, asides, foils	1
	RL.3.11 Evaluate aesthetic qualities of style	1
	RL.3.12 Analyze how work is related to historical period	2
	WC.1.1 Clauses, phrases, punctuation	1
	WC.1.2 Sentence construction; English usage	2
	WS.1.1 Coherent thesis	1
	WS.1.2 Precise language, details, modifiers	1
WS.1.3 Research questions/methods; evidence	3	
WS.1.7 Documentation (style manual)	1	

**FIRST OR SECOND SEMESTER GENRES TO BE DETERMINED AT SITE**

I. Short Story

6 weeks

Choose a minimum of three:

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| <p><i>There Will Come Soft Rains</i>, Bradbury<br/> <i>The Open Window</i>, Saki (H.H. Munro)<br/> <i>Leingingen Versus the Ants</i>, Stephenson<br/> <i>Luck</i>, Twain<br/> <i>A Problem</i>, Chekov<br/> <i>The Monkey’s Paw</i>, Jacobs<br/> <i>Arthur Becomes King of Britain</i>, White<br/> <i>Before the Law</i>, Kafka<br/> <i>Two Friends</i>, de Maupassant</p> | <p><i>Heart and Hands</i>, O. Henry<br/> <i>The Cabuliwallah</i>, Tagore<br/> <i>A Visit to Grandmother</i>, Kelley<br/> <i>Through the Tunnel</i>, Lessing<br/> <i>Masque of the Red Death</i>, Poe<br/> <i>From a Walk to the Jetty from Annie John</i>, Kinkaid<br/> <i>By the Waters of Babylon</i>, Benet<br/> <i>Contents of the Dead Man’s Pocket</i>, Finney<br/> <i>The Apple Tree</i>, Mansfield</p> |
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Topic		Standard
A.	Structural elements	
1.	Plot	
	a. Summarizing the plot line	RL.3.6
	b. Identifying internal/external conflicts	RL.3.3
	c. Recognizing exposition/introduction; rising action; climax, falling action/denouement; resolution	
2.	Characterization	
	a. Recognizing methods of development	RL.3.3 RL.3.4
	b. Comparing/contrasting characters	RL.3.9 RL.3.10
3.	Setting	
	a. Analyzing and evaluating its effect on the characters and plot	RL.3.10 RL.3.12
4.	Mood	
	a. Discussing the emotional tone and any changes that occur	RL.3.8 RL.3.11
5.	Theme	
	a. Explaining the underlying meaning	RL.3.11
	b. Relating the theme to outside situations	RL.3.12
	c. Comparing/contrasting the theme to other literary works	RL.3.5
6.	Point of View	
	a. Identifying the point of view	RL.3.4
	b. Evaluating its effect on the novel	RL.3.8 RL.3.9
7.	Stylistic Devices	
	a. Structure	RL.3.6
	b. Literary devices (imagery, allegory, symbolism)	RL.3.7
	c. Historical/social context	RL.3.5 RL.3.12
	d. Author background	RL.3.12
	e. Literary terms and vocabulary	
	1) Sound devices, e.g., repetition, assonance, consonance	
	2) Rhetorical devices, e.g., paradox, hyperbole, parallelism	RL.3.7
	3) Literary devices, e.g., allusion, symbols, extended metaphor	
B.	Writing applications	WA.2.1 WA.2.2 WA.2.3 WA.2.4
C.	Integrated grammar, usage, mechanics, and spelling related instruction.	WC.1.1 WC.1.2 WC.1.3 WC.1.4

	WC.1.5
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II. Nonfiction

3 weeks

Choose a minimum of two:

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| <p><i>Star Wars: An Epic for Today</i>, Nash<br/> <i>Star Wars: Breakthrough Film Sill Has the Force</i>, Ebert<br/> <i>Star Wars: A Trip to a Far Galaxy That’s Fun</i>, Canby<br/> from <i>The Way to Rainy Mountain</i>, Momaday<br/> <i>A Child’s Christmas in Wales</i>, Thomas<br/> <i>Marian Anderson: Famous Concert Singer</i>, Hughes<br/> <i>65-MPH Speed Limit is Saving Lives</i>, Lave<br/> from <i>In Commemoration: One Million Volumes</i>, Anaya<br/> <i>Flood</i>, Dillard<br/> <i>Speech During the Invasion of Constantinople</i>, Empress Theodora<br/> Workplace Documents: Business Letter and Memorandum, Instructions and Warranty</p> | <p>from <i>Angela’s Ashes</i>, McCourt<br/> from <i>View from the Summit</i>, Hillary<br/> <i>Into Thin Air</i>, Krakauer<br/> from <i>My Left Foot</i>, Brown<br/> <i>The Marginal World</i>, Carson<br/> <i>The History of the Guitar</i>, Hill<br/> from <i>The Analects</i>, Confucius<br/> <i>Keeping Memory Alive</i>, Wiesel<br/> from <i>Nobel Lecture</i>, Solzhenitsyn</p> |
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Topic		Standard
A.	Informational Materials	
	1. Workplace documents	
	a. Graphics	RC.2.1
	b. Headers	
	c. Author’s purpose	
	2. Reference materials	
	a. Bibliography/works cited	RC.2.2
	b. Consumer, workplace, and public documents	
B.	Comprehension and Analysis	
	1. Generate relevant questions	RC.2.3
	2. Synthesize several sources by one author	RC.2.4
	3. Paraphrase and connect to other sources	
	4. Follow technical directions	RC.2.6
C.	Expository Critique	
	1. Critique the logic of functional documents	RC.2.7
	2. Examine the sequence of information and procedures	
	3. Anticipate possible reader misunderstandings	
	4. Evaluate credibility of author’s argument	
	a. Generalizations and evidence	RC.2.8
	b. How author’s intent affects the structure and tone in professional journals, editorials, political speeches, and primary source materials	
D.	Writing Applications	WA.2.1 WA.2.2 WA.2.4 WA.2.5
E.	Integrated grammar, usage, mechanics, and spelling related instruction	WC.1.1 WC.1.2 WC.1.3 WC.1.4 WC.1.5

	WS.1.2
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III. Poetry

5 weeks

Choose a minimum of five poets:

Bishop	Dickenson	Millay	Pushkin	Ting
Bronte	Frost	Miller	Roethke	Tommer
Brooks	Hughes	Mistral	Sandburg	Vinh
Browning	Keats	Mora	Shakespeare	Williams
Cassian	Lorca	Nye	Tennyson	Yeats
Dao	Merriam			

Topic		Standard
A.	Definition of Poetry	
	1. What is a poem	RW.1.1 RL.3.2 RL.3.7
	2. Recognizing types of poems: narrative, lyrical, dramatic, ballad, tanka	RL.3.2
B.	Reading/Understanding Poetry (denotation and connotation)	
	1. Discussing the literal level	RW.1.2
	2. Analyzing and discussing the different interpretive levels	RL.3.5
C.	Figurative Language	
	1. Analyzing and discussing use of imagery, metaphors, similes, personification, allusions, symbols, and irony	RL.3.7 RL.3.8 RL.3.11
D.	Poetic Terms, Sound, Devices, Vocabulary	RW.1.1 RW.1.2 RL.3.7 RL.3.8 RL.3.11
E.	Poet's Background	RL.3.12
F.	Writing Applications	WA.2.2
G.	Integrated grammar, usage, mechanics, and spelling related instruction	WC.1.1 WC.1.2 WC.1.3 WC.1.4 WC.1.5 WS.1.2
H.	Oral Poetry	
	1. Choral Reading	LS.2.0
	2. Recitation/Memorization	
	3. Readers' Theatre	
	4. Dramatization	

IV. Research-Based Paper

3 weeks

<b>Topic</b>		<b>Standard</b>
A.	Writing Process	WA.2.3 WA.2.4
	1. Writing clear, cogent, concise products	WS.1.1
	2. Engaging in prewriting, precomposition, writing, peer editing, revising, and evaluating	WS.1.2 WS.1.3 WS.1.4 WS.1.5 WS.1.6 WS.1.7 WS.1.8 WS.1.9
B.	Format (MLA)	WS.1.7
	1. Introduction with a thesis	WS.1.1
	2. Body paragraphs which exhibit one or more methods of development and include topic sentences and support	WS.1.1 WS.1.2
	3. Closing which summarizes or reemphasizes the central point of the paper	WS.1.1 WS.1.2 WS.1.9
C.	Integrated grammar, usage, mechanics, and spelling related instruction	WC.1.1
		WC.1.2
		WC.1.3
		WC.1.4
		WC.1.5
		WS.1.2

**DATE OF LAST CONTENT REVISION:** August 2000

**DATE OF CURRENT CONTENT REVISION:** March 2011

**DATE OF BOARD APPROVAL:** June 22, 2006

**CALIFORNIA STANDARDS TESTS**  
**GRADE 10 ENGLISH-LANGUAGE ARTS**  
(Blueprints adopted by the State Board of Education 10/02)

CALIFORNIA CONTENT STANDARDS: READING	# of Items	%
<b>1.0 WORD ANALYSIS, FLUENCY, AND SYSTEMATIC VOCABULARY DEVELOPMENT:</b> Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.	8	11%
1.1 <b>Vocabulary and Concept Development:</b> identify and use the literal and figurative meanings of words and understand word derivations	5	
1.2 <b>Vocabulary and Concept Development:</b> distinguish between the denotative and connotative meanings of words and interpret the connotative power of words	2	
1.3 <b>Vocabulary and Concept Development:</b> identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word “narcissistic” drawn from the myth of Narcissus and Echo)	1	
<b>2.0 READING COMPREHENSION (FOCUS ON INFORMATIONAL MATERIALS):</b> Students read and understand grade-level-appropriate material. They analyze the organizational patterns, arguments, and positions advanced. The selections in <i>Recommended Readings in Literature, Grades Nine Through Twelve (1990)</i> illustrate the quality and complexity of the materials to be read by students. In addition, by grade twelve, students read two million words annually on their own, including a wide variety of classic and contemporary literature, magazines, newspapers, online information. In grades nine and ten, students make substantial progress toward this goal.	18	24%
2.1 <b>Structural Features of Informational Materials:</b> analyze the structure and format of functional workplace documents, including the graphics and headers and explain how authors use the features to achieve their purposes	2	
2.2 <b>Structural Features of Informational Materials:</b> prepare a bibliography of reference materials for a report using a variety of consumer, workplace, and public documents	2	
2.3 <b>Comprehension and Analysis of Grade-Level-Appropriate Text:</b> generate relevant questions about readings on issues that can be researched	2	
2.4 <b>Comprehension and Analysis of Grade-Level-Appropriate Text:</b> synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension	2	
2.5 <b>Comprehension and Analysis of Grade-Level-Appropriate Text:</b> extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration	NA*	

**CALIFORNIA STANDARDS TESTS**  
**GRADE 10 ENGLISH-LANGUAGE ARTS**  
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<b>CALIFORNIA CONTENT STANDARDS: READING</b>	<b># of Items</b>	<b>%</b>
2.6 <b>Comprehension and Analysis of Grade-Level-Appropriate Text:</b> demonstrate use of sophisticated learning tools by following technical directions (e.g., those found with graphic calculators and specialized software programs and access guides World Wide Web sites on the Internet)	2	
2.7 <b>Expository Critique:</b> critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings	4	
2.8 <b>Expository Critique:</b> evaluate the credibility of an author's argument or defense of a claim by critiquing the relationship between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material)	4	
<b>3.0 LITERARY RESPONSE AND ANALYSIS: Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent patterns and themes. The selections in <i>Recommended Literature, Grades Nine Through Twelve</i> illustrate the quality and complexity of the materials to be read by students.</b>	16	21%
3.1 <b>Structural Features of Literature:</b> articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue)	1	
3.2 <b>Structural Features of Literature:</b> compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic	2	
3.3 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot	2	
3.4 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy	1	
3.5 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> compare works that express a universal theme, and provide evidence to support the ideas expressed in each work	2	
3.6 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks)	1	
3.7 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal	2	

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**GRADE 10 ENGLISH-LANGUAGE ARTS**  
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<b>CALIFORNIA CONTENT STANDARDS: READING</b>	<b># of Items</b>	<b>%</b>
3.8 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in a text	<b>1</b>	
3.9 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text	<b>1</b>	
3.10 <b>Narrative Analysis of Grade-Level-Appropriate Text:</b> identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature	<b>1</b>	
3.11 <b>Literary Criticism:</b> evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism (Aesthetic Approach)	<b>1</b>	
3.12 <b>Literary Criticism:</b> analyze the way in which a work of literature is related to the themes and issues of its historical period (Historical Approach)	<b>1</b>	
<b>1.0 WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS: Students write and speak with a command of standard English conventions.</b>	<b>13</b>	<b>17%</b>
1.1 <b>Grammar and Mechanics of Writing:</b> identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semi-colons, colons, ellipses, hyphens)	<b>3</b>	
1.2 <b>Grammar and Mechanics of Writing:</b> understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses)	<b>3</b>	
1.3 <b>Grammar and Mechanics of Writing:</b> demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax	<b>3</b>	
1.4 <b>Manuscript Form:</b> produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization	<b>3</b>	
1.5 <b>Manuscript Form:</b> reflect appropriate manuscript requirements, including	<b>1</b>	
1) title page presentation	<b>1/3**</b>	
2) pagination	<b>1/3**</b>	
3) spacing and margins	<b>1/3**</b>	
4) integration of source and support material (e.g., in-text citation, use of direct quotations, paraphrasing) with appropriate citations	<b>NA*</b>	

**CALIFORNIA STANDARDS TESTS**  
**GRADE 10 ENGLISH-LANGUAGE ARTS**  
(Blueprints adopted by the State Board of Education 10/02)

<b>CALIFORNIA CONTENT STANDARDS: WRITING</b>	<b># of Items</b>	<b>%</b>
<b>1.0 WRITING STRATEGIES: Students write coherent and focused essays that convey a well-defined perspective and tightly-reasoned argument. The writing demonstrates students' awareness of the audience and purpose. Students progress through the stages of the writing process as needed.</b>	<b>20</b>	<b>27%</b>
1.1 <b>Organization and Focus:</b> establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing	<b>3</b>	
1.2 <b>Organization and Focus:</b> use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice	<b>3</b>	
1.3 <b>Research and Technology:</b> use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources	<b>2</b>	
1.4 <b>Research and Technology:</b> develop the main ideas within the body of the composition through supportive evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions)	<b>2</b>	
1.5 <b>Research and Technology:</b> synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents)	<b>2</b>	
1.6 <b>Research and Technology:</b> integrate quotations and citations into written text while maintaining the flow of ideas	<b>NA*</b>	
1.7 <b>Research and Technology:</b> use appropriate conventions for documentation in the text, notes, and bibliographies by adhering to those in style manuals (e.g., the <i>Modern Language Association Handbook</i> , <i>The Chicago Manual of Style</i> )	<b>2</b>	
1.8 <b>Research and Technology:</b> design and publish documents by using advanced publishing software and graphic programs	<b>NA*</b>	
1.9 <b>Evaluation and Revision:</b> revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context	<b>6</b>	
<b>TOTALS</b>	<b>75</b>	<b>100%</b>