These are **sample units** organized for the year. Use the [guide](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-create-a-text-set-for-whole-class-instruction-grades-k-12.pdf?sfvrsn=5) for adapting and/or creating your own units using a similar format.

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| **Year-Long Focus** | [**Unit One**](#Fahrenheit)(pg. 2) | [**Unit Two**](#Odyssey)(pg. 3) | [**Unit Three**](#RomeoandJuliet)(pg. 4) | [**Unit Four**](#ElieWiesel)(pg. 5) |
| **Build students’ knowledge:**Illustrate how knowledge builds through texts within and across grades | *Fahrenheit 451*, Ray Bradbury (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | Robert Fagles translation of *The Odyssey*, Homer (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | [*Romeo and Juliet*](http://etc.usf.edu/lit2go/201/romeo-and-juliet/) by William Shakespeare (Literary) | “[Hope, Despair and Memory](http://www.nobelprize.org/nobel_prizes/peace/laureates/1986/wiesel-lecture.html),” Elie Wiesel (Informational, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) |
| In previous grades, students learned the importance of books and communication This set draws on that knowledge. Students will explore the social and political implications of censorship and illiteracy.  | Students will learn more about quests and come to understand how literature reflects life. They will explore the influence that *The Odyssey* has on modern life and make a case for or against studying classic literature. | Students will explore reaction to conflict and learn about the science and psychology behind the way teenagers think and act. Students will come to understand that we are responsible for the choices we make, and we must accept the consequences. | Students will consider how people establish values, ethics, and morals through the study of nonviolent resistance/civil disobedience. They will explore the role of the individual in taking a stand and learn about the moral imperative of remembrance and the dangers of hate and indifference. |
| [**Increase text complexity**](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?Status=Temp&sfvrsn=2)**[[1]](#footnote-1):**Illustrate how text complexity increases within and across grades | The readability of the anchor text measures below the 9-10 grade band, but it qualitatively allows for complex development of ideas and skills. The related texts are also more complex and prepare students for reading more complex text in the next unit. | This anchor text is nonprose, so its readability cannot be reliably measured. However, it is an exemplar from Appendix B for the 9-10 grade band, so it is appropriate for this grade. The related texts also fall within the band. | The anchor text represents another increase in readability, requiring scaffolding as needed. The related texts include more informational texts than previous units, so dealing with the structure of these texts might require some additional scaffolding from the teacher. | This entire text set requires that students be able to read and comprehend several related complex informational texts.  |
| **Integrate standards around texts:**Provide multiple opportunities for students to develop their literacy | The PARCC Model Content Frameworks provide an overview of how the standards can be integrated and centered around the reading of complex texts. The frameworks include: * A [sample visual](http://www.parcconline.org/mcf/english-language-artsliteracy/structure-model-content-frameworks-elaliteracy) of how a year might be organized,
* An [overview](http://www.parcconline.org/mcf/english-language-artsliteracy/parcc-model-content-framework-elaliteracy-grade-9) of the Common Core State Standard expectations in grade 9,
* [Writing standards progression](http://www.parcconline.org/mcf/english-language-artsliteracy/writing-standards-progression-grade-8-grades-9%E2%80%9310) from grade 8 to grades 9-10, and
* [Speaking and Listening standards progression](http://www.parcconline.org/mcf/english-language-artsliteracy/speaking-and-listening-standards-progression-grade-8-grades-9%E2%80%9310) from grade 8 to grades 9-10.
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**English I Year-in-Detail (SAMPLE)**

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| **Unit One****(**[**Sample Tests, Tasks, and aligned standards**](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-9-sampleB0AA14CB3CF9.pdf?sfvrsn=6)**)** | **Anchor Text***Fahrenheit 451*, Ray Bradbury (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | **Related Texts***Literary Texts** “[Burning a Book](http://poetryschmmapoetry.blogspot.com/2011/04/burning-book-by-william-stafford.html),” William Stafford (Poem)
* “[Barter](http://www.poetryfoundation.org/poem/175276),” Sara Teasdale (Poem)

*Informational Texts** “[Learning to Read and Write](http://teachersites.schoolworld.com/webpages/RSpriggs/files/douglass%20learning%20to%20read%20and%20mc%20questions.pdf),” Frederick Douglass ([Sample lesson/questions](http://www.achievethecore.org/file/489))
* “[The Joy of Reading and Writing: Superman and Me](http://www.qcounty.com/SCC/Spring10/Eng305_10035/Readings/ShermanAlexie--Superman.pdf),” Sherman Alexie
* “[The Great Imagination Heist](http://www.waldorfak.org/the-great-imagination-heist/),” Reynolds Price
* “[You Have Insulted Me: A Letter](http://www.lettersofnote.com/2012/03/i-am-very-real.html?kilgore),” Kurt Vonnegut
* “[Learning to Read](http://www.smccd.net/accounts/bellr/ReaderLearningtoRead.htm),” Malcolm X
* “[The Country That Stopped Reading](http://www.nytimes.com/2013/03/06/opinion/the-country-that-stopped-reading.html?emc=tnt&tntemail1=y&_r=0)” from *The New York Times*, David Toscana

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** [Original Cover Art](http://www.slate.com/slideshows/arts/ray-bradburys-fahrenheit-451-book-covers-through-time.html) from *Fahrenheit 451*, Joseph Mugnaini
 | **Unit Focus**Students will continue to explore the power of language, both oral and written, to educate, transform, and manipulate. Drawing on knowledge built in earlier grades about storytelling, language, and culture, this set allows students to explore the importance of the written word for capturing and transmitting knowledge. They will also explore issues related to censorship, creativity, and the evolution of literacy. Students will come to understand the importance of reading and writing and books and stories. | **Possible[[2]](#footnote-2)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.8, RI.9-10.10 |
| **Text Complexity Rationale**The readability of the anchor text measures below the 9-10 grade band, but it qualitatively allows for complex development of ideas and skills. The related texts are also more complex and prepare students for reading more complex text in the next unit. | **Writing**W.9-10.1a-e, W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10 |
| **Sample Research [[3]](#footnote-3)**Students will investigate censorship, including the various ways that people have been denied access to knowledge and information as a means of control. They will write a written report and present their findings to the class in a formal presentation. | **Speaking and Listening**SL.9-10.1a-d, SL.9-10.2, SL.9-10.4, SL.9-10.5, SL.9-10.6 |
| **Language**L.9-10.1b; L.9-10.2a, c; L.9-10.3a; L.9-10.4a-d; L.9-10.5a-b; L.9-10.6 |

**English I Year-in-Detail, cont. (SAMPLE)**

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| **Unit Two** | **Anchor Text**[*The Odyssey*](http://ebooks.adelaide.edu.au/h/homer/h8op/index.html), Homer (Literary, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) (Robert Fagles’ translation or version available in anthology) | **Related Texts***Literary Texts** Excerpts from *Mythology*, Edith Hamilton
* “[Siren Song](http://www.poetryfoundation.org/poetrymagazine/poem/21988),” Margaret Atwood (Poem)
* “[Ulysses](http://www.eecs.harvard.edu/~keith/poems/Ulysses.html),” Alfred Lord Tennyson (Poem)
* “[Ithaka](http://www.cavafy.com/poems/content.asp?cat=1&id=74),” Constantine Cavafy (Poem)
* “[An Ancient Gesture](http://www.poemhunter.com/poem/an-ancient-gesture/),” Edna St. Vincent Millay (Poem)
* “[Half a Day](http://heep.fltrp.com/cce/images/jd2xs.pdf),” Naguib Mahfouz
* “[A Worn Path](http://www.theatlantic.com/past/docs/issues/41feb/wornpath.htm),” Eudora Welty

*Informational Texts** Excerpts from *No Man’s Lands*, Scott Huler

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** <http://www.scotthuler.com/noman/index.html>
 | **Unit Focus**Students first learned about the quest motif in grade 4. This set builds on that knowledge, as students will come to understand how great literature reflects life, and how in any journey (be it physical or metaphysical) patience is important for gaining wisdom and experience along the way. Students will explore common ideas across texts, such as how people give value to their lives and the costs of giving into impulse, impiety, temptation, and recklessness. Students will also explore the influence that *The Odyssey* has on modern life. | **Possible[[4]](#footnote-4)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.6, RI.9-10.7, RI.9-10.9 |
| **Text Complexity Rationale**The anchor text is an exemplar from Appendix B. The related texts all fall within the 9-10 grade band. Although Mahfouz’s “Half a Day” (1290L) is well within the band, scaffolding may be necessary because this allegorical short story relies strongly on symbolism and is not meant to be interpreted literally. | **Writing**W.9-10.1a-e, W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10 |
| **Sample Research**Students will investigate the various allusions and cultural references to *The Odyssey*. They will consider the “staying power” of this classic piece of literature and then write an argumentative essay explaining the value of studying classic literature, particularly *The Odyssey*. Is there value in understanding “the classics”? They will then present their argument to the class. | **Speaking and Listening**SL.9-10.1a-d, SL.9-10.2, SL.9-10.4, SL.9-10.5, SL.9-10.6 |
| **Language**L.9-10.1b; L.9-10.2a-c; L.9-10.4a-d; L.9-10.5a-b; L.9-10.6 |
| **Possible Teacher Resources**[Google Lit Trips](http://www.googlelittrips.org/) (There are two *Odyssey* “trips” already posted, which could be used in class; students could also create their own or in groups.) |

**English I Year-in-Detail, cont. (SAMPLE)**

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| **Unit Three** | **Anchor Text**[*Romeo and Juliet*](http://etc.usf.edu/lit2go/201/romeo-and-juliet/), William Shakespeare (Drama)([Sample lesson/questions](http://www.achievethecore.org/file/490))([Sample lesson and student work](http://schools.nyc.gov/NR/rdonlyres/7913E30E-4890-4FE6-AAE6-4AC09C8DAAF0/140459/NYCDOE_G9_LiteracyELA_WhoIsToBlame_FINAL.pdf)) | **Related Texts***Literary Texts*“[A Poison Tree](http://www.poetryfoundation.org/poem/175222),” William Blake (Poem)* “[The Raven](http://www.heise.de/ix/raven/Literature/Lore/TheRaven.html),” Edgar Allan Poe ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar, Poem)
* “[The Story of Pyramus and Thisbe](http://classics.mit.edu/Ovid/metam.4.fourth.html)” from *Metamorphoses*, Ovid

*Informational Texts** “[Teenage Brains are Malleable and Vulnerable, Researchers Say](http://www.npr.org/blogs/health/2012/10/16/162997951/teenage-brains-are-malleable-and-vulnerable-researchers-say),” Jon Hamilton
* “[The Teen Brain: Still Under Construction](http://www.nimh.nih.gov/health/publications/the-teen-brain-still-under-construction/teen-brain.pdf),” National Institute of Mental Health
* “[Teenage Brains](http://ngm.nationalgeographic.com/2011/10/teenage-brains/dobbs-text),” David Dobbs, *National Geographic* (October 2011)

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** “[Understanding the Mysterious Teenage Brain](http://www.npr.org/2011/09/20/140637115/understanding-the-mysterious-teenage-brain),” *Talk of the Nation*, NPR (Text and audio)
* Clips (including Act III, Scene iii) from *Romeo + Juliet*, Baz Luhrmann (Film)
* [*Where's Romeo?* (c. 1912)](http://shakespeare.emory.edu/illustrated_showimage.cfm?imageid=113), William Hatherell (Art; Act III, Scene iii)
* [*The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55*](http://www.english.emory.edu/classes/Shakespeare_Illustrated/Leighton.Romeo.html), Frederic Lord Leighton (Art)
 | **Unit Focus**Students will explore the extent to which reaction to conflict and opposition dictate the outcomes of a situation and learn about the science and psychology behind the way teenagers think and act. They will evaluate the choices that adults and teenagers make and consider their folly as well as the tremendous influence teenagers can have. Students will come to understand that we are all responsible for the choices we make, and we must accept the consequences of our words and deeds. | **Possible[[5]](#footnote-5)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.7, RL.9-10.9, RL.9-10.10RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.8, RI.9-10.10 |
| **Text Complexity Rationale**The texts fall within the 9-10 grade band with the exception of “The Necklace,” which is sufficiently complex to address craft (i.e. impact of word choice) and structure at this level. There are more informational texts than previous units, so dealing with the structure of these texts might require some additional scaffolding from the teacher.  | **Sample Research**Students will consider the role of impulse control in Romeo and Juliet's behavior based on the texts read in the set and self-selected texts found through research. Then they will engage in a series of Socratic seminars that assess the importance of teaching responsible risk-taking to adolescents in order to avoid tragic consequences like those in *Romeo and Juliet*. They will conclude the research by writing an evidence-based essay, citing at least 3 sources. Another option:Students will examine the choices made throughout the anchor text and the resulting outcomes. They will then write an abridged story adaptation in which they imagine the various different outcomes that would result when at least one different choice is made. The adaptation could be modernized, placed in a different setting, characters added or removed, have a different tone, etc. | **Writing**W.9-10.1a-e, W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7 |
| **Speaking and Listening**SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.6 |
| **Language**L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6 |

**English I Year-in-Detail, cont. (SAMPLE)**

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| **Unit Four** | **Anchor Text**“[Hope, Despair and Memory](http://www.nobelprize.org/nobel_prizes/peace/laureates/1986/wiesel-lecture.html),” Elie Wiesel (Informational, [Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) | **Related Texts***Literary Texts** “[Conscientious Objector](http://www.poemhunter.com/poem/conscientious-objector/)” Edna St. Vincent Millay (Poem)
* [*Antigone*](http://records.viu.ca/~johnstoi/sophocles/antigone.htm), Sophocles (Drama)
* [The Lottery](http://sites.middlebury.edu/individualandthesociety/files/2010/09/jackson_lottery.pdf),” Shirley Jackson ([Sample video lesson](http://commoncore.americaachieves.org/samplevideo/4f88b96526b6154034000001); [LDC module](http://www.literacydesigncollaborative.org/wp-content/uploads/2013/09/Key-Text-The-Lottery.ELA_.6.-Expl.docx); [sample writing task](http://www.vermontwritingcollaborative.org/images/Grade7/Gr%207%20The%20Lottery.doc))

*Informational Texts* * “[Gettysburg Address](http://www.ourdocuments.gov/doc.php?doc=36),” Abraham Lincoln ([Appendix B](http://www.corestandards.org/assets/Appendix_B.pdf) Exemplar) ([Sample lesson/questions](http://www.achievethecore.org/file/253)) ([Paired text lesson](http://learning.blogs.nytimes.com/2013/11/12/text-to-text-the-gettysburg-address-and-why-the-civil-war-still-matters/?_r=0))
* “[Statement from Alabama Clergyman](http://www.stanford.edu/group/King/frequentdocs/clergy.pdf)” and “[Letter from Birmingham Jail](http://mlk-kpp01.stanford.edu/index.php/resources/article/annotated_letter_from_birmingham/),” Martin Luther King, Jr. (Appendix B Exemplar)
* “[Chapter 5: Loving Your Enemies](http://books.google.com/books?id=errxX4tzSMcC&pg=PA49&dq=loving+your+enemies+martin+luther+king+strength+to+love&hl=en&sa=X&ei=7S4pUZ-uC4rm9AT2-YHADw&ved=0CDAQ6AEwAA#v=onepage&q=loving%20your%20enemies%20martin%20luther%20king%20strength%20to%20love&f=false),” from *Strength to Love*, Martin Luther King, Jr.

*Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)** “[‘Lincoln’ Film Director Steven Spielberg: Gettysburg Address Anniversary Preview](http://www.youtube.com/watch?v=1Jlsf0TsyQE),” C-SPAN
 | **Unit Focus**Students will consider how people establish values, ethics, and morals through the study of nonviolent resistance/civil disobedience. They will explore the role of the individual in taking a stand and learn about the moral imperative of remembrance and the dangers of hate and indifference. Several of the texts in this set lend themselves to rhetorical analysis, including how the authors draw on and interpret historical events in their texts. | **Possible[[6]](#footnote-6)** [**Common Core State Standards**](http://www.corestandards.org/assets/CCSSI_ELA%20Standards.pdf) |
| **Reading**RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.9, RL.9-10.10RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.8, RI.9-10.9, RI.9-10.10 |
| **Text Complexity Rationale**All texts fall within the 9-10 grade band. Several of the listed texts are exemplars from Appendix B or written by authors with texts in Appendix B.  | **Sample Research**Students will investigate nonviolent resistance as a movement and its role in various historical events. They will independently read a biography or autobiography (that falls in the grade-level band) of a figure who professed nonviolent resistance and complete assignments for their text. For students reading similar texts, create opportunities for discussion. Sample texts:* *Long Walk to Freedom*, Nelson Mandela
* *Stride Toward Freedom*, Martin Luther King
* *Gandhi the Man: The Story of His Transformation*, Eknath Easwaran
* *The Fight in the Fields: Cesar Chavez and the Farmworkers Movement*, Susan Ferriss and Ricardo Sandoval
* *Rosa Parks: A Life*, Douglas Brinkley

After reading the texts, students will investigate the historical events surrounding their figure, the use of nonviolent resistance, and the outcomes. Then they will create a written report and formal multimedia presentation for the class. | **Writing**W.9-10.1a-e, W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10 |
| **Speaking and Listening**SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6 |
| **Language**L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6 |
| **Possible Teacher Resources***After Gandhi: One Hundred Years of Nonviolent Resistance*, Perry Edmond O’Brien and Anne Sibley O’Brien and “[Top 10 Nonviolent Protests](http://www.time.com/time/photogallery/0%2C29307%2C1887394%2C00.html)”“[Nonviolence Curriculum](http://www.csupomona.edu/~ahimsacenter/k12/),” AHIMSA Center and “[The Gettysburg Address – ‘The Hay Draft’](http://myloc.gov/Exhibitions/gettysburgaddress/exhibitionitems/ExhibitObjects/HayDraft.aspx)”[Antigone (script, video segments and commentary)](http://ecommons.library.cornell.edu/handle/1813/30557) |

1. By the end of grade 9, students should demonstrate the ability to read and understand texts in the 9-10 grade band proficiently, with scaffolding as needed at the high end of the range (RL.9-10.10, RI.9-10.10). This plan provides direction for whole-class instruction with opportunities for student collaboration and rereading. Support for students outside of whole-class instruction should build student proficiency with reading grade-level texts. This might involve: for weaker readers—continued fluency work and reading of easier, related texts to support, not substitute or replace, the whole-class text; for on-level readers—continued support for students in reading the whole-class text (i.e., additional readings of specific passages with text-dependent questions); or, for advanced readers—extension work with more challenging texts. Students should also engage in regular independent reading of self-selected texts. Click [**here**](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?Status=Temp&sfvrsn=2) for guidance on determining text complexity. [↑](#footnote-ref-1)
2. For support in integrating and centering standards around the reading of complex texts, refer to the [Grade 9 ELA/Literacy PARCC Model Content Framework](http://www.parcconline.org/mcf/english-language-artsliteracy/parcc-model-content-framework-elaliteracy-grade-9). For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 9 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-9-sampleB0AA14CB3CF9.pdf?sfvrsn=6). [↑](#footnote-ref-2)
3. “Sample Research” refers to student-led inquiry activities (as recommended with [each module/unit on the PARCC Model Content Frameworks](http://www.parcconline.org/mcf/english-language-artsliteracy/research-project-5)). These extension tasks allow students to make connections with texts and should be done AFTER students have read, written, and spoken about each individual text and demonstrated their understanding of the text. Multiple text-dependent reading and writing performance tasks are expected prior to the Sample Research task. [↑](#footnote-ref-3)
4. For support in integrating and centering standards around the reading of complex texts, refer to the [Grade 9 ELA/Literacy PARCC Model Content Framework](http://www.parcconline.org/mcf/english-language-artsliteracy/parcc-model-content-framework-elaliteracy-grade-9). For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 9 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-9-sampleB0AA14CB3CF9.pdf?sfvrsn=6). [↑](#footnote-ref-4)
5. For support in integrating and centering standards around the reading of complex texts, refer to the [Grade 9 ELA/Literacy PARCC Model Content Framework](http://www.parcconline.org/mcf/english-language-artsliteracy/parcc-model-content-framework-elaliteracy-grade-9). For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 9 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-9-sampleB0AA14CB3CF9.pdf?sfvrsn=6). [↑](#footnote-ref-5)
6. For support in integrating and centering standards around the reading of complex texts, refer to the [Grade 9 ELA/Literacy PARCC Model Content Framework](http://www.parcconline.org/mcf/english-language-artsliteracy/parcc-model-content-framework-elaliteracy-grade-9). For support in selecting which standards to teach with each text, refer to the [Appendix of the Grade 9 Unit One Sample Plan in the Louisiana Believes Teacher Toolbox](http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-9-sampleB0AA14CB3CF9.pdf?sfvrsn=6). [↑](#footnote-ref-6)