

## Implementation Guide and Possible Lesson Sequence Grades 9–12

### How to Use this Resource:

The guide is to support teachers and teams as they plan implementation of *Patterns of Power*. Each lesson is broken down by skill with a more in-depth list of what concepts the whole lesson cycle covers. Keep in mind that the same lessons and focus phrases can be used at more than one grade level—as each lesson has Models for Further Study. There are also Pacing Guides available beginning on page 7 with sequences mapped out from 9–12.

The skills listed here are not necessarily tied to a specific standard, but tied to authentic skills taught in class. These may be foundational or directly tied to a standard.

This column ties the lesson more conceptually. Use this to consider the skill that leads into the next lesson or unit OR the skill that works best with the genre being studied.

This column suggests foundational lessons from the middle school book (if applicable) AND a pairing from the high school book.

This column lists the genres in the lesson and in Models for Further Study.

Lesson	Skills/Standards	Good for Teaching	Pairs well with	Model Sentences: Genres
4.1	<ul style="list-style-type: none"> <li>• Sentence boundaries (What constitutes a complete sentence?)</li> <li>• Varied end punctuation</li> <li>• Using quotation marks to offset dialogue</li> </ul>	<ul style="list-style-type: none"> <li>• Writing complete sentences with end punctuation</li> <li>• Making writing more interesting/vibrant by varying end punctuation</li> <li>• Informal register—writing with an informal voice</li> <li>• Dialogue to show varied voices and inflections with differing end punctuation</li> <li>• Logical progression of ideas</li> <li>• Pathos</li> <li>• Hypophora</li> <li>• Diction</li> <li>• Hyperbole</li> </ul>	<p>Middle School Foundational Lessons</p> <ul style="list-style-type: none"> <li>• 4.1–4.3 Sentences</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• 4.1–4.3 Sentences</li> <li>• 4.8 Semicolons to Combine</li> <li>• 4.13 Quotation Marks to Enclose Dialogue</li> <li>• 5.1 Independent Clauses</li> </ul>	<p><b>MODEL SENTENCE:</b> Persuasion/Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Nonfiction/Fiction/Nonfiction Graphic Novel</p>
4.2	<ul style="list-style-type: none"> <li>• Using a colon to introduce a quotation</li> <li>• Proper use of quotation marks</li> </ul>	<ul style="list-style-type: none"> <li>• Using a colon before dialogue</li> <li>• Using a colon before a quotation in writing nonfiction/analysis</li> <li>• Backing up ideas with quotations and/or text evidence</li> </ul>	<ul style="list-style-type: none"> <li>• 4.13 Quotation Marks to Enclose Dialogue</li> <li>• 8.1 Citing Direct Quotations</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Nonfiction/Persuasion</p>

# Implementation Guide

Lesson	Skills/Standards	Good for Teaching	Pairs well with	Model Sentences: Genres
4.3	<ul style="list-style-type: none"> <li>Using a colon before a list</li> <li>Complete sentences precede the colon before a list</li> <li>Comma usage - items in a series</li> </ul>	<ul style="list-style-type: none"> <li>Author's use of lists in fiction and nonfiction</li> <li>Using a colon to signal the importance of a list (to colon or not?)</li> <li>Asyndeton vs use of a conjunction with a list</li> </ul>	<ul style="list-style-type: none"> <li>4.7 Commas to Combine</li> <li>4.8 Semicolons to Combine</li> <li>7.2 Parallel Structure - Leaving an Impression</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction/Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Nonfiction/Memoir/Graphic memoir</p>
4.4	<ul style="list-style-type: none"> <li>Using a colon to clarify a thought or idea</li> <li>Phrases</li> <li>Clauses</li> </ul>	<ul style="list-style-type: none"> <li>The clarifying information can be a complete sentence (clause) or a fragment (phrase)</li> <li>Adding more detail to bring clarity to writing</li> <li>Using a colon to show this detail is important</li> </ul>	<ul style="list-style-type: none"> <li>4.5 Dashes to Introduce</li> </ul>	<p><b>MODEL SENTENCE:</b> Nonfiction/Graphic Novel</p> <p><b>MODELS FOR FURTHER STUDY:</b> Nonfiction/Fiction/Graphic Nonfiction</p>
4.5	<ul style="list-style-type: none"> <li>Using a dash to offset extra information</li> <li>Phrases</li> </ul>	<ul style="list-style-type: none"> <li>When a dash is used the extra information tends to be a phrase, not a complete sentence (clause).</li> <li>A dash brings more attention to the phrase - making it jump out to the reader</li> <li>Adding more detail to bring clarity to writing</li> <li>Using a dash to show the reader the detail is more important than other details</li> </ul>	<ul style="list-style-type: none"> <li>4.7 Commas to Combine</li> <li>4.9 Dashes to Combine</li> <li>4.11 Dashes to Enclose</li> <li>6.3 Appositive Phrases</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction/Poetry/Nonfiction</p>
4.6	<ul style="list-style-type: none"> <li>Ellipses to introduce</li> <li>Phrases</li> <li>Clauses</li> </ul>	<ul style="list-style-type: none"> <li>Informal voice in nonfiction</li> <li>Characterization - forces a pause before the information, as if the character is thinking or deliberating how to say something</li> <li>Tone</li> </ul>	<ul style="list-style-type: none"> <li>4.5 Dashes to Introduce</li> <li>4.15 Ellipses to Replace Omitted text</li> </ul>	<p><b>MODEL SENTENCE:</b> Memoir/Graphic Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction/Graphic Novel</p>
4.7	<ul style="list-style-type: none"> <li>Commas in a list or series</li> <li>Conjunctions</li> </ul>	<ul style="list-style-type: none"> <li>Using coordinating conjunctions in a list</li> <li>Use of italics versus quotations for dialogue</li> <li>Lists can consist of words, phrases, or complete sentences (clauses)</li> <li>Polysyndeton</li> </ul>	<p>Middle School Foundational Lessons</p> <ul style="list-style-type: none"> <li>10.1 Serial Commas</li> </ul> <hr/> <ul style="list-style-type: none"> <li>4.3 Colon Before a List</li> <li>7.2 Parallel Structure - Leaving an Impression</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction/Memoir</p>
4.8	<ul style="list-style-type: none"> <li>Semicolon to combine complete sentences</li> <li>Clauses</li> </ul>	<ul style="list-style-type: none"> <li>Complete sentences with end punctuation</li> <li>Using a semicolon to show a stronger connection between sentences than a period</li> <li>Transitions and flow from sentence to sentence while crafting writing</li> </ul>	<ul style="list-style-type: none"> <li>4.9 Dashes to Combine</li> <li>5.1 Independent Clauses</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction/Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction/Poetry</p>

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Lesson	Skills/Standards	Good for Teaching	Pairs well with	Model Sentences: Genres
4.9	<ul style="list-style-type: none"> <li>Dashes to combine complete sentences</li> <li>Clauses</li> </ul>	<ul style="list-style-type: none"> <li>Complete sentences with end punctuation</li> <li>Using a dash to show a connection between sentences rather than a period or semicolon</li> <li>Transitions and flow from sentence to sentence while crafting writing</li> </ul>	<ul style="list-style-type: none"> <li>4.8 Semicolons to Combine</li> <li>5.1 Independent Clauses</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction/Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Memoir/Poetry/Fiction</p>
4.10	<ul style="list-style-type: none"> <li>Commas to enclose</li> <li>Phrases</li> </ul>	<ul style="list-style-type: none"> <li>Using commas to offset phrases - positioned at the front (openers), the middle (interrupters), or the end (closer) of a sentence</li> <li>Appositive phrases</li> <li>Using phrases to develop character</li> <li>Adding phrases to writing that give further detail</li> <li>Essential information versus nonessential information within a sentence</li> </ul>	<p>Middle School Foundational Lessons</p> <ul style="list-style-type: none"> <li>7.2/7.6 Appositive Interrupters</li> <li>7.3 Interrupters</li> </ul> <hr/> <ul style="list-style-type: none"> <li>5.3 Relative Clauses</li> <li>6.3 Appositive Phrases</li> </ul>	<p><b>MODEL SENTENCE:</b> Nonfiction/Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Memoir/Fiction/Graphic Nonfiction</p>
4.11	<ul style="list-style-type: none"> <li>Dashes to enclose</li> <li>Phrases</li> </ul>	<ul style="list-style-type: none"> <li>Using dashes to offset phrases - positioned at the front (openers), the middle (interrupters), or the end (closer) of a sentence</li> <li>Appositive phrases</li> <li>Using phrases to develop character</li> <li>Adding phrases to writing that give further detail</li> <li>Essential information versus nonessential information within a sentence</li> <li>Dashes versus comma - the dash amplifies the nonessential information more so that the comma</li> </ul>	<p>Middle School Foundational Lessons</p> <ul style="list-style-type: none"> <li>7.2/7.6 Appositive Interrupters</li> <li>7.3 Interrupters</li> </ul> <hr/> <ul style="list-style-type: none"> <li>6.3 Appositive Phrases</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Drama/Nonfiction</p>
4.12	<ul style="list-style-type: none"> <li>Parentheses to enclose</li> </ul>	<ul style="list-style-type: none"> <li>Using parentheses for the same purpose as commas and dashes, with the addition of definitions</li> <li>Using asides to develop character</li> <li>Inner dialogue/monologue</li> <li>Adding phrases to writing that give further detail</li> <li>Essential information versus nonessential information within a sentence</li> <li>Dialogue in Graphics - speech bubbles (Sacco excerpt)</li> </ul>	<ul style="list-style-type: none"> <li>4.10 Commas to Enclose</li> <li>4.11 Parentheses to Enclose</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction/Nonfiction/Graphic Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Nonfiction</p>
4.13	<ul style="list-style-type: none"> <li>Quotation marks to enclose dialogue</li> </ul>	<ul style="list-style-type: none"> <li>Dialogue</li> <li>Dialogue to create character</li> <li>Using quotations from an expert to support nonfiction</li> </ul>	<ul style="list-style-type: none"> <li>4.2 Colon to Introduce a Quote</li> <li>4.6 Ellipses to Introduce</li> <li>8.1 Citing Quotations</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction/Graphic Nonfiction</p>

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4.14	<ul style="list-style-type: none"> <li>Ellipses to remove omitted text</li> </ul>	<ul style="list-style-type: none"> <li>Where the period goes if an ellipsis is used</li> <li>Informal voice in nonfiction</li> <li>Characterization - forces a pause before the information, as if the character is thinking or deliberating how to say something</li> <li>Author's purpose</li> <li>Point of view</li> </ul>	<ul style="list-style-type: none"> <li>4.6 Ellipses to Introduce</li> <li>8.3 Citing Partial Quotes</li> </ul>	<p><b>MODEL SENTENCE:</b> Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Nonfiction</p>
4.15	<ul style="list-style-type: none"> <li>Using apostrophes to create dialect</li> </ul>	<ul style="list-style-type: none"> <li>Dialect/dialogue to establish character, time, and place.</li> <li>Dialogue to establish character.</li> <li>Using quotation marks/dashes to denote a character's speech</li> </ul>	<ul style="list-style-type: none"> <li>4.13 Quotation Marks to Enclose Dialogue</li> </ul>	<p><b>MODEL SENTENCE:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction</p>
5.1	<ul style="list-style-type: none"> <li>Independent clauses</li> </ul>	<ul style="list-style-type: none"> <li>Clauses versus phrases</li> <li>Sentence boundaries</li> <li>Relationships between clauses</li> <li>Period versus semicolon</li> <li>Period versus semicolon versus comma/conjunction</li> <li>Sentence combining</li> <li>Compound sentences</li> <li>Diction</li> <li>Logical progression of ideas</li> </ul>	<ul style="list-style-type: none"> <li>4.8 Semicolons to Combine</li> <li>5.1 Independent Clauses</li> <li>9.2 Repetition</li> <li>9.5 Starting a Sentence with And, But, So</li> </ul>	<p><b>MODEL SENTENCE:</b> Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY:</b> Fiction/Drama (Elizabethan)</p>
5.2	<ul style="list-style-type: none"> <li>Subordinate clauses</li> <li>Conditional mood</li> </ul>	<ul style="list-style-type: none"> <li>Subordinating conjunctions</li> <li>Complex sentences (AAAWWUBBIS or OWAWATUDE)</li> <li>Dependent clauses</li> <li>Relationships between clauses</li> <li>Using commas to offset phrases - positioned at the front (openers), the middle (interrupters), or the end (closer) of a sentence</li> </ul>	<ul style="list-style-type: none"> <li>4.10 Commas to Enclose</li> <li>4.11 Dashes to Enclose</li> <li>5.3 Relative Clauses</li> </ul>	<p><b>MODEL SENTENCE GENRES:</b> Memoir/Fiction/Nonfiction</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Fiction/Graphic Novel</p>
5.3	<ul style="list-style-type: none"> <li>Relative clauses/ adjective clauses</li> <li>Relative pronouns</li> </ul>	<ul style="list-style-type: none"> <li>Dependent clauses</li> <li>Relationships between clauses</li> <li>Using commas to offset phrases - positioned at the front (openers), the middle (interrupters), or the end (closer) of a sentence</li> </ul>	<ul style="list-style-type: none"> <li>4.10 Commas to Enclose</li> <li>4.11 Dashes to Enclose</li> <li>5.2 Subordinate Clauses</li> </ul>	<p><b>MODEL SENTENCE GENRES:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Fiction/Persuasion</p>
6.1	<ul style="list-style-type: none"> <li>Prepositional phrases</li> </ul>	<ul style="list-style-type: none"> <li>Livening up writing/adding a sense of action</li> <li>Adding clarity for the reader by grounding them in space/time</li> <li>Tone</li> <li>Diction</li> <li>Sensory detail</li> </ul>	<ul style="list-style-type: none"> <li>4.10 Commas to Enclose</li> <li>4.11 Parentheses to Enclose</li> <li>6.4 Participial Phrases</li> </ul>	<p><b>MODEL SENTENCE GENRES:</b> Nonfiction/Poetry</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Memoir/Fiction/Graphic Nonfiction</p>

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6.2	<ul style="list-style-type: none"> <li>Prepositional phrases</li> </ul>	<ul style="list-style-type: none"> <li>Character change/conflict through preposition phrases</li> <li>Tone</li> <li>Diction</li> <li>Sensory detail</li> </ul>	<ul style="list-style-type: none"> <li>4.10 Commas to Enclose</li> <li>4.11 Parentheses to Enclose</li> <li>6.4 Participial Phrases</li> </ul>	<p><b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Fiction/Comic</p>
6.3	<ul style="list-style-type: none"> <li>Appositive phrases</li> </ul>	<ul style="list-style-type: none"> <li>Using commas to offset phrases - positioned at the front (openers), the middle (interrupters), or the end (closer) of a sentence.</li> <li>Appositive phrases</li> <li>Using phrases to create characterization</li> <li>Adding phrases to writing that give further detail</li> <li>Essential information versus nonessential information within a sentence</li> <li>Dashes versus comma - the dash amplifies the nonessential information more so that the comma</li> <li>Tone</li> <li>Diction</li> <li>Metaphor</li> </ul>	<ul style="list-style-type: none"> <li>4.10 Commas to Enclose</li> <li>4.11 Parentheses to Enclose</li> </ul>	<p><b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction/Graphic Novel</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Memoir/Fiction/Nonfiction</p>
6.4	<ul style="list-style-type: none"> <li>Participial phrases</li> </ul>	<ul style="list-style-type: none"> <li>Livening up writing/adding a sense of action in fiction</li> <li>Tone</li> <li>Diction</li> <li>Gerunds and present/past participles</li> </ul>	<ul style="list-style-type: none"> <li>4.7 Commas in a list or series</li> <li>4.8 Semicolons to Combine</li> <li>7.2 Parallel Structure - Leaving an Impression</li> </ul>	<p><b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Fiction</p>
7.1	<ul style="list-style-type: none"> <li>Parallel subjects</li> </ul>	<ul style="list-style-type: none"> <li>Parallel structure that lists ideas of equal importance</li> <li>Nouns versus noun phrases</li> <li>Structural repetition in fiction/poetry</li> <li>Anaphora</li> <li>Similes (Rosetti Poem)</li> <li>Analogies (Bechdel excerpt)</li> </ul>	<ul style="list-style-type: none"> <li>7.2 Parallel Structure - Leaving an Impression</li> <li>7.3 Parallel Structure - Antitheticals</li> <li>9.2 Repetition</li> </ul>	<p><b>MODELS FOR FURTHER STUDY GENRES:</b> Nonfiction/Poetry/Graphic Memoir</p>
7.2	<ul style="list-style-type: none"> <li>Parallel structure - repetition</li> </ul>	<ul style="list-style-type: none"> <li>Parallel structure that repeats a word/phrase for emphasis</li> <li>Diction</li> <li>Anaphora</li> <li>Pathos</li> <li>Rhetorical questions</li> <li>Purposeful fragments</li> </ul>	<ul style="list-style-type: none"> <li>4.7 Commas in a list or series</li> <li>9.2 Repetition</li> <li>9.3 Purposeful Fragments</li> </ul>	<p><b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction/Persuasion</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> Nonfiction/Persuasion</p>
7.3	<ul style="list-style-type: none"> <li>Parallel structure - antitheticals</li> </ul>	<ul style="list-style-type: none"> <li>Parallel structure that connects opposing ideas</li> <li>Compound sentences</li> <li>Antithesis</li> <li>Compare/contrast</li> <li>Diction</li> </ul>	<ul style="list-style-type: none"> <li>7.1/7.2 Parallel Structure</li> </ul>	<p><b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction/Persuasion</p> <p><b>MODELS FOR FURTHER STUDY GENRES:</b> NonFiction/Fiction</p>

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Lesson	Skills/Standards	Good for Teaching	Pairs well with	Model Sentences: Genres
8.1–8.3	<ul style="list-style-type: none"> <li>Citing quotations, paraphrased information, partial quotes</li> </ul>	<ul style="list-style-type: none"> <li>Using quotations/paraphrased information correctly</li> <li>Avoiding plagiarism</li> <li>MLA/APA documentation</li> <li>Quotation marks</li> <li>Ellipses</li> <li>Internal documentation</li> <li>Evaluating information that can be removed and not take away from the main idea</li> </ul>	<ul style="list-style-type: none"> <li>4.2 Colon to Introduce a quote</li> <li>4.13 Quotation Marks to enclose dialogue</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b> Nonfiction
8.4–8.5	<ul style="list-style-type: none"> <li>Works cited pages</li> </ul>	<ul style="list-style-type: none"> <li>Using a style manual</li> <li>Creating a works cited or reference page</li> <li>Differences in citing different sources, book, video, website, etc.</li> <li>Avoiding plagiarism</li> <li>MLA/APA documentation</li> </ul>	<ul style="list-style-type: none"> <li>8.1–8.3 Citing Quotations, Paraphrased information, and partial quotes</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b> Nonfiction
9.1	<ul style="list-style-type: none"> <li>Absolute phrases</li> </ul>	<ul style="list-style-type: none"> <li>Absolute phrase versus sentence</li> <li>Tone</li> <li>Diction</li> <li>Characterization</li> <li>Conflict</li> <li>Adding a sense of action to writing</li> </ul>	<ul style="list-style-type: none"> <li>4.3 Colon before a list</li> <li>4.7 Commas in a list or series</li> <li>9.2 Repetition</li> <li>9.3 Purposeful Fragments</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b> Memoir/Fiction  <b>MODELS FOR FURTHER STUDY GENRES:</b> Nonfiction/Fiction
9.2	<ul style="list-style-type: none"> <li>Repetition</li> </ul>	<ul style="list-style-type: none"> <li>Repeating important words for impact</li> <li>Characterization</li> <li>Theme/message</li> <li>Diction</li> <li>Symbol</li> <li>Tone</li> <li>Antithesis</li> </ul>	<ul style="list-style-type: none"> <li>7.3 Parallel Structure - Antitheticals</li> <li>9.2 Repetition</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction  <b>MODELS FOR FURTHER STUDY GENRES:</b> Memoir/ Fiction
9.3	<ul style="list-style-type: none"> <li>Purposeful fragments</li> </ul>	<ul style="list-style-type: none"> <li>Highlighting certain phrases or words by removing them from a full sentence</li> <li>Characterization/conflict</li> <li>Diction</li> <li>Sensory detail</li> <li>Parallel structure</li> </ul>	<ul style="list-style-type: none"> <li>4.3 Colon before a list</li> <li>4.7 Commas in a list or series</li> <li>4.11 Parentheses to Enclose</li> <li>9.2 Repetition</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction  <b>MODELS FOR FURTHER STUDY GENRES:</b> Nonfiction/Graphic Memoir
9.4	<ul style="list-style-type: none"> <li>Run-ons</li> </ul>	<ul style="list-style-type: none"> <li>Stream of consciousness</li> <li>Inner monologue</li> <li>Tone</li> <li>Antithesis (Dickens Excerpt)</li> <li>Repetition</li> </ul>	<ul style="list-style-type: none"> <li>5.1 Independent Clauses</li> <li>7.3 Parallel Structure - Antitheticals</li> <li>9.2 Repetition</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b> Fiction  <b>MODELS FOR FURTHER STUDY GENRES:</b> Fiction
9.5	<ul style="list-style-type: none"> <li>Starting a sentence with <i>and, but, so</i></li> </ul>	<ul style="list-style-type: none"> <li>Conjunctions</li> <li>Compound sentences</li> <li>Diction</li> <li>Logical progression of ideas</li> </ul>	<ul style="list-style-type: none"> <li>5.1 Independent Clauses</li> </ul>	<b>MODEL SENTENCE</b> <b>GENRES:</b>  <b>MODELS FOR FURTHER STUDY GENRES:</b> Fiction/ Nonfiction



## Possible Lesson Sequence Grades 9–12

To initially launch *Patterns of Power* for high school, we suggest using one sequence for all grade levels OR to have 9–10 and 11–12 use the same sequence the first year of implementation. This allows grade levels to become familiar with the pace and structure as well as have rich conversations across grade levels. Once the teachers are more comfortable with the process, adapting editing invitations as well as any other invitations may need to shift when using a different model.

Note that these lesson sequences are meant to be flexible and do not take into account any resources or curriculum pacing guides used by individual districts. Consider this as well as what your students may need as they tackle reading and writing in the classroom. For example, the citation lessons are set at a certain time of year in our suggestion, but may need to be moved based on when research is in curriculum. Or, if students are writing a literary piece, using quotation marks around dialogue might be used along with prepositional phrases, as the focus of the lessons may be characterization, conflict, and setting.

Each High School Lesson includes Models for Further Study that allow teachers differing Model Sentence options for each lesson. Each Lesson has the suggested Model Sentence Author listed to the right.

- Sentences in the Models for Further Study Section are noted by (MFS).
- If there are Model Sentence suggestions that have more than one author listed, the others refer to another model sentence in the compare/contrast or application invitation.

As the Models for Further Study are different genres, changing the genre focus of the lesson also is a way to differentiate for each lesson. Refer to the Implementation Guide to support adapting the pacing guide suggestions to a specific district scope and sequence or for creating your own.

When using one of the Models for Further Study for the lesson, the editing section should be adapted to the new sentence. In order to do this easily, use the Invitation to Edit explanations and make similar changes to the sentence. This will allow the process to be much faster as well as expose the students to some of the same mistakes a second time.

## Possible Lesson Sequence English I/Grade 9

Based on approximately two weeks per lesson set.

Month	Lesson Title	Model Sentence Suggestion
AUGUST/ SEPTEMBER	4.1 The Terminators: I'll be back (at the end)	Brues/Sanchez
	4.13 Spoken Words: Quotation Marks to enclose dialogue	Saenz
OCTOBER	4.2 "I'm Talkin' Here!": Colons to Introduce a Quotation	Gansberg (MFS)
	4.7 I have a Thought, and Another, and Another: Commas to Combine	Adams/Nguyen
NOVEMBER	4.3 These are a few of my Favorite Things: Colons that Introduce Lists	Weber
	5.1 Shoulda Put a Ring On it: Independent Clauses	Ishiguro (MFS) - focus on period versus semicolon  If teaching <i>Romeo and Juliet</i> - Suggest Using Shakespeare (MFS)
DECEMBER	4.8 It's Always Better When We're Together: Semicolons to Combine	Saeed/Bennet
	4.10 Little Thought Detours: Commas to Enclose	Owens (MFS) /Woodrell
JANUARY	6.3 The Renamer: Appositive Phrases	Cisneros/Yang
	5.2 You Complete Me: Subordinate Clauses	Card/Ribay (Only 1 day for Compare/Contrast)  Williams only for Invitation to Apply
FEBRUARY	8.1 Love at first Cite: Direct Quotations	
	4.14 You Get the Idea: Ellipses to Replace Omitted Text	Bryant
MARCH	8.4 Who Said That? Works Cited or References Page	
	6.1 Where's the Octopus? Prepositions are Where it's at	Montgomery
APRIL	7.2 Leaving an Impression: Parallel Structure that Drives the Point Home	Hurston
	9.2 On Purpose: Repeating Structures, Words, and Phrases	Steinbeck (MFS)
MAY	9.5 And Away We Go! Starting a Sentence With <i>And, But, or So</i>	Martel
	9.3 Less is More: Purposeful Fragments	Cain (MFS)



## Possible Lesson Sequence English II/Grade 10

Based on approximately two weeks per lesson set.

Month	Lesson Title	Model Sentence Suggestion
<b>AUGUST/ SEPTEMBER</b>	4.1 The Terminators: I'll be back (at the end)	Gottlieb/Sepetys (MFS)
	5.1 Shoulda Put a Ring On it: Independent Clauses	Roach
<b>OCTOBER</b>	5.2 You Complete Me: Subordinate Clauses	Card/Ribay/Segovia Williams/Harris
	9.3 Less is More: Purposeful Fragments	Wilkerson (MFS)
<b>NOVEMBER</b>	4.10 Little Thought Detours: Commas to Enclose	McGhee/Owens (MFS)
	4.11 Hey! Over here! Dashes to Enclose	Coates/Ali
<b>DECEMBER</b>	6.3 The Renamer: Appositive Phrases	Tran(MFS)/ Allende(MFS)
	6.2 You're Grounded Until Further Notice: Prepositional Phrases	Mishima/Walker
<b>JANUARY</b>	8.1 Love at first Cite: Direct Quotations	N/A
	4.14 You Get the Idea: Ellipses to Replace Omitted Text	Bryant/Howe
<b>FEBRUARY</b>	8.3 I'm Quite Partial: Citations with a Partial Quote	N/A
	8.4 Who Said That? Works Cited or References Page	N/A
<b>MARCH</b>	7.1 I love You All the Same: Parallel Subjects	Saeed
	7.2 Leaving an Impression: Parallel Structure that Drives the Point Home	Huttman (MFS)
<b>APRIL</b>	9.2 On Purpose: Repeating Structures, Words, and Phrases	Broom/Steinbeck (MFS)
	9.5 And Away We Go! Starting a Sentence With And, But, or So	Adiga (MFS)
<b>MAY</b>	7.3 <i>Opposites Attract: Putting Antitheticals in Parallel</i>	Moore (MFS)/ Morrison (MFS)
	5.3 That which Does Not Kill Us, Makes Us Stronger: Relative Clauses	Mendez/Lawrence

## Possible Lesson Sequence English III/Grade 11

*Based on approximately two weeks per lesson set.*

Month	Lesson Title	Model Sentence Suggestion
<b>AUGUST/ SEPTEMBER</b>	7.1 I love You All the Same: Parallel Subjects	Abdurraqib (MFS)
	4.9 Dashing Through the Prose: Dashes to Combine	McBride (MFS)/ Dickinson (MFS)
<b>OCTOBER</b>	5.2 You Complete Me: Subordinate Clauses	Gulledge (MFS)
	5.3 That which Does Not Kill Us, Makes Us Stronger: Relative Clauses	Ribay (MFS)/ Wilkerson (MFS)
<b>NOVEMBER</b>	9.3 Less is More: Purposeful Fragments	Vuong
	9.2 On Purpose: Repeating Structures, Words, and Phrases	Steinbeck/Hemingway (MFS)
<b>DECEMBER</b>	4.10 Little Thought Detours: Commas to Enclose	Delisle (MFS)/Zafon (MFS)
	6.3 The Renamer: Appositive Phrases	Lovato/Breznican
<b>JANUARY</b>	8.3 I'm Quite Partial: Citations with a Partial Quote	N/A
	8.2 Cite Everything: Citations with Paraphrased Content	N/A
<b>FEBRUARY</b>	8.4 Who Said That? Works Cited or References Page	N/A
	8.5 Where'd Ya Find This? Differentiating References	N/A
<b>MARCH</b>	4.12 Choose Asides: Parentheses to Enclose	Roy/Gansworth/Bagieu
	4.15 Now We're Talkin': Advanced Apostrophes	Doyle/Owens
<b>APRIL</b>	9.4 Are Run-ons Ever Right On?	Atwood
	7.3 Opposites Attract: Putting Antitheticals in Parallel	Smiley/Fisher
<b>MAY</b>	9.5 And Away We Go! Starting a Sentence With And, But, or So	Roach (MFS) or Vonnegut (MFS)
	9.1 "All Right Mr. Demille, I'm Ready for my Close-Up": The Absolute Phrase	Broome

## Possible Lesson Sequence English IV/Grade 12

*Based on approximately two weeks per lesson set.*

Month	Lesson Title	Model Sentence Suggestion
<b>AUGUST/ SEPTEMBER</b>	4.4 Here's What I'm Trying to Say: Colon as a Clarifier	Roach/ Kingsolver (MFS)
	4.5 Ready, Set, Dash! Dashes to Introduce	Ellison (MFS)
<b>OCTOBER</b>	4.6 Lemme Think About it ... Ellipses to Introduce	Noah/Gulledge (MFS)
	4.14 You Get the Idea: Ellipses to Replace Omitted Text	Heath/Clear
<b>NOVEMBER</b>	8.3 I'm Quite Partial: Citations with a Partial Quote	N/A
	8.2 Cite Everything: Citations with Paraphrased Content	N/A
<b>DECEMBER</b>	8.4 Who Said That? Works Cited or References Page	N/A
	8.5 Where'd Ya Find This? Differentiating References	N/A
<b>JANUARY</b>	9.2 On Purpose: Repeating Structures, Words, and Phrases	Ellison/Saramago
	9.1 "All Right Mr. Demille, I'm Ready for my Close-Up": The Absolute Phrase	Wilkerson(MFS) OR Franzen (MFS)
<b>FEBRUARY</b>	7.1 I love You All the Same: Parallel Subjects	Rosetti (MFS) OR Bechdel (MFS)
	7.2 Leaving an Impression: Parallel Structure that Drives the Point Home	Neshama (MFS)
<b>MARCH</b>	7.3 Opposites Attract: Putting Antitheticals in Parallel	Hurston (MFS)/ Dickens (MFS)
	4.9 Dashing Through the Prose: Dashes to Combine	Huxley/Alifrenka & Ganda
<b>APRIL</b>	9.3 Less is More: Purposeful Fragments	Satrapi (MFS)
	9.4 Are Run-ons Ever Right On?	Saramago (MFS)
<b>MAY</b>	4.1 The Terminators: I'll be back (at the end)	Sacco/Sepetys (MFS)