School District of South Orange-Maplewood
English Language Arts Curriculum – Grade 9

South Orange Maplewood
School District
Department of Curriculum & Instruction
2017-2018
THE SCHOOL DISTRICT OF SOUTH ORANGE-MAPLEWOOD

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# Table of Contents

<table>
<thead>
<tr>
<th>Link</th>
<th>Curriculum Component</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Core Values Statement</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Grading Policy</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>New Jersey Student Learning Standards</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Common Experiences in Reading and Writing</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>9th Grade Literature Modules</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Unit Lesson Models: Additional Teacher Resources</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Reading Instruction: Lessons to Promote Active, Engaged, and Independent Readers</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Differentiation Resources to Ensure Success in Academically Diverse Classrooms</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>CHS English Department Literary Analysis Writing Rubric</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>Grammar Instruction: Scope, Sequence and Assessments</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Additional Quick Links</td>
<td>104</td>
</tr>
</tbody>
</table>
Core Values of the Columbia High School English Language Arts Department

1. We consider our curriculum to be a "living" document and, especially at the year's end, its relevance is continually reevaluated in terms of content (selections/titles) and performance expectations.

2. We value the inclusion of rich literature and a variety of texts that expose students to relevant issues in the world.

3. We respect the writing process as well as the need for the process to be explicitly taught and assessed before a final copy is submitted.

4. We recognize the need for a common rubric to be able to standardize expectations in writing and also to be able to bring student work to the "center" of discussions when appropriate.

5. We will maintain an open mind when learning more about the teaching of reading as a complex, higher order process at the high school level.
English Language Arts Department Grading Policy

Grading guidelines for the English Language Arts department are as follows:

1. All gradebooks in PowerSchool/Teacher should include a total of three categories entitled Core Writing, Other Assessments, and Class Participation.

2. Category weights are as follows, as well as the types of assignments which may be included in each category.

<table>
<thead>
<tr>
<th>Category</th>
<th>Category Includes</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Core Writings</td>
<td>at least one process writing piece (topic and type of writing to be determined by teacher) and its stages of the writing process in class or on demand writing (same type of writing as process piece)</td>
<td>40%</td>
</tr>
<tr>
<td>Other Assessments</td>
<td>papers other than Core Writings, long term projects, assessments/tests, grammar assessments</td>
<td>35%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>homework, participation in class discussions, in class tasks/projects, group work, reading check quizzes</td>
<td>25%</td>
</tr>
</tbody>
</table>

3. Every quarter should include at least one Core Writing 1 and Core Writing 2 paper, with the exception of the quarter when PARCC is administered.

4. Every quarter should include at least ten assignments in the electronic gradebook that create the quarter grade.

5. The final grade is calculated using the following term weights: Quarters 1-4 (20% each) and X1 and X2 (10% each).
New Jersey Student Learning Standards: 
Reading Literature Grades 9-10

Official ELA NJSLA: Reading Literature Grades 9-10

Key Ideas and Details
1. [RL.910.1] Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
2. [RL.910.2] Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details, and provide an objective summary of the text.
3. [RL.910.3] Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure
4. [RL.910.4] Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
5. [RL.910.5] Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).
6. [RL.910.6] Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Integration of Knowledge and Ideas
7. [RL.910.7] Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).
8. [RL.910.8] (Not applicable to literature)
9. [RL.910.9] Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).

**Range of Reading and Level of Text Complexity**

10.[RL.910.10] By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.

**New Jersey Student Learning Standards: Reading Informational Text Grades 9-10**

**Official ELA NJSLS: Reading Informational Text Grades 9-10**

**Key Ideas and Details:**

1. [RI.910.1] Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

2. [RI.910.2] Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.

3. [RI.910.3] Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**Craft and Structure:**

4. [RI.910.4] Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

5. [RI.910.5] Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

6. [RI.910.6] Determine an author’s point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.
Integration of Knowledge and Ideas:

7. [RI.910.7] Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

8. [RI.910.8] Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

9. [RI.910.9] Analyze and reflect on (e.g., practical knowledge, historical/cultural content, and background knowledge) documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail", Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.

Range of Reading and Level of Text Complexity:

10. [RI.910.10] By the end of grade 9, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed.
    
    By the end of grade 10, read and comprehend literary nonfiction at grade level text-complexity or above.

New Jersey Student Learning Standards: Writing Grades 9-10

Official ELA CCSS: Writing 910

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

   A. [W.910.1A] Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

   B. [W.910.1B] Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
C. [W.9.10.1C] Use transitions (e.g. words, phrases, and clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

D. [W.9.10.1D] Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

E. [W.9.10.1E] Provide a concluding paragraph or section that supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

   A. [W.9.10.2A] Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

   B. [W.9.10.2B] Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

   C. [W.9.10.2C] Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

   D. [W.9.10.2D] Use precise language and domainspecific vocabulary to manage the complexity of the topic.

   E. [W.9.10.2E] Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

   F. [W.9.10.2F] Provide a concluding paragraph or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, wellchosen details, and well-structured event sequences.

   A. [W.9.10.3A] Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

   B. [W.9.10.3B] Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

   C. [W.9.10.3C] Use a variety of techniques to sequence events so that they build on one another to create a coherent, complete and comprehensive piece.
D. [W.910.3D] Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
E. [W.910.3E] Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

4. [W.910.4] Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Gradespecific expectations for writing types are defined in standards 1–3 above.)
5. [W.910.5] Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language Standards 1-3 up to and including grades 9-10.)
6. [W.910.6] Use technology, including the internet, to produce, share and update writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

Research to Build and Present Knowledge

7. [W.910.7] Conduct short as well as more sustained research projects to answer a question (including a selfgenerated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. [W.910.8] Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation (MLA or APA Style Manuals).
9. [W.910.9] Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research.
   A. [W.910.9.A] Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare].”)
   B. [W.910.9.B] Apply grades 9–10 Reading standards to nonfiction informational text (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.”)
Range of Writing

10. [W.9.10.10] Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

New Jersey Student Learning Standards: Speaking & Listening Grades 9-10

Official ELA NJSLs for Speaking & Listening: Grades 9-10

Comprehension and Collaboration:

1. [SL.9.10.1] Initiate and participate effectively in a range of collaborative discussions (one on one, in groups, and teacher-led) with peers on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
   A. [SL.9.10.1.A] Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   B. [SL.9.10.1.B] Collaborate with peers to set rules for discussions (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g., student-developed rubric) and assign individual roles as needed.
   C. [SL.9.10.1.C] Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

2. [SL.9.10.2] Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

3. [SL.9.10.3] Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any false reasoning or distorted evidence.

Presentation of Knowledge and Ideas:
4. [SL.910.4] Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

5. [SL.910.5] Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

6. [SL.910.6] Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 910 Language standards 1 and 3 here for specific expectations.)

New Jersey Student Learning Standards: Language Grades 9-10

Official ELA NJSLS for Language: Grades 910

Conventions of Standard English:


   B. [L.910.1.B] Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.


Knowledge of Language:

3. [L.910.3] Apply knowledge of language to make effective choices for meaning or style, and to comprehend more fully when reading, writing, speaking or listening.
   A. [L.910.3.A] Vary word choice and sentence structure to demonstrate and understanding of the influence of language.

Vocabulary Acquisition and Use:
4. [L.910.4] Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies

   A. [L.910.4.A] Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
   B. [L.910.4.B] Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
   C. [L.910.4.C] Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
   D. [L.910.4.D] Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

5. [L.910.5] Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   A. [L.910.5.A] Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
   B. [L.910.5.B] Analyze nuances in the meaning of words with similar denotations.

6. [L.910.6] Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Common Experiences in Reading and Writing

The 9th Grade Composition and Literature courses is organized into modules, or moveable units of instruction that can be taught without attention to a preestablished sequence of instruction. The modules are guided by overarching essential questions that guide students to greater discoveries, specific to the works studied.

9th Grade Reading:

A minimum of four modules will be included in a yearlong CollegePreparatory or Honors level course.

The course will include the reading of at least six works (from the modules list). Of these six works, the following criteria, at minimum, must be satisfied:

- One selection from the “Shakespeare” module
  - The reading of *To Kill a Mockingbird*
- One contemporary work
- One play, in its entirety, as a pairing (Play selections listed the “Drama” column of the curricular overview)
- When teaching, all selections from the modules list will be paired with short stories, poems, plays, songs, news articles, and essays from the curricular overview page.

9th Grade Writing:

A minimum of four process-writing pieces (one per quarter) will be included in a yearlong College-Preparatory or Honors level course, as well as the production of four on-demand, inclass writing pieces. The course will include the composition of the following:

- An argument essay (in the form of literary analysis/synthesis)
- An informative/explanatory essay
- A narrative piece, as an imitation of author’s craft and style or a historical fiction
- Regular (shorter) research projects, requiring synthesis of multiple sources on the topic
- More sustained research papers, requiring the synthesis of multiple sources on the topic
## Literature Modules: 9th Grade

### Module 1: Shakespeare (Required)
- *Julius Caesar*
- *Romeo and Juliet*

### Module 2: Social Justice/Injustice (Required)
- *To Kill a Mockingbird* (Required)
- *The Roundhouse* (Contemporary)
- *The Immortal Life of Henrietta Lacks* (Contemporary)
- *The Color of Water* (Contemporary)
- *Mandela’s Way: Lessons on Life, Love, and Courage*

### Module 3: Revolution
- *1984*
- *Fahrenheit 451*
- **Animal Farm**
- **The Cellist of Sarajevo** (Contemporary)

### Module 4: Societal Dissonance
- *Tale of Two Cities*
- *Great Expectations*
- *Jane Eyre*
- **The Pearl**
- *Little Bee* (Contemporary)

### Module 5: Innocence to Experience
- *All Quiet on the Western Front*
- *A Long Way Gone* (Contemporary)
- *The Perks of Being a Wallflower* (Contemporary)
- *The Glass Castle* (Contemporary)
- **The House on Mango Street**
## MODULE 1: Shakespeare

### Module Rationale:
The reading of one Shakespearean play is a requirement in 9th grade, as William Shakespeare has much to teach all of us, still, about the modern human condition. After 450 years, it is essential to examine the universality of Shakespeare's characters and greater themes in his plays. Additionally, studying Shakespeare allows for an in-depth study of the English language; how Shakespeare invented much of the English language.

### Essential Questions:
1. How can understanding the basic structure of Shakespearean Drama aid in the understanding of individual plays?
2. Why are we still reading and watching Shakespeare's plays?
3. How has Shakespeare influenced today's language?
4. How are belief systems represented and reproduced through history, literature, art, and music

### Core Texts:
- *Romeo & Juliet*
- *Julius Caesar*
### Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

<table>
<thead>
<tr>
<th>MODULE 1: Shakespeare</th>
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</thead>
<tbody>
<tr>
<td><strong>35 Short Texts</strong></td>
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<tr>
<td>Short Stories:</td>
</tr>
<tr>
<td>• <em>The Odyssey</em> (excerpts)</td>
</tr>
<tr>
<td>• Mythology</td>
</tr>
<tr>
<td>Poetry:</td>
</tr>
<tr>
<td>• Milton <em>Sonnet 19: When I Consider how my Light is Spent</em></td>
</tr>
<tr>
<td>• Shakespeare <em>Sonnet 15: When I Consider Everything that Grows</em></td>
</tr>
<tr>
<td>• “The Raven” by Edgar Allan Poe</td>
</tr>
<tr>
<td>Informational:</td>
</tr>
<tr>
<td>• Article: Gender Roles/Archetypal Characters <em>Types of Female Characters in Shakespeare</em></td>
</tr>
<tr>
<td>• Shakespeare Resources from Folger Shakespeare</td>
</tr>
<tr>
<td>• Teaching Shakespeare with the <em>NY Times</em> <a href="http://learning.blogs.nytimes.com/2010/08/02/teaching_shakespearewiththenewyorktimes/#RandJ">link</a></td>
</tr>
<tr>
<td><strong>Music Art Multimedia</strong></td>
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<tr>
<td>Music:</td>
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<tr>
<td>• “The 10 Best Shakespeare-inspired pieces of music in pictures” <em>(The Atlantic)</em> <a href="http://www.theguardian.com/culture/gallery/2014/apr/18/10bestsshakespeareinspiredmusicinpictures">link</a></td>
</tr>
<tr>
<td>Film/Video:</td>
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<tr>
<td>• <em>Hip Hop &amp; Shakespeare</em> (TED Talk)</td>
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</tbody>
</table>
### Core Text Pairings By Title: *Romeo and Juliet*

Materials that are relevant to the module but connect directly to one specific text

<table>
<thead>
<tr>
<th>MODULE 1: Shakespeare</th>
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</thead>
<tbody>
<tr>
<td><strong>35 Short Texts</strong></td>
</tr>
<tr>
<td><strong>Literature Pairings:</strong></td>
</tr>
<tr>
<td>- The Fault in our Stars by John Green (YA)</td>
</tr>
<tr>
<td>- <em>Warm Bodies</em> by Isaac Marion (YA Vampire R+J)</td>
</tr>
<tr>
<td><strong>Short Stories:</strong></td>
</tr>
<tr>
<td>- &quot;The Story of Pyramus and Thisbe&quot;</td>
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<tr>
<td>- &quot;Daedalus and Icarus&quot;</td>
</tr>
<tr>
<td>- &quot;Phaeton and the Story of the Sun God&quot;</td>
</tr>
<tr>
<td>- <em>The Odyssey</em> (excerpts)</td>
</tr>
<tr>
<td><strong>Poetry:</strong></td>
</tr>
<tr>
<td>- Milton &quot;Sonnet 19: When I Consider how my Light is Spent&quot;</td>
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<tr>
<td>- Shakespeare &quot;Sonnet 15: When I Consider Everything that Grows&quot;</td>
</tr>
<tr>
<td>- &quot;The Raven&quot; by Edgar Allan Poe</td>
</tr>
<tr>
<td><strong>Informational:</strong></td>
</tr>
<tr>
<td>- Why Teenagers Are So Impulsive (Sciencemag.org)</td>
</tr>
<tr>
<td>- In Iraq, Romeo and Juliet portrays Montague and Capulet as Shiite and Sunni (NY Times)</td>
</tr>
<tr>
<td>- &quot;Watching New Love as It Scares the Brain&quot;</td>
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<tr>
<td>- &quot;The Choice is Yours: The Fate of Free Will&quot;</td>
</tr>
<tr>
<td>- Teaching Shakespeare with the <em>NY Times</em> <a href="http://learning.blogs.nytimes.com/2010/08/02/teaching_shakespearewiththenewyorktimes/#RandJ">link</a></td>
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<tr>
<td><strong>Music Art Multimedia</strong></td>
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<td><strong>Music:</strong></td>
</tr>
<tr>
<td>- &quot;Romeo and Juliet&quot; Dire Straits</td>
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<tr>
<td>- &quot;Landscape&quot; Florence + the Machine</td>
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<tr>
<td>- Link to song suggestions</td>
</tr>
<tr>
<td><strong>Film/Video:</strong></td>
</tr>
<tr>
<td>- <em>Romeo and Juliet in Bosnia</em> (documentary)</td>
</tr>
<tr>
<td>- Link to Times article</td>
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<tr>
<td>- Link to PBS info about film</td>
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<tr>
<td><strong>Art:</strong></td>
</tr>
<tr>
<td>- Romeo and Juliet Frank Bernard Dicksee (1884)</td>
</tr>
<tr>
<td>- Salvador Dali Illustrates Romeo and Juliet</td>
</tr>
<tr>
<td><strong>Podcast:</strong></td>
</tr>
<tr>
<td>- This is a lesson plan based on podcasts from teens: NY Times/Learning Network Lesson: &quot;I am seventeen going on...&quot;</td>
</tr>
</tbody>
</table>
Lessons: Writing Tasks and Activities by Core Text

Module 1: Shakespeare

Romeo and Juliet

Making Shakespeare Relevant: Creative Choice Assignment

- In Akala’s TED talk, he explores the deeper connection between Shakespeare’s work and Hip Hop music, including how both act as “Custodians of Knowledge.” Choose one of the following assignments, inspired by Akala’s argument. A) Choose a hip hop song in which you think the artist acts as a “Custodian of Knowledge” and create an annotated poster of the song. Annotations should dissect the themes as well as the language. B) Set one of Shakespeare’s famous sonnets, soliloquies, or monologues to a beat and perform it as a hip hop song. C) Choose a Hip Hop song that is about love and recreate it as a Shakespearean sonnet.

Essay Topic: Allusions to Mythology

- There are many references, or allusions, to mythology in this play. Write an essay analyzing the effect of Shakespeare’s use of Greek and Roman mythological allusions in Romeo and Juliet.

Close Reading for Character and Tone: Writing and/or Performance

- Juliet experiences a wide range of emotions in the moments before taking Friar’s potion, as seen in her soliloquy in 4.1. Identify each shift in tone during her soliloquy by dividing the text into sections and using one or two tone words to identify Juliet’s emotions in those lines. Explain why she experiences this change of emotion: What is going on in her mind? What are her fears? Pay attention to complete shifts in emotion, as well as the more subtle building of emotion in the scene as a whole. Then, write an essay analyzing the tonal shifts in the soliloquy. Or, perform the soliloquy, using the annotations to guide your performance.

PreReading Activity: Making Shakespeare Relevant by Using Personal Experience to Engage

- In order to activate prior knowledge and create engagement, have students respond in writing to questions such as: “Have you ever been in love?” “Discuss the importance of loyalty in friendships,” “Do you believe in love at first sight?” “Are you a believer in fate or free will?” “How old do you have to be to fall in love?” Follow up with a small or large group discussion to set the stage for some of the themes that will develop over the course of the play.
Reading Strategies to Enhance Understanding of Prologue
- Make large copies of The Prologue. In small groups, have students use "syntax surgery" to create as much meaning as possible. Share group findings about what we learn about the course of the play from the prologue with the whole class.

Focus Topic Tragic Hero: Differentiated Instruction
- "O, I am Fortune's fool!" cries Romeo to him, it is Fate at work. However, one could argue that Romeo fits the definition of a tragic hero. How does Romeo's tragic flaw, his impulsive nature, ultimately destroy any chance he has for happiness, regardless of Fate? Describe three scenes/situations over the course of the play where impulsive actions or decisions lead to the play's tragic end. (This could be assigned as an essay, a double entry journal topic, an open ended response to create a focused close reading with textual support.)
## Module Overview:

Social justice is the assurance of the protection of equal access to liberties, rights, and opportunities, as well as taking care of the least advantaged members of society. Thus, whether something is just or unjust depends on whether it promotes or hinders equality of access to civil liberties, human rights, opportunities for healthy and fulfilling lives, as well as whether it allocates a fair share of benefits to the least advantaged members of society.

## Essential Questions:

1. To what extent does power or the lack of power affect individuals? What is the relation of power to fairness and justice?
2. How are prejudice and bias created? How do we overcome them?
3. How does literature serve as a vehicle for social change?
4. What are the most effective ways an individual take a stand against what he/she believes to be an injustice?
5. What are the factors that can create an imbalance of power within a culture?
6. What are the benefits and consequences of questioning / challenging social order?
7. Does an institution/culture ever have a right to censor its artists?

## Core Texts:

- **To Kill a Mockingbird (Required)**
- **The Roundhouse (Contemporary)**
- **The Immortal Life of Henrietta Lacks (Contemporary)**

- **The Color of Water (Contemporary)**
- **Mandela’s Way: Lessons on Life, Love, and Courage**
### Module 2: Social Justice/Injustice

<table>
<thead>
<tr>
<th>Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poetry</strong></td>
<td><strong>Image</strong></td>
</tr>
<tr>
<td>- Paul Lawrence Dunbar, <em>We Wear the Mask</em> and <em>Sympathy</em></td>
<td>- Equality vs. Equity</td>
</tr>
<tr>
<td>- Maya Angelou <em>Still I Rise,</em> <em>Caged Bird</em></td>
<td>- Irish Need Not Apply</td>
</tr>
<tr>
<td>- Langston Hughes, <em>Harlem,</em> <em>I Too, Sing America</em></td>
<td><strong>Music</strong></td>
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<td>- Sojourner Truth, <em>Ain't I a Woman</em></td>
<td>- Alabama <em>Dixieland Delight</em></td>
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<tr>
<td><strong>Informational</strong></td>
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<tr>
<td>- &quot;New York City Approves 'Poor Door' for Luxury Apartment Building&quot; Lucy Westcott (news article)</td>
<td>- No Doubt <em>I'm Just a Girl</em></td>
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<tr>
<td>- &quot;Taken&quot; Sara Stillman (<em>The New Yorker</em> magazine)</td>
<td><strong>MultiMedia (TED Talks, Speeches, Videos, etc.)</strong></td>
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<tr>
<td>- &quot;At the Bar: To Attack A Lawyer In 'To Kill a Mockingbird': An Iconoclast Takes Aim At A Hero&quot; David Margolick (New York Times)</td>
<td>- Michelle Alexander <em>The Future of Race in America</em> (TEDx Talk)</td>
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<tr>
<td>- Excerpt from Richard Wright's <em>Black Boy,</em> <em>The Streets of Memphis</em></td>
<td>- <em>The Murder of Emmett Till</em> PBS American Experience (documentary)</td>
</tr>
<tr>
<td>- &quot;The Board Game No One Wants to Play More Than Once&quot;</td>
<td>- Radiolab <em>Famous Tumors</em> or if pressed for time &quot;Henrietta's Tumor&quot;</td>
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<tr>
<td>- &quot;The Meaning of a Word&quot; Gloria Naylor</td>
<td>- CBS Sunday Morning <em>Holocaust: History's Darkest Chapter Even Darker</em></td>
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<td>- Frederick Douglass <em>The Meaning of July Fourth for the Negro</em></td>
<td>- USHM <em>Liberation of Auschwitz</em></td>
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</table>

**Short Stories, Drama**

*Raisin in the Sun*
Core Text Pairings By Title: *The Immortal Life of Henrietta Lacks*

Materials that are relevant to the module but connect directly to one specific text

### MODULE 2: Social Justice/Injustice

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Poetry:</strong></td>
<td><strong>Art:</strong></td>
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<tr>
<td>• On Trying to Teach The Immortal Life of Henrietta Lacks by John Bradley</td>
<td>• <em>The Sunflower Quilting Bee at Arles</em> by Faith Ringgold</td>
</tr>
<tr>
<td>• <em>Ladders</em> by Elizabeth Alexander</td>
<td>• <em>Henrietta and David Lacks</em> from the Smithsonian Magazine</td>
</tr>
<tr>
<td>• <em>Women</em> by Alice Walker</td>
<td>• <em>Cancer Cells Killed Henrietta Lacks — Then Made Her Immortal</em> photographs by Denise Watson</td>
</tr>
<tr>
<td>• <em>Theme for English B</em> by Langston Hughes</td>
<td><strong>Video:</strong></td>
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<tr>
<td>• <em>The Bean Eaters</em> by Gwendolyn Brooks</td>
<td>• <em>Your Health Information, Your Rights</em> by US Dept of Health and Human Services</td>
</tr>
<tr>
<td><strong>Informational:</strong></td>
<td>• Annotated video of HeLa Cells dividing by Ken Salisbury <a href="https://www.youtube.com/watch?v=2mOrcGgJ_Uk">https://www.youtube.com/watch?v=2mOrcGgJ_Uk</a></td>
</tr>
<tr>
<td>• <em>Henrietta Lacks ‘Immortal’ Cells</em> by Sarah Zielinski <a href="http://www.smithsonianmag.com/scienceandnature/henriettaalacksimmortalcells6421299/?nois">http://www.smithsonianmag.com/scienceандnature/henriettaalacksimmortalcells6421299/?nois</a></td>
<td>• <em>Rebecca Skloot explains how she writes about Science</em> by Rebecca Skloot <a href="https://www.youtube.com/watch?v=nsDkAwjiT1Q&amp;t=294">https://www.youtube.com/watch?v=nsDkAwjiT1Q&amp;t=294</a></td>
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Lessons: Writing Tasks and Activities by Core Text

Module 2: Social Justice/Injustice

The Immortal Life of Henrietta Lacks

Focus Topic: Compare/Contrast Scientific Lens with Humanitarian Lens

- *The Immortal Life of Henrietta Lacks* begins with the following quotation from Elie Wiesel from *The Nazi Doctors and the Nuremberg Code*: "We must not see *any* person as an abstraction. Instead, we must see in every person a universe with its own secrets, with its own treasures, with its own sources of anguish, and with some measure of triumph." Compare and contrast the way Rebecca Skloot tells Henrietta's story with how others in the scientific community or media have portrayed Henrietta and her situation.

Central Idea and Author's Purpose

- The article by Ruth Faden is shorter and provides a quick overview of the issues that are explored in greater depth by Dale Kelger. Both articles introduce the larger topic of informed consent and the moral and ethical issues surrounding Henrietta's story. They present the science and ethics in a more clinical way, whereas Skloot focuses more on telling a human story while weaving in science. Discuss how the different approaches develop central ideas and reveal the authors' purpose(s).

Close Reading & Analysis

- Rebecca Skloot ends *The Immortal Life of Henrietta Lacks* with the following conversation with Deborah, Henrietta's daughter: "[Deborah] stroked Davon's hair. 'I don't know how I'm going to go,' she said. 'I just hope it's nice and calm. But I tell you one thing. I don't want to be immortal if it mean living forever, cause then everybody else just die and get old in front of you while you stay the same, and that's just sad.' Then she smiled. 'But maybe I'll come back as some HeLa cells like my mother, that way we can do good together out there in the world,' She paused and nodded again. 'I think I'd like that.'" In the case of HeLa, there is literal immortality, but Deborah's quote raises questions about spiritual immortality as well. Compare with quotations from scientists who participated in *The Way of All Flesh*, a documentary on HeLa cells by Adam Curtis.
# Core Text Pairings By Title: *To Kill a Mockingbird*

Materials that are relevant to the module but connect directly to one specific text

## MODULE 2: Social Justice/Injustice

### 35 Short Texts

**Poetry:**
- *I, Too, Sing America* by Langston Hughes •
- *My Papa’s Waltz* by Theodore Roethke
- *We Wear the Mask* by Paul Laurence Dunbar •
- *If* by Rudyard Kipling
- *Courage* by Anna Sexton
- *Scottsboro, Too, Is Worth Its Song* by Countee Cullen •
- *The Haunted Oak* by Paul Laurence Dunbar
- *The Charge of the Light Brigade* by Tennyson

**Informational:**
- *On the Atrocities in the Sudan* by Elie Wiesel •
- *On Moral Cowardice* by Mark Twain
- *The Art of the Code Switch: Obama Morphs for His Audience Just Like You* by Cord Jefferson
  [http://gawker.com/5948541/theartofthecodeswitchobamamorphsforhisaudiencejustlikeyoudo](http://gawker.com/5948541/theartofthecodeswitchobamamorphsforhisaudiencejustlikeyoudo)
- *Scottsboro: An American Tragedy*  

### Music, Art, Multimedia

**Music:**
- *Losing my Religion* REM
- *Mrs. Dubose by The Drive By Truckers* •
- *The Peace Train* by Cat Stevens
- *Strange Fruit* by Billie Holiday
- *What’s to Become of the Mockingbird* by Angie Heimann •
- *Walk a Mile in my Shoes* by Elvis Presley
- *The Death of Emmitt Till* by Bob Dylan
- *You’ve Got to Be Carefully Taught from South Pacific*

**Art:**
- *How Harper Lee’s ‘To Kill A Mockingbird’ Cover Art Has Changed Over the Past Six Decades* By Charles Poladian
- Jim Crow era images

**Video:**
- *Key & Peele Luther Anger Translator*
- *The Trouble I’ve Seen* documentary by Northeastern University Civil Rights and Restorative Justice
- *We Need to Talk about Justice* by Bryan Stevenson (TEDTalk)
- *The Origins of Lynching Culture* by NYT
- *This American Life* podcasts:
| • It took 10 minutes to convict 14-year-old George Stinney Jr. It took 70 years after his execution to exonerate him. by Lindsey Bever  
| --- |
| • First Inaugural speech by F.D. Roosevelt, 1933  
| • The Courthouse Ring: Atticus Finch and the limits of Southern liberalism. by Malcolm Gladwell (The New Yorker, August 10, 2009) |
| • To Kill A Mockingbird and the Scottsboro Boys Trial: Profiles in Courage  
  http://edsitement.neh.gov/lessonplan/killmockingbirdandscottsboroboytrialprofilesforcourage  |
| • Excerpt from “History of Lynchings in the South Documents Nearly 4,000 Names” by Campbell Robertson  |
| • Helping Miss Well’s Crusade (1894 NYT):  
| • “Take a Negro Home”, “High Speed Chase”, and “Perfect Evidence” |
# Lessons: Writing Tasks and Activities by Core Text

## Module 2: Social Justice/Injustice

### To Kill a Mockingbird

#### Synthesis: Social Responsibility
- Write an essay analyzing an individual's duty to accept and promote social responsibility as well as act accordingly. Consider the consequences of choosing both to act and not to act. Base the analysis on specific arguments and principles put forth in the three sources as well as external information/examples.

#### Synthesis: Code Switching
- Read the two code switching articles – President Obama and the Appalachians – and compose a 23 paragraph response on your opinion of code switching using examples from the articles as well as chapter 12 from To Kill a Mockingbird.

#### Character Analysis and Theme
- Is Harper Lee's use of minor characters in To Kill A Mockingbird to explore some of the themes of the novel effective? Consider minor characters such as Mrs. Dubose, Heck Tate, Dolphus Raymond, Tim Johnson, Grace Merriweather, Miss Caroline, Miss Gates, or Lula.

#### Irony as Method for Social Criticism
- Analyze Harper Lee's use of irony to criticize Southern life in the 1930's.

#### Creative Character Analysis
- Assume the identity of one character from Harper Lee's novel To Kill a Mockingbird and write a monologue for the character. The goal is to show the audience what your character was really thinking inside when certain events from the novel happened.

#### Theme: Empathy
- Throughout Harper Lee's novel To Kill a Mockingbird, Lee tries to advise her reader on how to live in a world that is both good and evil. Her theme teaches the reader to appreciate the good qualities one finds in others and to try and understand and even sympathize with the bad qualities. She establishes this theme through many different characters, some of which follow her advice while others do not. In an essay, identify and explain characters that either follow or disregard Lee's advice and how each character helps strengthen her theme.
Discussion/Essay Topic: Justice
- Tom Robinson is convicted by a court of law, even though evidence suggests he is innocent. Boo Radley isn’t even arrested, even though evidence suggests he is guilty. Some critics believe that though both conspire to pervert the course of justice, we are prompted by the author to absolve one but condemn the other. What do you think about this argument?
District of South Orange and Maplewood
English Language Arts Curriculum Grade 9

MODULE 3: Revolution

<table>
<thead>
<tr>
<th>Module Overview:</th>
<th>Essential Questions:</th>
</tr>
</thead>
</table>
| John Dalberg Acton said "Power tends to corrupt, and absolute power corrupts absolutely." In this module, students will explore texts that illustrate the abuse of power that those in authority wield over people, and the necessary role of revolution, as well as the many forms revolution can take. | 1. Is there a moral responsibility to conform or resist? When?  
2. Is it true that power corrupts? Where do we see this in literature and society, and what makes it so?  
3. What is the individual's role in being informed and questioning those in roles of authority or power?  
4. What prevailing conditions cause revolt?  
5. In a perfect world, is fair equal?  
6. How is language used to manipulate us?  
7. In what ways are language and power inseparable? 8. What elements of Dystopian Literature extend across genre?  
9. By attempting to eradicate disease and disfigurement, are we moving toward or away from utopia?  
10. How does conflict lead to change? |

Core Texts:  
- 1984  
- Fahrenheit 451  
- **Animal Farm  
- **The Cellist of Sarajevo (Contemporary)  
# Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

## MODULE 3: Revolution

<table>
<thead>
<tr>
<th>35 Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poetry:</strong></td>
<td><strong>Art/Visuals:</strong></td>
</tr>
<tr>
<td>- &quot;Dover Beach&quot; Matthew Arnold</td>
<td>- Tiananmen Square</td>
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<tr>
<td>- &quot;When I Heard the Learn'd Astronomer&quot;</td>
<td>- Benetton Ads</td>
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</tbody>
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| **Nonfiction:** (Essays, Speeches, OpEd, Croff Cross . Texts): | **Music:** |
| - "Letter from a Birmingham Jail": Just and Unjust Laws (excerpt) ** | - Pink Floyd “Another Brick in the Wall” |
| - "Civil Disobedience" Henry David Thoreau (excerpts) ** | - “No Surprises” Radiohead |
| - Seneca Falls Convention | - “Television Drug of a Nation” Disposable Heroes of Hiphoprisy |
| - Arab Spring | - Dead Prez “Animal in Man” |

| **Fiction:** (Short Stories, Drama) | **MultiMedia (TED Talks, Speeches, Videos, etc.)** |
| - Inherit the Wind (drama) | - “Kid Politics” This American Life |
| | - “Humans Need Not Apply” |
| | - “What Happened at Kent State?” Stuff You Should Know |
Core Text Pairings By Title: *Fahrenheit 451*

Materials that are relevant to the module but connect directly to one specific text

**MODULE 3: Revolution**

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</table>
| **Short Stories:**
  “The Pedestrian”
  “The Lottery” | Video: |
| **Poetry:**
  • “Tyger Tyger” William Blake
  • “Dover Beach” Matthew Arnold
  • “A Little Learning” Alexander Pope
  • “The Lamb” and “The Tyger” by William Blake |  • Nazi Book Burning video from US Holocaust Memorial Museum |
| **Informational:**
  • “Interview with Ray Bradbury, The Art of Fiction 203”
  • “To Build a Mirror Factory”: The Mirror and Self Examination in Ray Bradbury’s *Fahrenheit 451* (Lit Crit)
  • “Spelunking with Ray Bradbury: the Allegory of the Cave in Fahrenheit 451” George E Connor (on ebscohost)
  • Links to more lit crit here, too
  • “Ray Bradbury, RIP: Fahrenheit 451 is still misinterpreted. We, not the government, are enslaving ourselves” | Music: |
  • “Television: Drug of a Nation” |
Lessons: Writing Tasks and Activities by Core Text

Module 3: Revolution

*Fahrenheit 451*

**Synthesis Essay: Rationale for Section Title**
- Part III of Bradbury's *Fahrenheit 451* is titled "Burning Bright," a likely reference to William Blake's famous poem "The Tyger." Read William Blake's "The Lamb" and "The Tyger" from *Songs of Innocence and of Experience*. In a well-developed essay that utilizes all three sources, explain why this is an appropriate title for the last third of the novel.

**Connections: Popular Music to Text**
- Simon and Garfunkel's "The Sound of Silence" bears many similarities to the novel *Fahrenheit 451*. As you unpack the lyrics, one stanza at a time, note any similarities to the themes, imagery, motifs, or characters in the novel. Then, in a well-developed essay, discuss the connections you made.

**Research: Modern Connections**
- Ray Bradbury uses *Fahrenheit 451* to express some of his major concerns about the path our society was headed down. In many ways, his novel is prophetic. If Bradbury was alive and was going to create a new version of *Fahrenheit* based on the current trends in today's society, what would you suggest he focus on? What is most alarming about our society today? Research your answer, finding at least two articles to support your opinion. Then, using the articles as support, write a letter to Bradbury, urging him to include your idea in his next novel.

**Creative Writing: Original Dystopian Story**
- Ray Bradbury's novel depicts a dystopian world that, in many ways, is not too far from reality. Obsession with interactive television? A lack of interest in literature and art? Choose an aspect of today's society that you find alarming. Then, create a short, dystopian story that highlights the potential threat of continuing down that particular path.

**Author's Style/Craft**
- Discuss a common element in Bradbury's style that you noticed in both *Fahrenheit 451* and "The Pedestrian." Be sure to clearly identify what it is AND even more importantly what purpose it serves in the two texts?
Allusions & Close Reading

- Reread the scene in which Beatty confuses Montag by barraging him with quotes from different books. All of these allusions are pointed out to you. Choose FIVE quotes and explain (a) what they mean, and (b) why they are applicable to *Fahrenheit 451*. (Teacher is to provide a copy of the scene with all allusions highlighted and identified)

Group: Analyze the Poem “Dover Beach”/ Synthesis of themes in “Dover Beach” and *Fahrenheit 451*

- Distribute and read the poem “Dover Beach,” by Matthew Arnold, in its entirety. Have small groups make comments on the poem together to make meaning of it on its own. Then write a short essay or response about why Bradbury would have Montag recite an excerpt from this poem to Mildred and her friends at this point in the story.

Satire: Compare the Social Criticism in “Harrison Bergeron” with *Fahrenheit 451*

- “Harrison Bergeron” is a satire, a kind of writing that ridicules people’s actions and beliefs. What belief does Vonnegut ridicule, or satirize, in this story? What kind of a society is he mocking? Compare this to what Bradbury criticizes about society in *Fahrenheit 451*. 
Core Text Pairings By Title: 1984

Materials that are relevant to the module but connect directly to one specific text

**MODULE 3: Revolution**

**35 Short Texts**

**Short Stories:**
- "Harrison Bergeron"

**Poetry:**
- "To See a World" William Blake
- "The Second Coming" William Butler Yeats
- "The Panther" Rainer Maria Rilke

**Informational:**
- Pledge of Allegiance Lesson Plan on "Automatic Language"
- Our Surveillance Society NPR article
- "Meet Big Brother Screening your Social Media"
- "How Companies Learn Your Secrets"
- "Computers That See You and Keep Watch Over You"
- "The Emergence of Orwellian Newspeak and the Death of Free Speech"
- "North Korea Leaders Rewrite History at Their Own Will"
- "1984 Thoughtcrime? Does it Matter that George Orwell Pinched the Plot?"
- Link to six news stories that connect to 1984
- 5 Things You Should Know About The FBI's Massive New Biometric Database
- "Why Orwell Endures"
- Original NY Times Book Review
- "Stop Taking Orwell's Name in Vain"
- "Stop Comparing the NSA to 1984"
- more articles compiled by the NY Times

**Music, Art, Multimedia**

**Music:**
- Link to 10 songs inspired by 1984 (includes The Clash, Coldplay, Radiohead, and more!)

**Video:**
- Jon Stewart NSA doublespeak
- Jon Stewart Using Euphemisms
- Short TedEd video on antiheroes
- Humorous Video Big Brother and Pizza Delivery

**Art:**
- Famous Historical Photos that were Photoshopped

**Other similar links:**
- Photo tampering throughout history
- Photo tampering Kim Jong Il funeral
- "Manipulating Truth, Losing Credibility" (article with photographs)
### Lessons: Writing Tasks and Activities by Core Text

#### Module 3: Revolution

**1984**

**PreReading Activity**
- Activate prior knowledge and develop engagement in reading by asking students to write a brief description of their least favorite class. Rules: you cannot use any negative descriptions. If you do, 1) you will not receive “payment” ie: a score, b) we will interpret them as positive statements anyway, and c) the only positive adjective you can use is the word “nice.” Share these after five minutes. **Discuss:** What did limitations on the type of language you could use do to your description? If you followed directions, why? If you didn’t, why?

**Making 1984 Relevant: Comparing our Society to Oceania**
- Many people have argued that we are not far off from living in a world like the one Orwell created in his novel 1984. Some even say that in some ways we are living a world like that already. Consider some of the articles we read in class. Write an essay comparing our society to Oceania, using the articles and novel as support.

**Character Analysis**
- Julia and Winston both hate Big Brother and the Party, but their motives are very different. Compare and contrast the motives behind Winston’s and Julia’s opposition to the Party. How do they differ in their ideas?

**Choice/Project: Compare Today’s Media Language to Orwell’s Newspeak**
- In an essay, presentation, or even discussion, consider the following: In what ways is today’s media language similar to Orwell’s *Newspeak*? Find examples in current articles, speeches, news clips, etc.

**Application of Character Analysis through Creative Writing from Alternate Narrative Points of View**
- Julia’s story: We only see what happens to Winston in the Ministry of Love: how he is tortured, what he is willing to give up, etc. Julia is quite a different character. Write her version of Book Three, or a section of it. Does she really give Winston up? Is she stronger or weaker? What did her “Room 101” consist of?
## District of South Orange and Maplewood

**English Language Arts Curriculum Grade 9**

### MODULE 4: Societal Dissonance

<table>
<thead>
<tr>
<th>Module Overview:</th>
<th>Essential Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>This module will ask students to explore texts that center on issues of social, racial, gender, and class inequities, and the clash that results when there is inconsistency in the beliefs one holds or between one's actions and one's beliefs.</td>
<td>1. What are the benefits and consequences of questioning / challenging social order?</td>
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<td>2. What are the effects of society's expectations on the individual?</td>
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<td>3. What determines right vs wrong?</td>
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<td>4. How does society privilege individuals?</td>
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### Core Texts:
- *Tale of Two Cities*
- *Great Expectations*
- *Jane Eyre*
- **The Pearl**
- *Little Bee (Contemporary)*
### Core Text Pairings by Module
Materials that connect to the modules as a whole and pair well with multiple core texts

#### MODULE 4: Societal Dissonance

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<tr>
<td>• Thomas Lux  &quot;The Swimming Pool&quot;</td>
<td>• Migrant Mother</td>
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<td>**Nonfiction: (Essays, Speeches, OpEd, Cross Curr.</td>
<td><strong>Music:</strong></td>
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<td>Texts):</td>
<td>• Notorious B.I.G.  &quot;Mo</td>
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<td>• The US Constitution ThreeFifths Compromise</td>
<td>Money Mo Problems&quot;</td>
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<td>• &quot;What's Odious and Dickensian? A Discriminatory</td>
<td>• Lorde  &quot;Royals&quot;</td>
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<td>Ways People Suffer Income Segregation&quot; (Altemet</td>
<td>• Elvis Presley  &quot;in the Ghetto&quot;</td>
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<td>Article) **</td>
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<tr>
<td>**Fiction: (Short Stories, Drama)</td>
<td><strong>MultiMedia (TED Talks, Speeches, Videos, etc.)</strong></td>
</tr>
<tr>
<td>• Aesop's Fables vs. Allegories</td>
<td>• 7 Video Games with Parallel Plot Lines</td>
</tr>
<tr>
<td>• &quot;The Man to Send Rain Clouds&quot; by Leslie Marmon</td>
<td>• TED Radio Hour &quot;Can One Girl Challenge the Traditions of</td>
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<tr>
<td>Silko</td>
<td>her Village?&quot;</td>
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<td></td>
<td>• Diff'rent Strokes</td>
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<td>• Sister Sister</td>
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<tr>
<td>Core Text Pairings By Title: The Pearl</td>
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<tr>
<td><strong>Art, Music, Multimedia</strong></td>
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<tr>
<td><strong>Music:</strong></td>
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<tr>
<td>- How Can I Keep From Singing by Eva Cassidy</td>
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<tr>
<td>- The Mighty Fall by Fall Out Boy (feat. Big Sean)</td>
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<tr>
<td>- The Pearl by Joshua Kadison</td>
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<tr>
<td>- Mo Money, Mo Problems by Notorious BIG</td>
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<tr>
<td><strong>Art:</strong></td>
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<tr>
<td>- Girl with a Pearl Earring by Johannes Vermeer</td>
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<td>- Avantia by Pieter van der Heyden</td>
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<tr>
<td>- Washhands by Banksy in Gaza</td>
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<tr>
<td>- Political cartoons pertaining to English imperialism or American affairs in the Middle East</td>
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<tr>
<td><strong>Video:</strong></td>
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<tr>
<td>- The Story of Bhutan by Frontline World:</td>
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<tr>
<td>- What We Don’t Understand About Trust by Onora O’Neill</td>
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<tr>
<td>- <a href="https://www.ted.com/talks/onora_o_neil_what_we_don_t_understand_about_trust">Link</a></td>
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<thead>
<tr>
<th>35 Short Texts:</th>
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</thead>
<tbody>
<tr>
<td><strong>Independent Reading Suggestions:</strong></td>
</tr>
<tr>
<td>- The Uglys by Scott Westerfield (YA).</td>
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<tr>
<td>- The Narrative of the Life of Frederick Douglass, an American Slave by himself.</td>
</tr>
<tr>
<td>- Things Fall Apart by Chinua Achebe</td>
</tr>
<tr>
<td>- Fisherman by Kurt Brown</td>
</tr>
<tr>
<td>- Untranslatable Song by Claudia Reder</td>
</tr>
<tr>
<td>- I, Being born a Woman and Distressed (Sonnet XI) by Edna St. Vincent Millay</td>
</tr>
<tr>
<td><strong>Informational:</strong></td>
</tr>
<tr>
<td>- What’s Odious and Dickensian? 4 Discriminatory Ways People Suffer Income Segregation by Alyssa Figueroa</td>
</tr>
<tr>
<td>- <a href="http://www.alexnet.org/civilliberatiwhassoditudesanddiscination">Link</a></td>
</tr>
<tr>
<td>- Pearl Divers in Mexico: 1908 information from Kunz and Stevenson</td>
</tr>
<tr>
<td>- <a href="http://www.kunzpearls.com/peardiversinmexico.html">Link</a></td>
</tr>
<tr>
<td>- Traditional Gender Role: Do They Make, and Then Break, Our Relationships? by William Ickes</td>
</tr>
<tr>
<td>[Quick Links]</td>
</tr>
</tbody>
</table>
http://www.fatih.edu.tr/~hugur/kindnes/TRADITIONAL_%20GENDER%20ROLES.PDF

- The Dilemmas in Maker Culture by John Tiemey

- Controversial farmer's market separating Detroit and Grosse Pointe Park to come down by Gus Burns

- Unequal Until the End by Corey Abramson

- Community in "The Pearl" by Michael Zeitler
- Bloom's Facts of File (CHS databases)

**Nonfiction Essays:**
- *On Seeing England for the First Time* by Jamaica Kincaid
- *Shooting an Elephant* by George Orwell
- *Just Walk on By* by Brent Staples

- *Don't Insist on English!* By Patricia Ryan
  https://www.ted.com/talks/patricia_ryan_ideas_in_all_languages_not_just_english?language=en
# Lessons: Writing Tasks and Activities by Core Text

## Module 4: Societal Dissonance

### The Pearl

#### Developing and Supporting a Claim: Wealth and Power (Theme)
- John Steinbeck uses characters and situations to express his discomfort with wealth and power. In an essay, state and develop a claim about how *The Pearl* shows the idea of wealth and power as attractive, though able to bring corruption and unwanted complications. Who is corrupted by the wealth and/or power? Who is attracted to the wealth and/or power? What unwanted complications rise because of the wealth and/or power?

#### Parable: Connection between Narrative Form and Function
- John Steinbeck prefaces *The Pearl* by stating, “If this story is a parable, perhaps everyone takes his own meaning from it and reads his own life into it.” In a well-written essay discuss how *The Pearl* presents itself as a parable by addressing the connection between the narrative’s form and function.

#### Creative: Thematic Playlist
- Kino expresses many of his emotions through metaphorical songs. Create a list of 5 songs that are thematically significant to your life, analyzing the language and subtext of each song as well as explaining the direct application of the song selection to you.

#### Literary Elements: Foreshadow
- Foreshadowing is the intended use of hints to an outcome, or outcomes, of a narrative. Steinbeck implements this device throughout the novella with details like Coyotito’s name, Kino’s songs, and the comments of the townspeople. Discuss the role of foreshadowing in the novella, keeping in mind it is a parable, and its impact on the intended subtext.

#### Close Reading and Analysis: Essay
- Reread the narrator’s details about the hole in the bottom of Kino’s boat in Chapter 5: "...The killing of a man was not so evil as the killing of a boat." Then write an essay that discusses the significance of this statement and how it relates to or refutes our society’s relationship to material possessions.

#### Comparative Analysis of Happiness
- Trace Kino’s definition of happiness throughout the novella using specific and detailed examples. Then using *The Story of Bhutan*, examine the commentary on varying perspectives of happiness.
<table>
<thead>
<tr>
<th>Creative Writing: Original Parable</th>
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<tbody>
<tr>
<td>• Using Steinbeck’s novella as a model, create your own parable, implementing at least three aspects, or devices, of a parable.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Close Reading: Animal Imagery</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Discuss the various animal imagery that functions throughout the novel: the ants, the scorpion, the hissing snakes, the schools of fish, the oysters, the dogs, and the pearl buyers as octopuses, etc. What is the impact of these images on the story?</td>
</tr>
</tbody>
</table>
## Core Text Pairings By Title: A Tale of Two Cities

Materials that are relevant to the module but connect directly to one specific text

### MODULE 4: Societal Dissonance

### 35 Short Text

<table>
<thead>
<tr>
<th>Literature Pairings:</th>
<th>Art, Music, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Candid (\text{World History interdisciplinary})</td>
<td>Music:</td>
</tr>
<tr>
<td>• Great Expectations</td>
<td>• Carmagnole</td>
</tr>
<tr>
<td>• Les Miserables *</td>
<td>• The Song of the French Revolution from Les Miserables *</td>
</tr>
<tr>
<td>• The Kite Runner</td>
<td>• Can't Feel My Face by Weekend</td>
</tr>
<tr>
<td>• What Jane Austen Ate and Charles Dickens Knew</td>
<td>• All Over Now by Eric Hutchinson</td>
</tr>
<tr>
<td>Poetry:</td>
<td>• Last Transmission II by Mae</td>
</tr>
<tr>
<td>• Tale of Two Cities by Mark Jarman</td>
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<tr>
<td>• The Love Song of J. Alfred Prufrock by T.S. Eliot *</td>
<td></td>
</tr>
<tr>
<td>• My Stop is Grand by Christian Wiman</td>
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<tr>
<td>• from Don't Let Me Be Lonely: &quot;Cornel West makes the point...&quot; by Claudia Rankine</td>
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<tr>
<td>Informational:</td>
<td></td>
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<tr>
<td>• Was Orwell Orwellian? By Alex Beam</td>
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<tr>
<td>• Excerpts from How to Write a Sentence and How to Read a Sentence by Stanley Fish: &quot;First Sentences&quot; and &quot;Last Sentences&quot;</td>
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<tr>
<td>• The account of Arthur Young, an English tourist in France on July 17, 1789</td>
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<tr>
<td>• Excerpts from The Great Fear of 1789 by Georges Lefebvre</td>
<td></td>
</tr>
<tr>
<td>• The Philosopher's Dictionary: Voltaire</td>
<td></td>
</tr>
</tbody>
</table>
• Jonathon and Christopher Nolan Explain How A TALE OF TWO CITIES Influenced THE DARK KNIGHT RISES by Matt Goldberg
  http://collider.com/darkknightrisestaleoftwocities/

Nonfiction Essays:
• Self Reliance by Emerson
• Virtues Versus Values by George Will
• On 9/11 Innocence Was Lost Once Again by Leonard Pitts
Lessons: Writing Tasks and Activities by Core Text

Module 4: Societal Dissonance

_A Tale of Two Cities_

**Close Reading Synthesis**
- Apply the following quote by Georges Lefebvre to your reading of _A Tale of Two Cities_ (book 2) by identifying commonalities between the historical quote and specific textual evidence in the novel.

**Close Reading: Annotation**
- Annotate the following excerpt from the account of Arthur Young, an English tourist in France on July 17, 1789. Then connect your annotations to specific textual evidence and details from _A Tale of Two Cities_, book 3.

**Synthesis Essay: Situation as a Controlling Factor**
- Charles Dickens opens his episodic novel, _A Tale of Two Cities_, with the tumultuous and paradoxical atmosphere of 1775. Concluding his three page elaboration of this time period in England and France, Dickens shares with the audience that these brief details of government, religion, corruption, and the everyday man are just the beginning of his characters' experiences: "Thus did the year one thousand seven hundred and seventyfive conduct their Greatnesses, and myriads of small creatures—the creatures of this chronicle among the rest—along the roads that lay before them" (7). This establishes _A Tale of Two Cities_ as a novel in which the situation is a controlling factor. Prove that _A Tale of Two Cities_ is a novel in which the situation is a controlling factor using examples from Charles Dickens' _A Tale of Two Cities_, at least two of the following four sources, and personal knowledge.

- Identify the situation being discussed in chapter one and details that demonstrate how this situation is a controlling factor for the first portion of the book using textual evidence.

For each of the assigned chapters, complete the following tasks:
  1.) **Title Analysis**: explain the significance of the title to the chapter's events
  2.) **Location**: identify the city and/or country this takes place in.
  3.) **Summary**: provide a one sentence summary of the chapter's main idea
  4.) **Quote Annotation**: mark up the provided quote for purpose/significance, literary devices, and its overall connection to the chapter and general plot.
**Literal and Figurative Analysis of Theme**

- In book 2 chapter 3, Jerry Cruncher says, "If you had sent the message, 'Recalled to Life,' again... I should have known what you meant this time" (82). Discuss how Dickens explores this theme literally and figuratively throughout book 2 by comparing and/or contrasting multiple examples. References to the text are required.

**Supporting Claims with Evidence**

- In chapter one, *The Period*, Dickens writes, "Thus did the year one thousand seven hundred and seventyfive conduct their Greatness, and myriads of small creatures – the creatures of this chronicle among the rest – along the roads that lay before them" (7). Explain what Dickens means by this and show how it is proven accurate using at least two examples from book one with appropriate evidence.

**Character Analysis: Tragic Hero**

- A tragic hero is often a character who comes from distinction or feels out of place in the beginning and through a series of errors in judgment often makes an irreversible mistake. These errors inevitably lead the character to his/her death or permanent isolation in society. Through this death or isolation, the hero makes peace with society. Identify the tragic hero in *A Tale of Two Cities* and explain how that character satisfies the definition of a tragic hero using textual evidence and specific details from the novel.
**District of South Orange and Maplewood**  
**English Language Arts Curriculum Grade 9**

**MODULE 5: Innocence to Experience**

<table>
<thead>
<tr>
<th>Thematic Overview:</th>
<th>Essential Questions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>This module will allow students the opportunity to focus on texts that explore the psychological and moral growth of the protagonist from youth to adulthood, in which characters experience revelations, form viewpoints, and gain an understanding of the world, society, and self. These stories tend to emphasize dialogue or internal monologue over action.</td>
<td>1. What characterizes a comingofage experience?</td>
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<td>2. What role does gender, race, and/or class play in growing up?</td>
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<td>3. Why is dialogue and/or internal monologue essential in a bildungsroman?</td>
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<td>4. What about “comingofage” is universal, and what depends on context?</td>
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<td></td>
<td>5. Which is better: innocence or experience?</td>
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<td></td>
<td>6. How can you use language to empower yourself?</td>
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</tbody>
</table>

**Core Texts:**  
- *All Quiet on the Western Front*  
- *A Long Way Gone (Contemporary)*  
- *The Perks of Being a Wallflower (Contemporary)*  
- *The Glass Castle (Contemporary)*  
- **The House on Mango Street**
# Core Text Pairings by Module

Materials that connect to the modules as a whole and pair well with multiple core texts

## MODULE 5: Innocence to Experience

<table>
<thead>
<tr>
<th>35 Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poetry:</strong></td>
<td><strong>Art/Visuals</strong></td>
</tr>
<tr>
<td>• William Blake’s <em>Song of Innocence and Experience</em></td>
<td>• Michelangelo’s “Fall of Man”</td>
</tr>
<tr>
<td>• Billy Collins “On Turning Ten”</td>
<td>• My photos to pick</td>
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<tr>
<td>• Theodore Roethke’s “My Papa’s Waltz”</td>
<td>• Cal Guo Qiang “Head on”</td>
</tr>
<tr>
<td>• “Dulce et Decorum est” and “Anthem for Doomed Youth” by Wilfred Owen</td>
<td>• Frida Kahlo? But need to look into it more...</td>
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<tr>
<td>• Rudyard Kipling “Boots”</td>
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<tr>
<td>• Robert Frost “Nothing Gold can Stay”</td>
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</tbody>
</table>

| **Nonfiction: (Essays, Speeches, OpEd, Cross Curr. Texts):**                  | **Music:**              |
| • “Armed and Underage” (Upfront Mag 10/4/10)                                 | • Gorillaz “Kids with Guns” (music video) |
| • “Discrimination in Housing Against Nonwhites Persists Quietly, U.S. Study Finds” | • Don Henley “The End of Innocence” (music video) |
| **Fiction: (Short Stories, Drama)**                                          | • “I Dreamed a Dream” Les Miserables, Anne Hathaway  |
| • “The Lesson” Toni Cade Bambara (short story)                              | w/lyrics (music video)  |
| • “American History” Judith Ortiz Cofer (short story)                        | • Music from Perks of Being a Wallflower  |
| **MultiMedia (TED Talks, Speeches, Videos, etc.)**                           | • “Changes” by David Bowie |
| • History.com Rocky Blunt Video                                               | • “Speak for Me” by John Mayer |
| • BBC Trenches and Barbed Wire • Revolutionary Road                          |                         |
| • Kipling reading “Boots”.                                                    |                         |
## Core Text Pairings By Title: *The Perks of Being a Wallflower*  
Materials that are relevant to the module but connect directly to one specific text

### MODULE 5: Innocence to Experience

<table>
<thead>
<tr>
<th>35 Short Texts</th>
<th>Music, Art, Multimedia</th>
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</thead>
<tbody>
<tr>
<td><strong>Poetry:</strong></td>
<td><strong>Video:</strong></td>
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<tr>
<td><em>&quot;On Turning Ten&quot; by Billy Collins</em></td>
<td><em>TED talk: The Mysterious Workings of the Adolescent Brain</em></td>
</tr>
<tr>
<td><em>&quot;A person, a paper, a promise&quot;</em></td>
<td><em>Audio:</em></td>
</tr>
<tr>
<td><em>William Blake's <em>Song of innocence and Experience</em></em></td>
<td><em>NPR: Fresh Air: Why Teens are Impulsive, AddictionProne And Should Protect Their Brains</em></td>
</tr>
<tr>
<td><strong>Informational:</strong></td>
<td><strong>Music:</strong></td>
</tr>
<tr>
<td><em>&quot;Perks of Being a Wallflower Banned After Parent Complains&quot; article</em></td>
<td><em>&quot;Asleep&quot; The Smiths</em></td>
</tr>
<tr>
<td><em>Erik Erikson: Identity vs. Confusion (I want to find a longer text that discusses identity vs. role confusion)</em></td>
<td><em>&quot;Speak for Me&quot; John Mayer</em></td>
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<tr>
<td><em>&quot;Beautiful Brains&quot; National Geographic Article</em></td>
<td><strong>Art:</strong></td>
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<td><em>Sally Mann Candy Cigarette</em></td>
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<td><em>Sally Mann The New Mothers</em></td>
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<td></td>
<td><em>Art from Picasso's Blue Period</em></td>
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<td><strong>Films:</strong></td>
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<td><em>It's Kind of a Funny Story</em></td>
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</table>
# Lessons: Writing Tasks and Activities by Core Text

## Module 5: Innocence to Experience

### The Perks of Being a Wallflower

#### Synthesis Essay: Coming of Age
- In a well-developed essay, connect Billy Collins' poem "On Turning Ten" to Chbosky's *Perks of Being a Wallflower*. How does the speaker in the poem share Charlie's feelings about the loss of childhood innocence? Is this a universal part of Coming of Age, or do you think it is unique to these speakers? (This works well with *The House on Mango Street* as a third text)

#### Creative Writing: Doctor's Point of View
- At the end of the novel, we find that Charlie has been hospitalized. Imagine you are Charlie's doctor and you have somehow gained access to all of his letters. Research possible diagnoses (post traumatic stress disorder, depression, social anxiety, etc) and read the "Beautiful Brains" article. Do you think there is something wrong with Charlie? To what extend is he just a normal teenager? Write an essay in which you diagnose Charlie, using the text to support your argument.

#### Analyzing Title Create and Support a Claim
- Charlie's teacher is always urging him to "participate," but does being a wallflower have its perks? How has being a wallflower has its advantages and disadvantages for Charlie? Answer in a well-developed essay, using evidence from the novel.

#### Synthesis: Nature vs Nurture
- Using the "Beautiful Brains" article, the TED Talk, and the Fresh Air Podcast, discuss the way this novel portrays adolescence. Is it accurate? Are the behaviors of Charlie and his friends typical of the average teen? Are their actions and emotions just a normal part of growing up, or are they dangerous? To what extent are some of the more extreme behaviors and emotions biological? In other words, consider those behaviors and emotions within that Nature vs. Nurture debate, in light of the research you just read.
**Creative: Letter Writing**
- Choose one of the following creative letterwriting assignments: (A) Imagine you are the receiver of Charlie's letters. Choose any letter from the novel and write a response to Charlie. What advice would you give? How would you attempt to relate to him? (B) Write another letter from Charlie, to appear at the end of the novel (but before the epilogue). What happens between his phone call to his sister and his twomonth mark the hospital? (C) Choose a scene from the novel and write a letter from the perspective of a different character in that scene. How might they be feeling? How might they view Charlie?

**Character Analysis through Music**
- Listen to the song “Asleep” by the Smiths and read the lyrics. In an essay, examine why Charlie had such a strong connection to this song.
Core Text Pairings By Title: *All Quiet on the Western Front*

Materials that are relevant to the module but connect directly to one specific text

### MODULE 5: Innocence to Experience

<table>
<thead>
<tr>
<th>Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short Stories:</strong></td>
<td><strong>Music:</strong></td>
</tr>
<tr>
<td>&quot;Occurrence at Owl Creek Bridge&quot; Abrose Bierce</td>
<td>&quot;Us and Them&quot; Pink Floyd</td>
</tr>
<tr>
<td>&quot;The Things They Carried&quot; Tim O'Brien</td>
<td>&quot;Masters of War&quot; Bob Dylan</td>
</tr>
<tr>
<td><strong>Poetry:</strong></td>
<td>&quot;The General&quot; Dispatch</td>
</tr>
<tr>
<td>&quot;Rendezvous&quot; Alan Seeger</td>
<td>PBS American Experience: War Letters</td>
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<tr>
<td>&quot;Do Not Weep, Maiden, for War is Kind&quot; Stephen Crane</td>
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<tr>
<td>&quot;Suicide in the Trenches&quot; Siegfried Sassoon</td>
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<tr>
<td>&quot;Does it Matter?&quot; Siegfried Sassoon</td>
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<tr>
<td>&quot;Survivors&quot; Siegfried Sassoon</td>
<td></td>
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<tr>
<td>&quot;The Charge of the Light Brigade&quot; Alfred Lord Tennyson</td>
<td></td>
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<tr>
<td>&quot;Anthem for Doomed Youth&quot; Wilfred Owen</td>
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<tr>
<td>&quot;Disabled&quot; Wilfred Owen</td>
<td></td>
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<tr>
<td>&quot;Dulce Et Decorum Est&quot; Wilfred Owen</td>
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<tr>
<td><strong>Informational:</strong></td>
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<tr>
<td>&quot;The Contribution of All Quiet on the Western Front to Our Understanding of Psychological Trauma&quot;</td>
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<tr>
<td>&quot;All is Not Quiet: Reading Remarque in a Warzone&quot; J. A. Bernstein</td>
<td></td>
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<tr>
<td>1929 article &quot;Modern War&quot; by Henry Seidel Canby</td>
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</tbody>
</table>
# Lessons: Writing Tasks and Activities by Core Text

## Module 5: Innocence to Experience

### All Quiet on the Western Front

#### Close Read with Purpose: Does Paul Love?
- At one point in the novel, Paul states, “I wonder whether, when I am twenty, I shall experience the bewildering emotions of love.” What seems to indicate that, in some way or another, he does experience some form of love?

#### Analysis: Literal and Figurative Ways that War Destroys Life
- Though Kantorek refers to them as the “Iron Youth,” Paul sees his generation as more of a “wasteland,” disconnected from the preceding and succeeding generations. Why is his generation “lost”, whether they survive or not? How does war destroy life, even if not through physical death? Explain.

#### Essay Topic: Relationship with Nature
- Paul (and, according to him, soldiers in general) has a special relationship with nature. Reexamine the war poems we read, as well as “The Things They Carried.” Do we see this relationship with nature elsewhere? Why do you think soldiers might feel this “special relationship with nature”? In a well-developed essay using at least one other text, examine this relationship.

#### Poetry Connections
- Choose a poem from our war unit and write an essay in which you analyze the poem’s stylistic elements and how they aid in our understanding of a broader aspect of the poem, such the themes or the characters.

#### Synthesis Essay: Argument Against War
- *All Quiet on the Western Front* is considered to be one of the most powerful antiwar novels. Why is war such a terrible thing? In a paper that synthesizes ideas from at least three sources (the novel and two others), discuss the most prominent arguments the sources use to make the case against war.
# Core Text Pairings By Title: A Long Way Gone

Materials that are relevant to the module but connect directly to one specific text

## MODULE 5: Innocence to Experience

<table>
<thead>
<tr>
<th>35 Short Texts</th>
<th>Music, Art, Multimedia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Informational:</strong></td>
<td></td>
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<tr>
<td>• Upfront Article: Child Soldiers</td>
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<tr>
<td>• Stories from children associated with fighting forces (short blurbs) Amnesty Int.</td>
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<tr>
<td>• &quot;The Fog of Memoir: The feud over the truthfulness of Ishmael Beah's A Long Way Gone&quot; (Pair with &quot;How to Tell a True War Story&quot; by Tim O'Brien?)</td>
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</tr>
<tr>
<td><strong>Video:</strong></td>
<td></td>
</tr>
<tr>
<td>• Ted Talk: Newton Aduaka: The Story of Ezra</td>
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<tr>
<td><strong>History.com</strong> Rocky Blunt Video</td>
<td></td>
</tr>
<tr>
<td>• Kony 2012 Video (pair with NY Times' &quot;The 'Kony 2012 Effect: Recovering from a Viral Sensation&quot;?)</td>
<td></td>
</tr>
<tr>
<td><strong>Audio:</strong></td>
<td></td>
</tr>
<tr>
<td>• NPR Interview &quot;Former Child Soldier Imagines 'Tomorrow' in Sierra Leone&quot;</td>
<td></td>
</tr>
</tbody>
</table>
Lessons: Writing Tasks and Activities by Core Text

Module 5: Innocence to Experience

A Long Way Gone

Essay: Analyzing Author's Craft
- After reading about Ishmael’s first combat experience, write an essay examining how Ishmael Beah’s use of figurative language helps to paint the forest as a threatening place and create a terrifying mood.
Columbia High School English Department

Unit Lesson Models

Additional Teacher Resources
Romeo and Juliet Unit Overview

**Unit Focus**
- **Topic:** Conflict, choice, and consequences
- **Themes:** How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love
- **Text Use:** Analysis of author’s language and motifs, development of complex characters and external and internal conflicts and themes

**Summative Unit Assessments**
- A **culminating writing task:**
  - Analyze how patterns of language create a motif that reveals the central idea/theme of the text
  - Write a literary analysis of a text
- A **cold-read task:**
  - Read and understand connections between complex texts
  - Write an explanatory essay that includes textual citation
- An **extension task:**
  - Conduct research on a given topic
  - Develop an argumentative essay that incorporates research

**Daily Tasks**
*Daily instruction helps students read and understand text and express that understanding.*

- **Lesson 1:** Prologue of Romeo and Juliet
  - [sample tasks]
- **Lesson 2:** Act I of Romeo and Juliet, Act I of Romeo + Juliet, and “The Teen Brain: Still Under Construction”
  - [sample tasks]
- **Lesson 3:** Act II of Romeo and Juliet and “Teenage Brains Are Malleable and Vulnerable, Researchers Say”
  - [sample tasks]
- **Lesson 4:** Act III of Romeo and Juliet and Where’s Romeo? (sample tasks)
- **Lesson 5:** “A Poison Tree,” “On Revenge,” and Act III of Romeo and Juliet (sample tasks)
- **Lesson 6:** Act IV of Romeo and Juliet and “The Raven” (sample tasks)
- **Lesson 7:** Act V of Romeo and Juliet and The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55 (sample tasks/ culminating writing task)
- **Lesson 8:** “Teenage Brains” and “Understanding the Mysterious Teenage Brain” (extension task)
- **Lesson 9:** “The Story of Pyramus and Thisbe” (cold-read task)
### Fahrenheit 451 Unit Overview

#### Unit Focus
- **Topic:** The influence of literature
- **Themes:** The value of reading and the ability of texts to influence people
- **Text Use:** Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric

#### Summative Unit Assessments
- **A culminating writing task:**
  - Determine a theme
  - Analyze how literary elements and devices develop the theme
- **A cold-read task:**
  - Read and understand grade-level texts
  - Write in response to a text
- **An extension task:**
  - Conduct research
  - Apply stylistic writing techniques
  - Present information

#### Daily Tasks
*Daily instruction helps students read and understand text and express that understanding.*

- **Lesson 1:** “Learning to Read and Write” (sample task included)
- **Lesson 2:** “Superman and Me” (sample task included)
- **Lesson 3:** “The Hearth and the Salamander,” from *Fahrenheit 451*, and “Barter” (sample task included)
- **Lesson 4:** “The Great Imagination Heist” and the remainder of “The Hearth and the Salamander,” from *Fahrenheit 451*
- **Lesson 5:** “The Sieve and the Sand,” from *Fahrenheit 451*, and “You Have Insulted Me: A Letter”
- **Lesson 6:** “Burning a Book”
- **Lesson 7:** “Burning Bright,” from *Fahrenheit 451*, and Original Cover Art from *Fahrenheit 451* (sample task included)
- **Lesson 8:** *Fahrenheit 451* (culminating writing task)
- **Lesson 9:** “Reading Books is Fundamental,” from *The New York Times* (cold-read task)
The Odyssey Unit Overview

Unit Focus
- Topic: Physical and mental journeys
- Themes: The role of symbolism in how people give value to their lives
- Text Use: Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives

Summative Unit Assessments
A culminating writing task:
- Examine the symbolic meaning of texts
- Analyze character and theme development
- Write an argumentative essay
A cold-read task:
- Read and understand complex texts
- Understand academic vocabulary
- Write in response to text
An extension task:
- Read and understand complex texts
- Understand academic vocabulary
- Write in response to text

Daily Tasks
Daily instruction helps students read and understand text and express that understanding.
- Lesson 1: "Half a Day" and "A Worn Path" (sample tasks)
- Lesson 2: "Ithaka," and Book One of The Odyssey (sample tasks)
- Lesson 3: Excerpt from Book Two and Books Five, Seven, and Eight of The Odyssey and "An Ancient Gesture" (sample tasks)
- Lesson 4: Books Nine through Twelve of The Odyssey, "Siren Song," and Ulysses and the Sirens (sample tasks)
- Lesson 5: Books Thirteen and Sixteen of The Odyssey (sample tasks)
- Lesson 6: Books Nineteen through Twenty-Four of The Odyssey, "Ithaka," and "Ulysses" (sample tasks/culminating writing task)
- Lesson 7: Excerpt from No-Man's Lands: One Man's Odyssey through The Odyssey, "The Truth About Being a Hero," and "Back from War, but Not Really Home" (extension task)
- Lesson 8: Excerpt from Book Six of The Iliad (cold-read task)
Columbia High School English Department

Reading Instruction Grade 9

Lessons to promote active, engaged, and independent readers
Reading Grade 9: Lessons to promote active, engaged, and independent readers

These lessons are presented in the suggested order of presentation, as the critical thinking and reading skills that are being promoted and supported in each are built upon each other. There is a sample text to work with for each, and suggestions for excerpts from the ninth grade curriculum. The teacher may also choose to select specific excerpts from any text that is on the curriculum or useful to the class.

<table>
<thead>
<tr>
<th>Try this strategy...</th>
<th>To support and enhance these skills...</th>
<th>With these types of assignments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. “Say Something”</td>
<td>Engaged and active reading; annotation</td>
<td>Annotating text; preparing for Socratic seminar</td>
</tr>
<tr>
<td></td>
<td>Making inferences; making meaning</td>
<td>Doubleentry journals; paragraph writing for essays; passage analysis</td>
</tr>
<tr>
<td>Signpost Strategies (6)</td>
<td>Engaged and active reading; independent reading; making meaning; analyzing text and literary elements of text independently.</td>
<td>Signpost annotations or discussion topics should be student initiated; the purpose of these strategies should emphasize independent reading, the student's ability to notice and respond to certain aspects of the text that are of interest or significance for them, not the teacher.</td>
</tr>
<tr>
<td>3. Notice and Note: Contrasts and Contradictions</td>
<td>Making inferences, specifically about plot, character, conflict</td>
<td>Reading log; annotations; small/large group discussion topics</td>
</tr>
<tr>
<td>4. Notice and Note: the Aha Moment</td>
<td>Finding and analyzing conflict; theme</td>
<td>Reading log; annotations; small/large group discussion topics</td>
</tr>
<tr>
<td>5. Notice and Note: Words of the Wiser</td>
<td>Determining theme</td>
<td>Reading log; annotations; small/large group discussion topics; preparation for essay topic</td>
</tr>
<tr>
<td>6. Notice and Note: Tough Questions</td>
<td>Ability to determine conflict; making predictions</td>
<td>Reading log; annotations; small/large group discussion topics</td>
</tr>
<tr>
<td>7. Notice and Note: Again and Again</td>
<td>Finding and analyzing theme, conflict; foreshadowing</td>
<td>Reading log; annotations; small/large group discussion topics; preparation for essay or analysis</td>
</tr>
<tr>
<td>8. Notice and Note: Memory Moment</td>
<td>Finding and analyzing theme, conflict; foreshadowing</td>
<td>Reading log; annotations; small/large group discussion topics</td>
</tr>
</tbody>
</table>
1. During Reading Strategy: *Say Something*

Active reading requires you to engage with the text as you are reading. In this way, you “make meaning” as opposed to the text “making sense.” The purpose of this strategy is to help you comprehend what you are reading as you predict, question, clarify, connect or comment.

<table>
<thead>
<tr>
<th>Rules for Say Something</th>
<th>Below, please record a couple samples of how members of your group responded.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. With your partner/group, decide who will say something first.</td>
<td>1.</td>
</tr>
</tbody>
</table>
| 2. When you say something, do one or more of the following:  
  • make a prediction  
  • ask a question  
  • clarify something you had misunderstood  
  • make a comment  
  • make a connection | 2. |
| 3. If you can't do one of those five things, then you need to reread. | 3. |
2. During Reading Strategy: Drawing Inferences  

Syntax Surgery

What are inferences?
the ability to connect what is in the text with what is in the mind to make an educated guess.

Two types of inferences:

- TEXT BASED INERENCE based on information supplied by the author in the text

- KNOWLEDGE BASED INFERENCES based on the knowledge that you have about the world

He put down $10.00 at the window. The woman behind the window gave $4.00 . The person next to him gave him $3.00, but he gave it back to her. So when they went inside, she bought him a large bag of popcorn .
3. Notice and Note Strategy: **Contrasts and Contradictions**

When you're reading a text, stop when you notice the following, and take note of it:

- when a character says or does something to contradict what he’s been saying or doing all along...

- when an author shows us something that doesn’t fit with what we expect, when they present us with a contrast or contradiction...

**Stop and Ask Yourself:**
“Why is the Character Doing That?”

*The answer could help you make a prediction or inference about plot, conflict, or character*
4. Notice and Note Strategy: *The AHa Moment*

When you’re reading a text, stop when you notice the following, and take note of it:

The A-Ha Moment

(also know as an *EPIPHANY*:
a moment of sudden revelation or insight)

- When you’re reading and a character suddenly realizes, understands or finally figures something out,

**Stop and Ask Yourself:**
How Might this Change Things?

- If the character figured out a problem, you probably just learned about the **CONFLICT**.
- If the character understood a life lesson, you probably just learned the **THEME**.
5. Notice and Note Strategy: *Words of the Wiser*

When you're reading a text, stop when you notice the following, and take note of it:

- When you're reading you notice a character (who is probably older and wiser or more experienced) take the main character aside and give serious advice,

**Stop and Ask Yourself:**

"What's the Life Lesson, and How does it affect the Character?"

*The answer to this is likely a **theme** of the story*
6. Notice and Note Strategy: *Tough Questions*

When you're reading a text, stop when you notice the following, and take note of it:

- When you're reading and the character asks himself a really difficult question,

**Stop and Ask Yourself:**
“What does this Question Make me Wonder About?”

*The answers will tell you about the conflict, especially *internal conflict*, and might help you *predict* what will happen later in the story.*
7. Notice and Note Strategy: *Again and Again*

When you're reading a text, stop when you notice the following, and take note of it

*Again and Again*

- When you're reading and you notice a word, phrase, object, or situation mentioned over and over

**Stop and Ask Yourself:**

"Why does this keep Showing Up Again and Again?"

*The answers will tell you about the **THEME** and **CONFLICT**, or they might **FORESHADOW** what will happen later.*
8. Notice and Note Strategy: Memory Moment

When you're reading a text, stop when you notice the following, and take note of it:

- When you're reading and the author interrupts the action to tell you a memory,

**Stop and Ask Yourself:**

"Why Might this Memory be Important?"

**The answers will tell you about the THEME, CONFLICT, or might FORESHADOW what will happen later in the story."
Resources to Ensure Success in Academically Diverse Classrooms

- 20 Foundational Beliefs of Differentiated Classrooms
- Teacher Inventory on Differentiation Practices and Strategies
- Differentiated Learning Plan
- Three Tier Task Planning Framework
- Tiered Assignment Design Template
- 25 Formats for Differentiation
- Guidelines to Develop Curriculum Depth and Complexity
- Blooms Taxonomy
- Template for Designing Tiered Assignments

20 Foundational Beliefs of Differentiated Classrooms

Teacher Inventory on Differentiated Practices and Strategies (pages 12)
**Differentiated Learning Plan**

6. Application Activities
   ---(HOW they will learn)
   same for all
   tier by learning preference (based on Multiple Intelligence)*
   tier by readiness*
   tier by challenge/completing*

   Notes:

7. Independent Application (HOW they will DEMONSTRATE their learning)
   individual work
   tier by readiness*
   with a partner
   tier by challenge/completing*
   in a small group
   tier by complexity*
   (based on Multiple Intelligence)*
   student choice based on interest*
   no interest*

   Notes:


   Notes:

9. What next?

   Formative Assessment Notes:

---

**Three-Tier Task Planning Framework**

KUDo's (learning goals)

Tier by:
- Readiness
- Level of Challenge/Complexity
- Degree of Structure
- Degree of Abstraction
- Level of Support
- Learning Preference

Tier Three: For Some

Tier Two: For Some

Tier One: For Most
**Tiered Assignment Design Template**

* indicates a differentiation strategy

1. **GOALS**
   - Same goal for all:
   - **Different goals for different students** *

   A. 

   B. 

2. **MATERIALS/RESOURCES**
   - Same materials/resources: same task
   - Same materials/resources: different tasks*
   - Different materials/resources: same task*
   - Different materials/resources: different tasks*

   Notes:

3. **PRODUCTS**
   - Same product for all students
   - Different products matched by needs or learning preferences*
   - Choice of products representing different interests, learning preferences

   Notes:

4. **WORK ARRANGEMENT**
   - Individual work
   - Partner work by likeness
   - Small group work by likeness

---

**25 Formats for Differentiation**

**Formats Offering Student Choice**

1. Choice of assignments designed by learning preference (Multiple Intelligences)
   - Example: Students choose from a list of activities relating to a topic that reflect a variety of learning preferences: sing it, write it, diagram it, draw it, act it out, etc.

2. Choice of assignments skillfully designed by challenge and complexity level
   - Example: Teacher uses a tic-tac-toe, show-and-tell, two-by-two, or other such choice board presenting differentiated tasks with teacher-planned choices.

3. Journal prompts provided by the teacher and selected by the students based on interest *
   - Example: Students select from a list of writing assignments related to a theme, concept, or topic of study.

4. Choice of work style: individual, with a partner, in a small group *
   - Example: Students do the same task but have a choice of ways to complete it.

5. Availability of study guides like notetaking templates or graphic organizers
   - Example: Teacher-developed graphic organizers that capture key ideas from the text or lecture are used for preparation for assessments/exams.

6. Choice of topic by interest, same task *
   - Example: All students complete the same task (e.g., construct an informational brochure), however, they choose the topic for their project (e.g., choose from a list of key topics related to the main idea).

7. Choice of activity by interest *
   - Example: All students choose to do different parts of a group project (e.g., a newspaper project in which students choose the role of columnist, editorial cartoonist, editorial page editor, etc.).

8. Choice of topic, same task, leveled reading sources assigned by teacher
   - Example: A compilation of articles related to the selected topics are placed in colored folders classified by reading level. Students select a topic and are directed to the folder containing the resources matched to their reading readiness.

9. Choice of ways to share information *
   - Example: Students may write, present, draw, or diagram information.

**Teacher-Prepared Formats**

10. Tasks based on readiness demonstrated in preassessment
    - Example: Students are assigned to science labs involving different topics and different tasks based on their prior knowledge. All groups share their results with the class.

11. Tasks with similar contexts, different levels of difficulty or complexity
    - Example: Students work with the same context, but are assigned different activities based on their learning needs.

12. Tasks assigned based on learning preference
    - Example: Bodily/kinaesthetic students perform a skit, while visual/spatial students create a poster.

13. Readings or research in small groups assigned by prior content knowledge *
    - Example: One group explores introductory or foundational information; another explores more complex, in-depth, technical information. All groups share.
1. Use the language of the discipline.
   Ask:
   - What is the specialized vocabulary of
     ________?
   - What specific skills and processes are used by
     professionals in ________?
   - What typical tasks do these professionals
     engage in?

2. Explain specific details.
   Ask:
   - What are the essential attributes of
     ________?
   - What are the factors or variables that affect it?
   - What are its basic elements?

3. Identify patterns.
   Ask:
   - What recurring events, activities, or actions
     characterize ________?
   - Is there a particular order or sequence to these
     patterns?
   - What are we able to depend on or predict
     will occur?
   - What can we hypothesize, prove, or defend
     about ________?

4. Identify trends.
   Ask:
   - Are there particular courses of action or trends
     related to ________?
   - What factors influence these trends?
   - What might be the social, political, or ethical
     effects of these trends?

5. Consider unanswered questions.
   Ask:
   - What is still not known or understood about
     ________?
   - What factors influence our understanding of
     ________?

6. Identify rules.
   Ask:
   - What structures exist in ________?
   - What orders or hierarchies are represented
     in it?
   - What stated or unstated assumptions relate to
     ________?

7. Explore ethics.
   Ask:
   - What dilemmas or controversies are involved
     in ________?
   - How does ________ impact people?
   - How might elements such as bias, prejudice,
     and discrimination affect ________?

8. Identify the "big ideas."
   Ask:
   - What are the theories or principles
     represented in ________?
   - What connections or interrelationships are
     evident in ________?

9. Examine concepts over time.
   Ask:
   - How has the past, the present, and the future
     affected ________?
   - How has it changed over the past _______ years?

10. Identify different points of view.
    Ask:
    - What are the different perspectives on
      ________?
    - What are the opposing viewpoints related to
      it?

11. Make interdisciplinary connections.
    Ask:
    - What connections are there between ________
      and other disciplines or subjects?
## Open PDF

### Making Differentiation a Habit

How to Ensure Success in Academically Diverse Classrooms

Diane Heacox, Ed.D.

Foreword by Rick Wormell

---

### Template for Designing Tiered Assignments

<table>
<thead>
<tr>
<th>Critical Thinking</th>
<th>Creative Thinking</th>
<th>Problem Solving</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension</td>
<td>Comprehension</td>
<td>Creative Analysis</td>
</tr>
<tr>
<td>Production</td>
<td>Production</td>
<td>Creative Problem</td>
</tr>
<tr>
<td>Application</td>
<td>Application</td>
<td>Creative Thought</td>
</tr>
<tr>
<td>Analysis</td>
<td>Analysis</td>
<td>Creative Solution</td>
</tr>
<tr>
<td>Evaluation</td>
<td>Evaluation</td>
<td>Creative Practice</td>
</tr>
</tbody>
</table>

#### KU 4/6: Content Focus

- **Knowledge**
  - Recalling:
    - Facts, dates, projects, definitions
  - Recalling:
    - Name, directions, events, qualities
  - Recalling:
    - Vocabulary, concepts, formulas

- **Understanding**
  - Interpreting:
    - Concepts, principles, theories
  - Interpreting:
    - Ideas, conclusions, solutions
  - Interpreting:
    - Interpretative, analytical, comparative

- **Application**
  - Comparing:
    - Processes, outcomes, strategies
  - Comparing:
    - Ideas, applications, solutions
  - Comparing:
    - Categories, topics, subtopics

- **Analysis**
  - Analyzing:
    - Processes, outcomes, strategies
  - Analyzing:
    - Ideas, applications, solutions
  - Analyzing:
    - Categories, topics, subtopics

- **Evaluation**
  - Evaluating:
    - Processes, outcomes, strategies
  - Evaluating:
    - Ideas, applications, solutions
  - Evaluating:
    - Categories, topics, subtopics

- **Synthesis**
  - Synthesizing:
    - Processes, outcomes, strategies
  - Synthesizing:
    - Ideas, applications, solutions
  - Synthesizing:
    - Categories, topics, subtopics

---

[Image of the template for designing tiered assignments]

**Unit/Theme:**

- **KU/6:** Content Focus
  - **Knowledge:** Recalling, Interpreting, Comparing
  - **Understanding:** Comparing, Analyzing, Evaluating
  - **Application:** Evaluating, Synthesizing
  - **Analysis:** Synthesizing
  - **Evaluation:** Synthesizing

---

**Template for Designing Tiered Assignments**
# CHS English Department Literary Analysis Writing Rubric

## COLUMBIA HIGH SCHOOL ENGLISH DEPARTMENT LITERARY ANALYSIS WRITING RUBRIC

<table>
<thead>
<tr>
<th>SUPERIOR</th>
<th>OUTSTANDING</th>
<th>EFFECTIVE</th>
<th>COMPETENT</th>
<th>LIMITER</th>
<th>INTEGRATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Thesis is well-developed, original claim that demonstrates an informed understanding of the text.</td>
<td>Thesis is well-supported, original claim that demonstrates a clear understanding of the text.</td>
<td>Thesis is fairly clear, original claim that demonstrates some understanding of the text.</td>
<td>Thesis is basically clear, original claim that demonstrates limited understanding of the text.</td>
<td>Thesis is unclear, original claim that demonstrates minimal understanding of the text.</td>
</tr>
</tbody>
</table>

## LATE SUBMISSIONS

1. Upon collection of a paper, a grade of “D” will be entered immediately if it is not submitted.

2. Point deductions: 5 points (on first late day), 10 points (on second late day), 20 points (on third late day), and 30 points (on fourth late day). Papers will not be accepted by the 5th school day (after one week). |

## MLA FORMATTING

All papers must be typed and adhere to MLA formatting guidelines. This includes:

- Proper heading on the left hand side of the paper (Student's name, Teacher's name, Class Information, Date).
- Double Spaced
- 1-inch margins
- Centered title
- Standard font (Times New Roman, Arial, Calibri, etc.)
- 12-point
- Indented paragraphs
- Header in upper right corner with your last name and page number

Includes proper formatting in text citations

Includes a Works Cited (when needed)

1-2 errors will result in a 5 point deduction.
3 or more errors will result in a 10 point deduction.

**TOTAL SCORE: _______/100**

(-late deductions - MLA deductions = _______/100)
Columbia High School English Department

Grammar Instruction Grade 9

Scope, Sequence and Assessments

Stage 1:
Stage 2:
Stage 3:
Stage 4:
Stage 5:

Stage 6:
Teaching and Assessment Timeline and Expectations

The formal teaching of grammar will begin in 9th grade, with 10th grade teachers strongly encouraged to participate. The school year includes six stages of instruction (see below). The midterm assessment will include a section devoted to Stages 13 and Stages 46 will be included on the final exam.

✓ Stage 1: Mechanics and Punctuation
✓ Stage 2: Parts of Speech
✓ Stage 3: Parts of a Sentence
✓ Stage 4: Agreement
✓ Stage 5: Modifiers
✓ Stage 6: Syntax

Each stage is preceded by a preassessment of the content covered in that particular stage and is followed by a postassessment to assess mastery of the material. The preassessment for each stage is included in this document and should be administered as presented here, without modifications (for General Education students).

*Preassessment results should be used for instructional planning and differentiation. The teaching (instruction, practice, application in context) is up to the teacher. Will you use www.noredink.com? Sentence Composing? Warriners? A smorgasbord of everything? Daily Language Tasks/Do Nows?
The expectations for implementation and assessment are as follows:

1. Each stage begins with a preassessment. In order to ensure the integration of grammar begins in a timely manner, the first preassessment for Stage 1 should be administered and scored early within the first two weeks of the school year.

2. Authentic instruction follows the preassessment. How will you use the results to inform your instruction? How will you instruct?* How will students be held accountable for integrating these skills in their own writing?

3. Assess again. How will you measure what students have learned since the preassessment? The preassessment can be used as a postassessment if preassessment results have not been shared with students.

4. Continue to explicitly hold students accountable for applying the skills within the context of their own writing.

The following pages include the Overview. The purpose of the Overview is to standardize the language/terminology used when covering the content of the stage, as well as to define the components of the stage itself.

*Note: The Diagnostic Tests are not published here but are included in the Grammar Instruction Teacher Binders
STAGE 1: PUNCTUATION AND MECHANICS FUNDAMENTALS
CAPITALIZATION

The following list includes basic rules for capitalization and examples to review with your students.

1. The first words of a sentence.
   - When he tells a joke, he sometimes forgets the punch line.

2. The first word in a sentence that is a direct quote
   - Emerson once said, "A foolish consistency is the hobgoblin of little minds."

3. The pronoun "I"
   - The last time I visited Atlanta was several years ago.

4. Proper nouns (the names of specific people, places, organizations, and sometimes things)
   - Worrill Fabrication Company
   - Golden Gate Bridge
   - Supreme Court
   - Livingston, Missouri
   - Atlantic Ocean
   - Mothers Against Drunk Driving
   - Family relationships (when used as proper names)
     - I sent a thank you note to Aunt Abigail but not to my other aunts.
     - Here is a present I bought for Mother.
     - Did you buy a present for your mother?

5. The names of gods, specific deities, religious figures, and holy books
   - God the Father
   - the Virgin Mary
   - the Bible
6. Titles preceding names, but not titles that follow names ➞
She worked as the assistant to Mayor Hanolovi.
  ➞ I was able to interview Miriam Moss, mayor of Littonville.
  ➞ Directions that are names (North, South, East, and West when used as sections of the country, but not as compass directions)
  ➞ The Patels have moved to the Southwest. ➞
  Jim's house is two miles north of Otterbein.

7. The days of the week, the months of the year, and holidays (but not the seasons used generally) ➞
Halloween
  ➞ October ➞
Friday
  ➞ winter ➞
spring ➞ fall
  ❖ Exception: Seasons are capitalized when used in a title. The Fall 1999 semester

8. The names of countries, nationalities, and specific languages ➞
Costa Rica
  ➞ Spanish ➞
French ➞
English

9. The major words in the titles of books, articles, and songs (but not short prepositions or the articles "the," "a," or "an," if they are not the first word of the title)
  ➞ One of Jerry's favorite books is The Catcher in the Rye.

10. Members of national, political, racial, social, civic, and athletic groups ➞
Green Bay Packers
11. Periods and events

Victorian Era
- Great Depression
- Constitutional Convention
  - **Exception:** Century numbers such as sixteenth century

12. Trademarks
- Pepsi
- Honda
- IBM
- Microsoft Word

13. Words and abbreviations of specific names (but not names of things that came from specific things but are now general types)
- Freudian
- NBC

**END PUNCTUATION**

Every sentence you write must end with one of the following types of punctuation. This list includes rules for when and when not to use periods, question marks and exclamation points in a sentence.

**Periods**

1. Use a period at the end of a complete sentence. A period brings a sentence to a full stop.
   - I know him well.
   - Maria's favorite food is spaghetti and meatballs.
2. If the last item in the sentence is an abbreviation that ends in a period, do not follow it with another period.  
   Incorrect: This is Alice Smith, M.D.  
   Correct: This is Alice Smith, M.D.  
   Incorrect: Please shop, cook, etc. We will do the laundry.  
   Correct: Please shop, cook, etc. We will do the laundry.

3. Question marks and exclamation points replace and eliminate periods at the end of a sentence.

   Question marks

   1. Use a question mark after a question.
      ➢ How were the lines between state borders determined?

   2. Place the question mark inside of closing quotation marks if it is part of the quotation. ➢
      In my dream, I remember someone asking, “What time does the movie begin?”

   3. Place the question mark outside of the closing quotation marks if it is not part of the quotation.
      ➢ Was it your mother or your father who always said, “You can have dessert if you eat your vegetables”? (In such a circumstance, it's okay to drop the period from the quotation.)

   Exclamation points

   1. Use an exclamation point to show emotion, emphasis, or surprise. ➢
      I'm truly shocked by your behavior!  
      ➢ Yay! We won!

   2. An exclamation point replaces a period at the end of a sentence. ➢
      Incorrect: I'm truly shocked by your behavior!  
      ➢ Correct: I'm truly shocked by your behavior!

   3. Do not use an exclamation point in formal business writing.

   4. Overuse of exclamation points is a sign of undisciplined writing. Do not use even one of these marks unless you're convinced it is justified.
UNDERLINE/ITALICS
Underlining and italics serve similar purposes. However, the context for their use is different, since underlining anything in a typed piece has become obsolete. When you are typing a document on a computer, use italics. When handwriting a document or in other situations where italics aren’t an option, use underlining. The important thing is to stay consistent in how you use italics and underlining. The following list includes basic rules for underline/italics and examples to review with your students.

1. Italicize the titles of magazines, books, newspapers, academic journals, films, television shows, long poems, plays, operas, musical albums, famous speeches, pamphlets, works of art, websites.
   > The Grapes of Wrath
   > Cat on a Hot Tin Roof
   > The Big Bang Theory
   ❖ Exception: Do not italicize the titles of long sacred works: the Bible, the Koran or the titles of books of the Bible: Genesis, Revelation, 1 Corinthians.

2. When an exclamation point or question mark is part of a title, make sure that that mark is italicized along with the title, >
   > My favorite book is Where Have All the Flowers Gone?
   > I love Dr. Suess’s Oh, the Places You’ll Go!

3. Italicize names of vehicles
   > Challenger
   > Titanic
   > Orient Express
   > U.S.S. Eisenhower (Don’t italicize the U.S.S.)
   > H.M.S. Pinafore (Don’t italicize the H.M.S. when you’re talking about the ship. If you’re talking about the light opera, then it’s part of the title, H.M.S. Pinafore.)
   ❖ Exception: Do not italicize names of vehicles that are brand names: Ford Explorer, Corvette, Nissan Pathfinder, Boeing 747.

4. Italicize foreign words or phrases.
   ➔ Exception: If a word or phrase has become so widely used and understood that it has become part of the English language you do not need to italicize it. French “bon voyage” or the abbreviation for the Latin et cetera, “etc.” — we would not italicize it.

5. Italicize words that represent reproduced sounds.
   ➔ Grrr went the bear.
His head hit the stairs, *kathunk!*

QUOTATION MARKS

The main use of quotation marks is to set off and represent exact language (either spoken or written) that has come from somebody else besides the writer. The quotation mark is also used to designate dialogue in fiction and sometimes poetry. The following list includes basic rules for quotation marks and examples to review with your students.

1. Quotation marks always come in pairs. Do not open a quotation and fail to close it at the end of the quoted material.

2. Capitalize the first letter of a direct quote when the quoted material is a complete sentence.
   > Mr. Johnson, who was working in his field that morning, said, "The alien spaceship appeared right before my own two eyes."

3. Do not use a capital letter when the quoted material is a fragment or only a piece of the original material's complete sentence.
   > Although Mr. Johnson has seen odd happenings on the farm, he stated that the spaceship "certainly takes the cake" when it comes to unexplainable activity.

4. If a direct quotation is interrupted midsentence, do not capitalize the second part of the quotation.
   > "I didn't see an actual alien being," Mr. Johnson said, "but I sure wish I had."

In all the examples above, note how the period or comma punctuation always comes before the final quotation mark. It is important to realize also that when you are using MLA or some other form of documentation, this punctuation rule may change.

5. When quoting text with a spelling or grammar error, you should transcribe the error exactly in your own text. However, also insert the term *sic* in italics directly after the mistake, and enclose it in brackets. "Sic" is from the Latin, and translates to "thus," "so," or "just as that." The word tells the reader that your quote is an exact reproduction of what you found, and the error is not your own.
   > Mr. Johnson says of the experience, "It's made me reconsider the existence of extraterrestials [sic]."

6. Quotations are most effective if you use them sparingly and keep them relatively short. Too many quotations in a research paper will get you accused of not producing original thought or material (they may also bore a reader who wants to know primarily what YOU have to say on the subject).

7. Use quotations when the author you are quoting has coined a term unique to her or his research and relevant within your own paper.
8. Use single quotation marks to enclose quotes within another quotation.
   > The reporter told me, "When I interviewed the quarterback, he said they simply 'played a better game.'"

9. When writing dialogue, write each person's spoken words, however brief, as a separate paragraph. Use commas to set off dialogue tags such as "she said" or "he explained." If one person's speech goes on for more than one paragraph, use quotation marks to open the dialogue at the beginning of each paragraph. However, do not use closing quotation marks until the end of the final paragraph where that character is speaking.

10. Use quotation marks for the following types of titles. Underlining or italics are used for the titles of long pieces or works that contain smaller sections.
   > Titles of short or minor works
   > Songs
   > Short Stories
   > Essays
   > Short Poems
   > One-act Plays
   > Other literary works shorter than a three-act play or complete book
   > Titles of sections from longer works
   > Chapters in books
   > Articles in newspapers, magazines, or journals
   > Episodes of television and radio series

APOSTROPHE

The apostrophe is used to show possession of nouns, to indicate the omission of letters, and to indicate certain plurals of lowercase letters. The following list includes basic rules for apostrophes and examples to review with your students.

Forming Possessives of Nouns

1. To see if you need to make a possessive, turn the phrase around and make it an "of the..." phrase. For example:
   > the boy's hat = the hat of the boy
   > three days' journey = journey of three days

   Exception: If the noun after "of" is a building, an object, or a piece of furniture, then no apostrophe is needed!
   > room of the hotel = hotel room
   > door of the car = car door
   > leg of the table = table leg
Exception: James's hat (James' hat is also acceptable. For plural proper nouns that are possessive, use an apostrophe after the 's': "The Eggleses' presentation was good." The Eggleses are a husband and wife consultant team.)

Exception: Don't use apostrophes for personal pronouns, the relative pronoun who, or for noun plurals. Apostrophes should not be used with possessive pronouns because possessive pronouns already show possession—they don't need an apostrophe. His, her, its, my, yours, ours are all possessive pronouns. However, indefinite pronouns, such as one, anyone, other, no one, and anybody, can be made possessive.

Incorrect: his' book  Correct: his book
  • Correct: one's book
  • Correct: anybody's book
  • Incorrect: Who's dog is this?  •
    Correct: Whose dog is this?
  • Incorrect: The group made it's decision.  •
    Correct: The group made its decision.

(Note: its and it's are not the same thing. It's is a contraction for "it is" and its is a possessive pronoun meaning "belonging to it." It's raining out = it is raining out. A simple way to remember this rule is the fact that you don't use an apostrophe for the possessive his or hers, so don't do it with its!)

2. Add 's to the plural forms that do not end in s: >
   the children's game
   > the geese's honking

3. Add ' to the end of plural nouns that end in s: >
   two cats' toys
   > three friends' letters
   > the countries' laws

4. Add 's to the end of compound words:
   > my brotherinlaw's money
   > add 's to the last noun to show joint possession of an object:
   > Todd and Anne's apartment
Contraction

Apostrophes show the omission of letters in contractions. A contraction is a word (or set of numbers) in which one or more letters (or numbers) have been omitted. The apostrophe shows this omission. Contractions are common in speaking and in informal writing. To use an apostrophe to create a contraction, place an apostrophe where the omitted letter(s) would go.

- don't = do not
- can't = can not
- isn't = is not
- won't = will not
- mustn't = must not
- it's = it is
- you're = you are
- it'll = it will
- they'll = they will
- you'll = you will
- she'll = she will
- who's = who is
- shouldn't = should not
- didn't = did not
- could've = could have (NOT "could of")
- '60 = 1960

Forming plurals

Apostrophes are used to form plurals of letters that appear in lowercase. To form the plural of a lowercase letter, place 's after the letter.

- “three ps” (incorrect) versus “three p’s” (correct)
- Nita’s mother constantly stressed minding one’s p’s and q’s.

COMMAS

The following list includes basic rules for commas and examples to review with your students. These rules are limited to items in a series, two adjectives before a noun, and conventional uses such as dates, salutations, titles, etc.

1. Use commas to separate three or more words, phrases, or clauses written in a series.
   - The Constitution establishes the legislative, executive, and judicial branches of government.
   - The candidate promised to lower taxes, protect the environment, reduce crime, and end unemployment.
   - The prosecutor argued that the defendant, who was at the scene of the crime, who had a strong revenge motive, and who had access to the murder weapon, was guilty of homicide.

2. Use commas to separate two or more coordinate adjectives that describe the same noun. Be sure never to add an extra comma between the final adjective and the noun itself or to use commas with noncoordinate adjectives. Coordinate adjectives are adjectives with equal ("co"ordinate) status in describing the noun; neither adjective is subordinate to the other.

   You can decide if two adjectives in a row are coordinate by asking the following questions:
   Does the sentence make sense if the adjectives are written in reverse order?
Does the sentence make sense if the adjectives are written with *and* between them?
If you answer yes to these questions, then the adjectives are coordinate and should be separated by a comma. Here are some examples of coordinate and noncoordinate adjectives:

> He was a difficult, stubborn child. (coordinate)

> They lived in a white frame house. (noncoordinate) > She often wore a gray wool shawl. (noncoordinate) > Your cousin has an easy, happy smile. (coordinate)

> The 1) relentless, 2) powerful 3) summer sun beat down on them. (12 are coordinate; 23 are noncoordinate.) > The 1) relentless, 2) powerful, 3) oppressive sun beat down on them. (Both 12 and 23 are coordinate.)

3. Use commas to set off all geographical names, items in dates (except the month and day), addresses (except the street number and name), and titles in names.

> Birmingham, Alabama, gets its name from Birmingham, England. > July 22, 1959, was a momentous day in his life.

> Who lives at 1600 Pennsylvania Avenue, Washington, DC? > Rachel B. Lake, MD, will be the principal speaker.

**Exception:** When you use just the month and the year, no comma is necessary after the month or year: "The average temperatures for July 1998 were the highest on record for that month."

4. Use a comma to shift between the main discourse and a quotation.

> John said without emotion, "I'll see you tomorrow."

> "I was able," she answered, "to complete the assignment." >

In 1848, Marx wrote, "Workers of the world, unite!"

5. Use commas wherever necessary to prevent possible confusion or misreading.

> To George, Harrison had been a sort of idol.

6. When addressing someone, use a comma between the person's name and the greeting. The reason is "direct address." We use commas to show that we are talking to the reader, not about the reader.

> Hello, Rene.

> Danny, thank you for your thoughtful message. >

Congratulations, Michael!
I hope you know, Donelle, that we appreciate your hard work. I am writing to you, Kathryn, with some sad news.

Exception: Don't use a comma with the greeting Dear.

*Dear Claudio:
  *Dear Claudio,

The *Dear Claudio* greeting (salutation) is shown with both a colon and a comma, the colon (:) is used in business letters. The comma is used in personal ones (congratulations, condolences).

Exception: At times for example, in email you may choose to leave out the comma before the name when the greeting is "Hi".

*Hi Freddie,*
*Hi Jess!*
*Hi Gregg*

**Comma abuse (that poor, poor comma)**

Commas in the wrong places can break a sentence into illogical segments or confuse readers with unnecessary and unexpected pauses.

1. Don't use a comma to separate the subject from the verb.
   - *Incorrect:* An eighteen year old in California, is now considered an adult.
   - *Incorrect:* The most important attribute of a ball player, is quick reflex actions.

2. Don't put a comma between the two verbs or verb phrases in a compound predicate.
   - *Incorrect:* We laid out our music and snacks, and began to study.
   - *Incorrect:* I turned the corner, and ran smack into a patrol car.

3. Don't put a comma between the two nouns, noun phrases, or noun clauses in a compound subject or compound object.
   - *Incorrect:* (compound subject): The music teacher from your high school, and the football coach from mine are married.
   - *Incorrect:* (compound object): Jeff told me that the job was still available, and that the manager wanted to interview me.

4. Don't put a comma after the main clause when a dependent (subordinate) clause follows it (except for cases of extreme contrast).
   - *Incorrect:* The cat scratched at the door, while I was eating.
> Correct: She was still quite upset, although she had won the Oscar. (This comma use is correct because it is an example of extreme contrast)

STAGE 2: PARTS OF SPEECH

The Noun: word used to name a person, place, thing, or idea
- proper vs. common (Buick vs. car)
- abstract vs. concrete (courage vs. desk)

The Pronoun: word used in place of a noun or more than one noun
- personal (I/me, he/him, she/her, they/them ETC)
- possessive (my/mine, your/yours ETC) N.B. COULD BE CALLED POSSESSIVE ADJ.
- reflexive and intensive (myself, yourself, himself, herself, itself ETC)
  example. reflexive Carla hurt herself.
  example intensive Carla herself was not hurt.
- relative (who, whom, which that, whose)
  Introduce subordinate clauses, e.g. The man who stole my car was caught.
- interrogative (who, whom, which, what, whose)
- demonstrative (this, these, that, those)
  Point out persons or things, e.g. That is an excellent question.
  indefinite (long list)

The Adjective: word used to modify a noun or a pronoun
- same word as adjective and pronoun
  examples: adjective Which pen do you want?
  pronoun Which do you want?
- nouns used as adjectives (sofa cushion, hotel lobby)

The Verb: word that expresses action or otherwise makes a statement
- Transitive vs. Intransitive (objects)
• Linking verbs (complements)
• Helping verb and verb phrase (long list and examples)

The Adverb: word used to modify a verb, an adjective, or another adverb

The Preposition: word used to show the relation of a noun or pronoun to some other word in the sentence
• object of a preposition (prepositional phrase)
• commonly used prepositions

The Conjunction: word that joins words or groups of words
• coordinating conjunctions (and, but, or, nor, for, so, yet)
• correlative conjunctions (either ...or, both ...and, not only ... but also ETC)
• subordinating conjunctions

The Interjection: word that expresses emotion and has no grammatical relation to other words in the sentence  Examples  Oh! Yikes!

STAGE 3: PARTS OF THE SENTENCE

Subject and Predicate
• simple subject
• simple predicate
• compound subjects and verbs

Complements
• Direct and indirect objects
• Subject complements (predicate nominative and predicate adjective)
• Object complements

The Phrase
• Prepositional phrases:
• adjective phrase
• adverb phrase
• absolute phrase

• Verbal phrases
  • prepositional phrase
  • participles and participial phrase
  • gerunds and gerund phrases
  • infinitive and infinitive phrase / infinitive clause

Appositive phrases and an apposition

The Clause
  • Independent vs. Subordinate/Dependent
    Adjective clause (relative pronouns)
    Noun clause
    Adverb clause (subordinating conjunctions)

Sentences classified by structure
  • simple
  • compound
  • complex
  • compound complex

Sentences classified by purpose
  • declarative
  • imperative
  • interrogative
  • exclamatory
  • conditional
STAGE 4: AGREEMENT

Subject-Verb Agreement
Basic Understanding
Singular subjects take singular verbs
Plural subjects take plural verbs
  • Not changed by a phrase or clause following the subject
  • Some indefinite pronouns are plural, some are singular, and some may be either.

[Table of Contents] [Quick Links]  (DRAFT) English Language Arts Curriculum Grade 9, March 2016 91

Special Rules/Exceptions:
  ➢ A compound subject that only names one person or thing takes a singular verb
  ➢ Singular subjects joined by or or nor take a singular verb. Plural subjects joined by or or nor take a plural verb.
  ➢ When a single subject and a plural subject are joined by or or nor, the verb agrees with the subject nearer the verb.
  ➢ When a subject follows the verb, find the subject and make sure the verb agrees with it.
  ➢ The contractions don’t and doesn’t should agree with their subjects.
  ➢ The singular form of a collective noun names a group of persons, animals, or things. It takes a singular verb when it refers to the group as a unit. It takes a plural verb when it refers to individual members of the group.
  ➢ An expression of amount (a measurement, fraction, percentage, etc.) may be singular or plural, depending on how it is used.
  ➢ Some nouns that are plural in form take singular verbs, while some nouns that are plural in form and that name singular objects take plural verbs.
  ➢ The title of a creative work (a book, a song, a painting, a movie, etc.) or the name of a country, city, or organization generally takes a singular verb (even if it sounds plural in form).
  ➢ A verb agrees with its subject but not necessarily with a predicate nominative.

Pronoun/Antecedent Agreement (Rules are almost identical) Basic Understanding
A pronoun usually refers to a noun or another pronoun called its antecedent. A pronoun should agree in number and gender with its antecedent.
Some indefinite pronouns are plural, some are singular, and some may be either.

Special Rules
Use a singular pronoun to refer to two or more singular antecedents joined by or or nor.
> Use a plural pronoun to refer to two or more antecedents joined by and.
> Either a singular or plural pronoun may be used to refer to a collective noun, depending on the meaning of the sentence.
> An expression of an amount may take a singular or plural pronoun, depending on how the expression is used.
> Some nouns that are plural take singular pronouns.
> Remember to use a singular pronoun to refer to the title of a creative work (a book, a song, a painting, a movie, etc.) or the name of a country, city, or organization generally takes a singular verb (even if it sounds plural in form)

Subject-Verb Agreement

Number is the form a word takes to indicate whether the word is singular or plural.

When a word refers to one person, place, thing, or idea, it is singular in number.
When a word refers to more than one person, place, thing, or idea, it is plural in number.

Examples of singular words: presentation, vase, mouse, her, each
Examples of plural words: presentations, vases, mice, them, many

A verb should agree in number with its subject. Singular subjects take singular verbs, while plural subjects take plural verbs.

When a sentence contains a verb phrase, the first helping verb in the verb phrase agrees with the subject.
Examples: Our favorite sport is soccer (the singular verb is agrees with the singular subject sport.)
We have been playing soccer in the park. (the plural helping verb have agrees with the plural subject We.)

The number of a subject is not changed by a phrase or clause following the subject.
Examples: This collection of myths and legends is fascinating.
The flowers that I planted in the front yard are in need of water.
The following indefinite pronouns are singular:
  anybody, anything, each, either, everybody, everything, neither, nobody, nothing, no one, one, somebody, someone, and something.

The following indefinite pronouns are plural:
  both, few, many, and several.

The indefinite pronouns all, any more, most, none, and some may be singular or plural, depending on their meaning in the sentence. Often, the object in a prepositional phrase that follows the pronoun indicates whether the pronoun is singular or plural. Usually if the object of the preposition is singular, the pronoun is singular. If the object is plural, the pronoun is plural.

Examples: Some of the boxes have been moved. (Some refers to a plural object)

Some of the crayon is under the couch. (Some refers to a singular object crayon.)

A compound subject that only names one person or thing takes a singular verb.
  Example: Joan and I hike for hours.

Singular subjects joined by or or nor take a singular verb. Plural subjects joined by or or nor take a plural verb.
  Examples: Neither rain nor wind was enough to stop him.
         Neither colorful rainbows nor butterflies were enough to make him smile.

When a single subject and a plural subject are joined by or or nor, the verb agrees with the subject nearer the verb.
  Example: Neither his friends nor his mother was supportive of his plan.

When a subject follows the verb, find the subject and make sure the verb agrees with it.
  Examples: Here is the list of topics from which you may choose.
         When are these books due back at the library?

The contractions don’t and doesn’t should agree with their subjects.
  Examples: These shoes don’t fit me very well.
            Doesn’t she go to your school?

The singular form of a collective noun names a group of persons, animals, or things. It takes a singular verb when it refers to the group as a unit. It takes a plural verb when it refers to individual members of the group.
  Examples: The team has been practicing since March.
            [the team practices as a unit.]
The team **have been discussing** their strategies with one another.

[Individual members discuss with one another.]

An expression of amount (a measurement, fraction, percentage, etc.) may be singular or plural, depending on how it is used.

Examples: Ten **dollars was** my weekly allowance when I was twelve.

Ten **dollars with consecutive serial numbers were** lying on the counter.

Some nouns that are plural in form take singular verbs, while some nouns that are plural in form and that name singular objects take plural verbs.

Examples: **Is mumps** a contagious disease?

**Where are the scissors?**

The title of a creative work (a book, a song, a painting, a movie, etc.) or the name of a country, city, or organization generally takes a singular verb (even if it sounds plural in form).

Examples: “**The Fox and the Grapes**” is a fable by Aesop. The **Cayman Islands** is a beautiful vacation spot.

A verb agrees with its subject but not necessarily with a predicate nominative.

Examples: **Oranges are** a good **source of** vitamin C.

[The verb *are* agrees with the plural subject *oranges*, not with the singular predicate nominative *source.*]

A good **source of** vitamin C **is oranges.**

[The verb *is* agrees with the singular subject *source*, not with the plural predicate nominative *oranges.*]

**PronounAntecedent Agreement**

A pronoun usually refers to a noun or another pronoun called its **antecedent.**

A pronoun should agree in number and gender with its antecedent.

Examples: **Alicia left her** book bag on the school bus.

Many people like the **movie** because of its special effects.

The **musicians** are practicing for their **spring concert.**
Use a singular pronoun to refer to two or more singular antecedents joined by or or nor. Use a plural pronoun to refer to two or more antecedents joined by and.

Examples: Neither Ramona nor Gloria could find her library card. Vincent and Jules have learned all of their lines for the play.

Remember the list of indefinite pronouns! Some indefinite pronouns are plural, some are singular, and some may be either.

Singular: anybody, anything, each, either, everybody, everything, neither, nobody, nothing, no one, one, somebody, someone, and something.

Example: Each of the boys likes his new uniform.

Plural: both, few, many, and several.

Example: Several of the teachers ordered their textbooks early.

Dependent on meaning: all, any, more, most, none, and some.

Examples: Most of the forest has already been cut down, hasn’t it?
(Most refers to the singular noun forest)
Most of the trees have already been cut down, haven’t they?
(Most refers to the plural noun trees)

Either a singular or plural pronoun may be used to refer to a collective noun, depending on the meaning of the sentence.

Examples: The band made its debut in November 1999.
(references to the band as a unit)
The band happily signed autographs for their fans.
(references to individual members of the band)

An expression of an amount may take a singular or plural pronoun, depending on how the expression is used.

Examples: I paid twenty dollars for these skates. I thought it was a fair price.
I have twenty dollars, but one of them has been torn in half.

Some nouns that are plural take singular pronouns.
Examples: I have good news. Would you like to hear it?
Where are the scissors? Oh, here they are.
Remember to use a singular pronoun to refer to the title of a creative work (a book, a song, a painting, a movie, etc.) or the name of a country, city, or organization generally takes a singular verb (even if it sounds plural in form).

Examples: Have you read “The Bells” by Poe? It is one of my favorite poems. Calloway Motors will have its grand opening on Saturday.

STAGE 5: CORRECT USE OF MODIFIERS

Distinguishing between Adjective & Adverb Forms:

Understanding the difference between adjective and adverb forms

ADJ: “a fast runner” ADV: “She ran fast.”

Specific Usage Practice:

- Bad and Badly
- Well and Good
- Slow and Slowly

Common Rules:

1.) Most adverbs end in -ly, though not all and a few common adjectives end in -ly

2.) Adjectives modify nouns and pronouns.

3.) Adverbs modify verbs.

Comparison of Adjectives & Adverbs

The changing of forms used to compare the degree of the qualities they express

Degrees

positive, comparative, and superlative

i.e. big, bigger, biggest
Modified language and suffixes
Distinguishing between the proper language/suffixes for modification
  - *er and *-est versus *more and *most
  - *less and *least

Irregular comparisons
When the standard modified language and/or suffix does not apply
  - i.e. "good" and "well" share the same comparative ("better") and superlative ("best")

Use of Comparatives & Superlatives
The comparative degree is used for two items and the superlative degree is used for more than two items.
  - Use of "other" and "else"
  - When comparing one thing with a group of which it is apart
    - i.e. After practicing drills extensively for weeks, Maggie was faster than any other member of the swim team.

Avoid double comparisons
The use of both modified language (*more or *most) and suffix (*er or *-est) i.e.
  - Joe is more stronger than his friends when paddling in a kayak.

STAGE 6: COMMON USAGE ERRORS AND CONFUSED WORDS

Students should be familiar with these commonly confused mechanical and grammatical errors.

Usage Errors:
  - indefinite articles: *a, an
    - Use "a" before words beginning with a consonant sound. >
    - Use "an" before words beginning with a vowel sound.
  - amount, number
Use amount to refer to a singular word. Use number to refer to a plural word.

- “and etc.”
  - “And” is not used here. It is redundant.

- at
  - “Do not use “at” after “where”

- alot
  - Nonstandard English use “a lot.”

- “Being as”, “Being that”
  - Nonstandard English – use “since” or “because”

- between, among
  - “Between” is reference to two things.
  - “Among” is to distinguish one from a group.

- “could of,” “should of”
  - Nonstandard English use “could have” or “should have”

- fewer, less
  - “Fewer” is used with plural nouns; “less” is used with singular nouns.

- good, well
  - “Good” is used as an adjective; “well” is used as an adjective or adverb.

- hisself, theirselves
These words are incorrect uses of “himself” and “themselves.”

- like, as
  - “Like” is a preposition and introduces a prepositional phrase. “As” is a conjunction and introduces a subordinate clause.
- or, nor
  - Use “or” with “either” (either, or); use “nor” with “neither” (neither, nor).

- “this here,” “that there”
  - This is Nonstandard English. Use the “here” and “there” are unnecessary.

* The double negative  a construction in which two negative words are used where one is sufficient.
  - Avoid using words like “no,” “nothing,” and “none” with one another or another negative word. *Nonstandard: Haven’t you no money?
    - Standard: Haven’t you any money? or Have you no money? *“Can’t help but”
  - Avoid this phrase; it is a double negative.
    - Nonstandard: We can’t help but applaud Jane’s positive attitude.
    - Standard: We Can’t help applauding Jane’s positive attitude.

Confused Words:

- which, that, who
  - “Which” should be used to refer to things only. *I like movies which have happy endings.
  - “That” may be used to refer to either things or people. *Ed is an actor that inspires admiration.
  - “Who” should be used to refer to people only. *Ed is an actor who inspires admiration.
Accept, except -> 
Adapt, adopt -> 
Affect, effect -> 

Accept is a verb — "to receive."
Except as a verb means "to leave out"; as a preposition it means "excluding"
Adapt means "to change in order to fit; to adjust."
Adopt means "to take something and make it one's own."

Affect is usually a verb, meaning "to impress" or "to influence."

> Effect as a verb means "to bring about," as a noun it means "the result of some action."
> Already, all ready
  > "Already" means "prior to a specified time."
  > "All ready" means "completely prepared."
> Allusion, illusion
  > An allusion is a reference to something.
  > An illusion is a mistaken idea.
> Emigrate, immigrate
  > Emigrate is to "go from a country."
  > Immigrate is to "come into a country."

Imply, infer
> "Imply is to "suggest something;" "infer" is to "interpret."
> In, into
  > "In" means "within;" "into" indicates movement from the outside to the inside.
> Lay, lie
  > The verb "lie" means "to assume a lying position" or "to be in a lying position." This verb is transitive; it never has an object.
  > The past tense of "lie" is "lay."
The verb "lay" means "to put" or "to place something." It may have an object.
  - The past tense of "lay" is "laid." ● ●

- loose, lose
  - "Lose" is a verb meaning "to be deprived of or misplace." ●
  - "Loose" is an adjective meaning "not firmly or tightly fixed."

- nauseated, nauseous
  - "Nauseated" means "sick."
  - "Nauseous" means "disgusting, sickening."

- persecute, prosecute
  - "Persecute" is to "attack or annoy someone;" "prosecute" is to "bring legal action against someone for unlawful behavior."

- respectfully, respectively
  - "Respectfully" means "with respect" or "full of respect." ●
  - "Respectively" means "each in the order given."

- rise, raise
  - The verb "rise" means "to go up." It is intransitive; it does not take an object.
  - The verb "raise" means "to force something to move upward." It is transitive; it usually takes an object.

- sit, set
  - "Sit" usually means "to assume or to be in an upright, sitting position." It is intransitive and therefore rarely takes an object.
  - "Set" usually means "to put, to place something." It is transitive; it may take an object.

- then, than
  - "Then" refers to time or consequence.
  - "Than" is used to compare or contrast things.

- there, their, they're
  - "There" is an adverb in reference to a position.
  - "Their" is a possessive pronoun.
  - "They're" is the contraction for "they are."
Quick Links

<table>
<thead>
<tr>
<th>Literature Modules</th>
<th>Grammar Stages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Module 1: Shakespeare</strong></td>
<td><strong>Stage 1</strong>: Mechanics and</td>
</tr>
<tr>
<td>&gt; <em>Romeo and Juliet</em></td>
<td>Punctuation <strong>Stage 2</strong>: Parts of</td>
</tr>
<tr>
<td><strong>Module 2: Social Justice/Injustice</strong></td>
<td>Speech</td>
</tr>
<tr>
<td>&gt; <em>The Immortal Life of Henrietta Lacks</em></td>
<td><strong>Stage 3</strong>: Parts of a Sentence</td>
</tr>
<tr>
<td>&gt; <em>To Kill a Mockingbird</em></td>
<td><strong>Stage 4</strong>: Agreement</td>
</tr>
<tr>
<td><strong>Module 3: Revolution</strong></td>
<td><strong>Stage 5</strong>: Modifiers</td>
</tr>
<tr>
<td>&gt; <em>Fahrenheit 451</em></td>
<td><strong>Stage 6</strong>: Syntax</td>
</tr>
<tr>
<td>&gt; <em>1984</em></td>
<td></td>
</tr>
<tr>
<td><strong>Module 4: Societal Dissonance</strong></td>
<td><strong>Common Core Website</strong> (external link)</td>
</tr>
<tr>
<td>&gt; <em>The Pearl</em></td>
<td></td>
</tr>
<tr>
<td>&gt; <em>Tale of Two Cities</em></td>
<td></td>
</tr>
</tbody>
</table>
**Module 5: Innocence to Experience**

- *The Perks of Being a Wallflower*
- *All Quiet on the Western Front*
- *A Long Way Gone*

**Core Content Standards:**

- Reading Literature
- Reading Informational Text
- Writing
- Speaking and Listening
- Language