

Ninth Grade

ELA Core Standards Overview

- Understanding more from and making fuller use of written materials, including using a wider range of evidence to support an analysis
- Making more connections about how complex ideas interact and develop within a book, essay, or article
- Evaluating arguments and specific claims; assessing whether the reasoning is valid and the evidence is sufficient; and as appropriate, detecting inconsistencies and ambiguities
- Analyzing the meaning of foundational U.S. documents (the Declaration of Independence, the Preamble to the Constitution, the Bill of Rights)
- Making an argument that is logical, well-reasoned, and supported by evidence
- Writing a literary analysis, report, or summary that develops a central idea and a coherent focus and is well supported with relevant examples, facts, and details
- Conducting several research projects that address different aspects of the same topic, using more complex books, articles, and other sources
- Responding thoughtfully to diverse perspectives; synthesizing comments, claims, and evidence made on all sides of an issue; and resolving contradictions when possible
- Sharing research, findings, and evidence clearly and concisely
- Making strategic use of digital media (e.g., animations, video, websites, podcasts) to enhance understanding of findings and to add interest
- Determining or clarifying the meaning of words and phrases, choosing flexibly from multiple strategies, such as using context, Greek and Latin roots (e.g., *bene* as in benefactor or benevolent), patterns of words (conceive, conception, conceivable), and consulting specialized reference materials (e.g., dictionaries, glossaries, thesauruses)
- Interpreting figures of speech (e.g., hyperbole, paradox) in context and analyzing their role in the written materials

Ninth Grade English Language Arts *

*Based on teaming and school schedules, units four and five may be flipped.

Year at a Glance

2016-17

| Weeks | 7-8 | 6 | 4 | 6 | 6 | 6 |
|----------------------------|---|--|--|---|---|---|
| Unit Theme | Human Ingenuity | Influence | Patterns | Fate | Heroism | Honor |
| Essential Question | Why do we tell stories? | How do human ingenuity and self-expression influence the world? | What kinds of patterns exist in language and literature? | What forces and variables contribute to the outcome of an event? | What makes a hero? | What is the nature of honor? |
| Writing Focus | Informative | Argument | Informative/Explanatory | Argument | Narrative | Argument |
| Key Terms | Tier 1: Plot, Character, Narrator | Tier 1: Autobiography; Repetition; Exaggeration | Tier 1: | Tier 1: Drama | Tier 1: Poetry; Description; | Tier 1: Motivation; Plot; |
| | Tier 2: Analysis, Argument, Narrative, Point of View Symbolism | Tier 2: Argument; Chronological Order; Compare-and-Contrast; Distorted Evidence; Evidence; Motivation; Thesis Statement | Tier 2: Analogy; Denotative; Connotative; Cumulative; Rhythm | Tier 2: Dialogue; Fate | Tier 2: Chronological Order; Dialogue; Pacing | Tier 2: Articulate; Objective Summary; Implications |
| | Tier 3: Characterization; Figurative Language; Flashback; Imagery; Irony; Plot (Conflict, Inciting Incident, Rising Action, Climax, Falling Action, Resolution); Setting; Style; Theme Tone | Tier 3: Counter-Argument; Logical Fallacy; Rhetorical Triangle: Ethos, Pathos, Logos; Memoir; Personal/Autobiographical essay; Parallel Structure; Rhetoric; Satire; Transitions | Tier 3: Alliteration; Assonance; Consonance; Couplet; Diction; Figurative Language (Metaphor, Simile, Personification, Hyperbole, Onomatopoeia); Imagery; Meter; Rhyme; Rhyme Scheme | Tier 3: Aside; Blank Verse; Dramatic Irony; Dramatic Structure; Foil; Foreshadowing; Chorus; Iambic Pentameter; Monologue; Protagonist; Shakespearean Sonnet; Soliloquy; Tragedy; Tragic Hero | Tier 3: Allusion; Archetype; Epic Poetry; Epithet; Hero; Hero's Journey; Invocation; Oral Tradition | Tier 3: Antagonist; Characters (Major, Minor), Characterization; Conflict; Extended Metaphor, Motif, Protagonist; Setting; Symbolism; Theme |
| Social Studies Connections | How do folktales, oral and written histories, traditional music and dance shape the cultural traditions of people? | What influences shape the cultural characteristics of a person, a group of people, or a society? | What are the patterns of human settlement? Why do people settle where they do? | Where are events happening that have global impact? How do global events affect the lives of individuals? | Do heroes have similar characteristics from different world cultures? | What role does honor play in the governance of people? Do different forms of governance encourage or discourage honorable behavior in people? |
| Science Connections | How do advancements in Physics shape our modern world? | How can we present scientific findings? | What are the scientific patterns found in vortices, motion of objects, and beauty in nature? | How do scientific advancements change human experience? | Are scientists considered heroes? | What ethical concerns and issues are found in science? |

9th Grade SALTA Honors

Teachers will select **two extensions and one supplemental activity for each unit**. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

SALTA Honors 9th Grade students are expected to:

- read outside of class
- participate in the revision process
- perform deep complex tasks with texts
- initiate personal learning projects
- collaborate with other students in group learning environments (digital and in person)
- are personally responsible for their learning, assignments, and projects
- evaluate relevance and accuracy of information
- analyze interrelationship among concepts, issues, problems
- seek out learning opportunities outside of the classroom that can be shared with the class

Ongoing activities:

| | |
|-------------------------------------|--|
| Supplemental Texts (paired/outside) | |
| Extended Learning Activity | <ol style="list-style-type: none"> 1. CFA will have three text to choose from and the students must use two or more when answering their CFA. 2. Socratic Seminars 3. Journal Writing |
| Research and Inquiry Integration | |
| Project Based Learning Question | <ol style="list-style-type: none"> 1. TEDX Student Presentation 2. This I Believe 3. Teen Ink 4. Narrative Magazine 5. Canyons School District Film Festival 6. Other Film Festivals |
| Outside Project | <ol style="list-style-type: none"> 1. Each quarter, students must select a book from The College Board 101 Great Books and complete a Canvas module with weekly assignments aimed at developing a final literary analysis. Students assignments include: developing a strong thesis, introductory paragraphs, MLA citation/formatting, using quotes correctly, outlining, peer editing, etc. The focus is to help students develop skills in writing an effective literary analysis based on the AP/IB Literature reading lists. Modules available in 9th grade Canvas course. 2. Science or History Fair Project 3. Film and literary analysis paper 4. Student Sundance Film Festival Press pass |
| Supplemental Assignments | <ol style="list-style-type: none"> 1. Each month students must select on book from The College Board 101 Great Books to read and use one of the worksheets/Book of the Month from Readicide by Kelly Gallagher. Focus is to help increase background knowledge through the English Canon to be used in class discussion and other projects. |

Ninth Grade Unit 1 Theme: Human Ingenuity

In this unit students will examine the reasons that people share stories and how those stories explore the human experience.

| Essential Question | Supporting Questions | Key Terms | Writing Focus | Science Connections | Social Studies Connections |
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| Why do we tell stories? | <ul style="list-style-type: none"> • What do our stories tell us about being human? • How do stories help us understand the world around us? • How do stories define our culture? • What stories are universal across cultures? | Tier 1: Plot, Character, Narrator Tier 2: Analysis, Argument, Narrative, Point of View, Symbolism Tier 3: Antagonist, Characterization; Denouement, Figurative Language; Flashback; Imagery; Irony; Plot (Conflict, Inciting Incident, Rising Action, Climax, Falling Action, Resolution); Setting; Style; Theme Tone | Argument | How do advancements in Physics shape our modern world? | How do folktales, oral and written histories, traditional music and dance shape the cultural traditions of people? |

| ELA Core Standards | | Student Learning Targets |
|---------------------------|--|---|
| READING | RL 9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | <ul style="list-style-type: none"> • I can cite strong and relevant evidence from the text to support my analysis. • I can recognize the difference between what the author states directly and what he/she implies in the text. • I can determine if there is sufficient evidence to support what the text says. • I can determine the quality of the evidence used to support what the text says. |
| | RL.9-10.2: 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; provide an objective summary of the text. | <ul style="list-style-type: none"> • I can summarize a text. • I can determine a theme or central idea of a text. • I can analyze how an author develops theme throughout the course of a text. |

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| | RI 9-10.3: 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. | <ul style="list-style-type: none"> • I can explain how an author outlines an analysis in a text. • I can explain how an author outlines a series of ideas or events in a text. • I can determine the order in which the author's points are made in a text. • I can determine how the author's points are introduced and developed in a text. • I can determine how the author's key points in a text are connected. |
| ELA Core Standards | | Student Learning Targets |
| WRITING | W.9-10.2: 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. | <ul style="list-style-type: none"> • I can write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately. • I can effectively select organize and analyze content. |
| | a) Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension. | <ul style="list-style-type: none"> • I can introduce a topic. • I can organize complex ideas, concepts, and information. • I can make important connections and distinctions • I can use formatting, graphics, and multimedia when useful to aid in comprehension. |
| | b) 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. | <ul style="list-style-type: none"> • I can develop the topic with well-chosen, relevant, and sufficient facts • I can use extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. |
| | c) Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. | <ul style="list-style-type: none"> • I can 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) Use precise language and domain-specific vocabulary to manage the complexity of the topic. | <ul style="list-style-type: none"> • I can use precise language and domain-specific vocabulary to manage the complexity of the topic. |
| | e) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. | <ul style="list-style-type: none"> • I can establish and maintain a formal style and objective tone. • I can attend to the norms and conventions of the discipline in which I am writing. |
| | W.9-10.8: 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. | <ul style="list-style-type: none"> • I can conduct an advanced search to gather relevant information from reliable print and digital sources. • I can determine if a source is useful for answering a particular research question. • I can include information from sources that supports my ideas without plagiarizing others' words and ideas. • I can correctly cite my sources in the text or at the end of my paper. |
| ELA Core Standards | | Student Learning Targets |
| SPEAKING & LISTENING | L 9-10.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. | <ul style="list-style-type: none"> • I can identify examples of figurative language. • I can recognize how words relate to each other. • I can recognize the slight differences in word meanings based on how they are used. |
| | a. Interpret figures of speech (e.g., euphemism, oxymoron, metaphor, simile, imagery) in context and analyze their role in the text. | <ul style="list-style-type: none"> • I can identify figures of speech like euphemism, oxymoron, metaphor, simile, and imagery and explain their intended meanings and why they are used. |

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| | b. Analyze nuances in the meaning of words with similar denotations. | <ul style="list-style-type: none"> I can explain the slight differences between words with similar definitions. |
| ELA Core Standards | | Student Learning Targets |
| LANGUAGE | L.7.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 6 reading and content</i> , choosing flexibly from a range of strategies. | <ul style="list-style-type: none"> I can use a variety of strategies to determine what a word or phrase means. |
| | L.7.4 (a): Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. | <ul style="list-style-type: none"> I can determine the meaning of a word through context clues or by the way it is used in a sentence. |
| | L.7.4 (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 or its part of speech. | <ul style="list-style-type: none"> I can use reference materials to find the pronunciation and meaning of unfamiliar words. |

Unit 1 Suggested Text Resources

| Literary | Informational |
|--|--|
| <p>Short Stories</p> <p><i>Drinking Coffee Elsewhere: Stories</i>, ZZ Packer</p> <p>“Everyday Use,” Alice Walker (1090L)</p> <p>“How Much Land Does a Man Need?”, Leo Tolstoy (940L)*</p> <p><i>Points of View: An Anthology of Short Stories</i>, James Moffett and Kenneth L. McElheny, eds., 1968 edition</p> <p>“The Black Cat,” Edgar Allan Poe (1160L)</p> <p>“The Cask of Amontillado,” Edgar Allan Poe (980L)*</p> <p>“The Gift of the Magi,” O. Henry (1030L)*</p> <p>“The Ransom of Red Chief,” O. Henry (930L)*</p> <p>“The Kitchen Boy,” Alaa Al Aswany (1300L)</p> <p>“The Minister's Black Veil,” Nathaniel Hawthorne (1270L)</p> <p>“The Most Dangerous Game,” Richard Connell (700L)*</p> <p>“The Overcoat,” Nikolai Gogol (1200L)</p> <p>“The Scarlet Ibis,” James Hurst (1230L)</p> <p>“The Secret Life of Walter Mitty,” James Thurber (610L)*</p> <p>“The Tell-Tale Heart,” Edgar Allan Poe (910)*</p> <p><i>Uprising</i> by Margaret Peterson Haddix (790 L)*</p> <p><i>Fever 1793</i> by Laurie Halse Anderson (580 L)*</p> <p>"The Necklace" by Guy de Maupassant</p> <p>"The Veldt" by Ray Bradbury</p> <p><i>Athletic Shorts</i> by Chris Crutcher</p> <p><i>Guys Write for Guys' Read</i> by Jon Scieszeka</p> <p><i>Thundershine</i> by David Skinner</p> <p><i>Once Upon a Cuento</i> by Lyn Miller-Lachman</p> <p><i>Lamb to the Slaughter</i> by Roald Dahl</p> <p><i>Rules of the Game</i> by Amy Tan</p> <p>CAUTION - * Indicates that the Lexile level of the text is below the recommended Lexile range for that grade level.</p> | <p>O' Henry:</p> <p>Texas State Historical Society (1010 L)</p> <p>Resurrection Mary (1200 L)</p> <p>Biography (1000 L)</p> <p>Edgar Allen Poe:</p> <p>Edgar Allen Poe Society of Baltimore</p> <p>Knowing Poe</p> <p>Richard E. Connell: India Legalizes “The Most Dangerous Game”</p> <p>Last Breath: Cautionary Tales From The Limits of Human Endurance by Peter Stark</p> <p>Human Ingenuity: A 100,000-Year-Old Story (1220L)(Forbes Magazi</p> <p>“Why Do We Tell Stories?” Rachele Gardner (860L)</p> <p>“Can Science Explain Why We Tell Stories?” Adam Gopnik, <i>The New Yorker</i> (1340 L)</p> <p>Galileo’s Letters to Kepler</p> <p>http://www.worldbookonline.com/advanced/document?id=dc101116&st=galileo</p> <p>How the Scientific Discoveries Produced a Spirit of Reform</p> <p>Public Papers of Franklin D. Roosevelt - Einstein’s Atomic Bomb Proposal</p> <p>Onward: A Photobiography of African-American Polar Explorer matthew Henson by Dolores Johnson , The Endurance: Shackleton's Legendary Antarctic Expedition by Caroline Alexander, Across America: The Lewis and Clark Expedition by Caroline Alexander</p> <p>Steve Jobs: The Man Who Thought Different by Karen Blumenthal</p> |

Ninth Grade
Unit 1
 Glossary of Key Terms

| Key Term | Definition |
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| Character | A person represented in a story. <ul style="list-style-type: none"> • Major character: A character who plays a major role in a story but is not the protagonist. • Minor character: A character who appears in a story but does not play a major role. |
| Characterization | The representation of individuals in literary works. This may include direct methods like the attribution of qualities in description or commentary, and indirect methods inviting readers to infer qualities from characters' actions, speech, or appearance. A flat character is one that remains undeveloped. A round character is one that is fully developed. A character who does not undergo change is referred to as static . A character that undergoes some transformation is called dynamic . |
| Climax | The high point (of the "rising action") in a story; the crisis or turning point. |
| Denouement | The final part of a play, movie, or narrative in which the strands of the plot are drawn together and matters are explained or resolved. |
| Figurative Language | Language that deviates from a standard significance or sequence of words in order to achieve a special meaning or effect (e.g., similes and metaphors). |
| Imagery | The use of language to create sensory impressions; the "mental pictures" experienced by readers while listening to or to or reading a story or poem. |
| Irony | A literary term referring to the discrepancy between the appearance and reality of a thing, which are often exact opposites. There are many types of irony; the three most common types are dramatic irony, situational irony, and verbal irony. <ul style="list-style-type: none"> • Dramatic irony: A situation in a play or narrative in which the audience shares with the author knowledge of which a character is ignorant. • Situational irony: A situation when a character laughs at a misfortunate of another when unbeknownst to him the same misfortunate is happening to him. • Verbal irony: A situation when either the speaker means something totally different than what he is saying. Verbal irony also occurs when a character says something in jest that, in actuality, is true. |
| Narrator | The narrator is the person who relates an account or story dealing with sequences of events and experiences, though not necessarily in strict order. The narrator can be a character in the story or a voice outside the action. |
| Plot | The structure of the actions in a dramatic or narrative work, ordered and rendered toward achieving particular emotional and artistic effects. The most basic elements in a plot line are: (a) exposition, (b) rising action, (c) climax, crisis, or turning point, (d) falling action, and (e) resolution or denouement. |

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| Point of view | <p>The perspective or perspectives established by an author through which the reader is presented with the characters, actions, setting, and events that constitute the narrative in a work of fiction. There are multiple modes of point of view, including:</p> <ul style="list-style-type: none"> • First-person narration: A narrative mode where a story is told by one character at a time, speaking for and about himself or herself. The narrator may be a minor character observing the action or the main protagonist of the story. A first-person narrator may be reliable or unreliable. • First-person perspective: The perspective implicit in first-person narration, intimate on the one hand and circumscribed on the other. • Third-person narration: A narrative mode in which a story is told by a narrator who relates all action in third person, using third-person pronouns such as he or she. • Third-person omniscience: A method of storytelling in which the narrator knows the thoughts and feelings of all of the characters in the story, as opposed to third person limited, which adheres closely to the thoughts and feelings of a single character. |
| Protagonist | A protagonist (also known as the “hero” or “heroine”) is the main character or lead figure in a novel, play, story, or poem. |
| Resolution | Events forming the outcome of the climax of a play or story; also called falling action. |
| Setting | <p>The time and place in which a narrative takes place; the physical and psychological background against which the action of a story takes place; the scenery and stage effects for a dramatic production.</p> <ul style="list-style-type: none"> • Environment: The surrounding things, conditions, and influences in the narrative. • Place: The physical location of the narrative. • Time: The period or era in which the narrative takes place. |
| Style | The manner of linguistic expression in prose, verse, or speech, and distinguishing attributes of this expression; how a speaker or writer says whatever he or she says. |
| Symbol | The manner of linguistic expression in prose, verse, or speech, and distinguishing attributes of this expression; how a speaker or writer says whatever he or she says. |
| Symbolism | The use of a word or set of words to signify an object, event, or idea through the use of concrete images. |
| Theme | A topic of discussion or writing; a major idea or proposition broad enough to cover the entire scope of a literary or other work of art. A theme may be stated or implied, but clues about the theme may be found in the ideas that are given special prominence or tend to recur in a work. |
| Tone | The author’s or narrator’s attitude reflected in the style of the text. |

SALTA Honors Requirements
Unit 1: Human Ingenuity-Why do we tell stories?

Teachers will select **two extensions and one supplemental activity for each unit**. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

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| Supplemental (paired/outside) Texts | |
| Extended Learning Activity | <ol style="list-style-type: none"> 1. As a way to experience the effects of storytelling and the way in which we use it to explore emotions and convey themes, students write a Radio Show script and either perform or record it for the class and submit a reflection on what themes and emotions their story conveys and how it fits the common structures of storytelling. 2. Students write their own short story. 3. Bring a storyteller into the class |
| Research and Inquiry Integration | <ol style="list-style-type: none"> 1. Building off of cultural stories into a folklore unit (things people make, say, do and believe) use the BYU Folklore Project. Students pick a culture to learn about, collect artifacts (things they make, say, do and believe), analyze the artifacts (short write up for each), write a cultural review paper. |
| Project Based Learning Question | <ol style="list-style-type: none"> 1. If using Humans of (School Name) create a gallery show (ie art show) |
| Outside Project | <ol style="list-style-type: none"> 1. Produce a movie (script, storyboard, film, edit, review, edit, produce) 2. Radio Show (script, practice, record, edit, share) 3. Attend and participate in Timpanogos Storytelling programs. |
| Supplemental Assignments | <ol style="list-style-type: none"> 1. Read different genre of stories (compare and contrast) 2. evaluate other methods of storytelling (poems, music, art, dance, etc.) 3. Humans of (School Name) based on Humans of New York <ol style="list-style-type: none"> a. Can connect with photography and art courses to create a gallery |

Ninth Grade Unit 2 Theme: **Influence**

In this unit students will analyze influence and its effects through analysis of author's craft, word choice and rhetoric.

| Essential Question | Supporting Questions | Key Terms | Writing Focus | Science Connections | Social Studies Connections |
|---|---|---|---------------|---|--|
| How do human ingenuity and self-expression influence the world? | <ul style="list-style-type: none"> • To what extent can one person influence the world? • How can our words influence others? • What is self-expression? | Tier 1: Autobiography; Repetition; Exaggeration | Argument | How can we present scientific findings? | <p>How do claims & evidence influence the world around us?</p> <p>What influences shape the cultural characteristics of a person, a group of people, or a society?</p> |
| | | Tier 2: Argument; Bias, Chronological Order; Claim, Classification, Compare-and-Contrast; Distorted Evidence; Evidence; Motivation; Objective Tone, Subjective Tone, Thesis Statement | | | |
| | | Tier 3: Counter-Argument; Logical Fallacy; Rhetorical Triangle: Ethos, Pathos, Logos; Memoir; Personal/Autobiographical essay; Parallel Structure; Rhetoric; Satire; Transitions, Warrant | | | |

| ELA Core Standards | | Student Learning Targets |
|--------------------|---|---|
| READING | RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of several 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). | <ul style="list-style-type: none"> I can identify several types of figurative language in a text. I can identify connotative meanings of certain words in a text. I can identify how multiple words and phrases influence the meaning of a text. I can identify how multiple words and phrases influence the tone of a text. I can identify and show support for the author's tone through multiple words and phrases in the text. |
| | RI.9-10.3: 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. | <ul style="list-style-type: none"> I can explain how an author outlines an analysis in a text. I can explain how an author outlines a series of ideas or events in a text. I can determine the order in which the author's points are made in a text. I can determine how the author's points are introduced and developed in a text. I can determine how the author's key points in a text are connected. |
| | RI.9-10.5. 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). | <ul style="list-style-type: none"> I can analyze in detail how an author's ideas or claims are developed by particular sentences. I can analyze in detail how an author's claims are developed and refined by paragraphs or larger portions of text. |
| | RI.9-10.6: Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. | <ul style="list-style-type: none"> I can determine an author's point of view or purpose of a text. I can analyze how an author uses rhetoric to develop his / her point of view or purpose. |
| | RI.9-10.9: Analyze seminal U.S. 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"), including how they address related themes and concepts. | <ul style="list-style-type: none"> I can compare historic U.S. documents and identify related themes and concepts. |
| ELA Core Standards | | Student Learning Targets |
| WRITING | W.9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. | <ul style="list-style-type: none"> I can write arguments to support claims in an analysis of substantive topics or texts. I can use valid reasoning to support claims. I can use relevant and sufficient evidence to support claims. |
| | a. Introduce precise claim(s), distinguish the claims from alternate or opposing claims and create an organization that establishes clear relationships among claims, counterclaims, reasons, and evidence. | <ul style="list-style-type: none"> I can introduce precise claims. I can distinguish my claim from alternate or opposing claims. I can create an organization that establishes clear relationships among claims, counterclaims, reasons, and evidence. |
| | b. Develop claims and counterclaims fairly, 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. | <ul style="list-style-type: none"> I can develop claims and counterclaims fairly. I can supply evidence for claims and counterclaims while pointing out the strengths and limitations of both. I can anticipate audience knowledge level and concerns. |

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| | c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claims and reasons between reasons and evidence and between claims and counterclaims. | <ul style="list-style-type: none"> I can use words, phrases, and clauses to link major sections of text. I can use words, phrases, and clauses to create cohesion and clarify the relationships between claims and reasons, reasons and evidence, claims and counterclaims. |
| | d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. | <ul style="list-style-type: none"> I can establish and maintain a formal style and objective tone. I can attend to the norms and conventions of the discipline in which I am writing. |
| | e. Provide a concluding statement or section that follows from and supports the argument presented. | <ul style="list-style-type: none"> I can provide a concluding statement or section that follows form and supports the argument presented. |
| | W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. | <ul style="list-style-type: none"> I can use technology including the Internet to produce, publish, and update individual writing. I can use technology including the Internet to produce, publish, and update shared writing products. |
| ELA Core Standards | | Student Learning Targets |
| S & L | SL.9-10.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence. | <ul style="list-style-type: none"> I can evaluate a speaker's position on an issue. I can evaluate whether or not a speaker's reasoning, evidence, and language is exaggerated or false. |
| ELA Core Standards | | Student Learning Targets |
| LANGUAGE | L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | <ul style="list-style-type: none"> I can use language correctly when writing or speaking. |
| | a. Use parallel structure. | <ul style="list-style-type: none"> I can define parallel structure and use it correctly. |
| | 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. | <ul style="list-style-type: none"> I can use various types of phrases and clauses to write or present ideas in an interesting way. |

Unit 2 Text Resources

| Literary | Informational |
|--|--|
| <p>Memoirs</p> <p><i>One Writer's Beginnings</i> (Eudora Welty) (1200L)</p> <p><i>A Childhood: The Biography of a Place</i> (Harry E. Crews)</p> <p><i>Running in the Family</i> (Michael Ondaatje)</p> <p>"A Four Hundred Year Old Woman" (Bharati Mukherjee)</p> <p>//In Search of Our Mothers' Gardens// (Alice Walker) (EA)(L1160)*</p> <p><i>The Woman Warrior: Memoirs of a Girlhood Among Ghosts</i> (Maxine Hong Kingston)</p> <p>"Learning to Read and Write" (Frederick Douglass) (EA)</p> <p><i>Notes of a Native Son</i> (James Baldwin)</p> <p>"A Sketch of the Past" (Virginia Woolf)</p> <p><i>Night</i> (Elie Wiesel)</p> <p><i>Three Cups of Tea</i> (Greg Mortenson)(1220L, 910L* Young readers edition)</p> <p><i>Geronimo, The Story of My Life</i> (Geronimo)</p> <p>Essay</p> <p>Excerpts from //Life on the Mississippi// (Mark Twain) (EA)</p> <p>"Shooting an Elephant" (George Orwell)</p> <p>The Souls of Black Folk (1280L) (W.E.B. Dubois): "Of the Meaning of Progress"</p> <p>CAUTION - * Indicates that the Lexile level of the text is below the recommended Lexile range for that grade level.</p> | <p>Speeches</p> <p>"Second Inaugural Address" (E) and/or "The Gettysburg Address" (Abraham Lincoln) (E)</p> <p>"Address at the March on Washington" and/or "Letter from a Birmingham Jail" (Martin Luther King, Jr.) (E)(1080L)</p> <p>Nobel Prize in Literature Acceptance Speech 1949 (William Faulkner) (EA)</p> <p>"Sinews of Peace Address" (Winston Churchill)(1290L) and/or "Brandenburg Gate Address" (Ronald Reagan)(1010L)*</p> <p>Essays</p> <p>"Politics and the English Language" (George Orwell) (E)(1440L)</p> <p>"The Lost Childhood" (Graham Greene)</p> <p>Excerpts from <i>The 100 Most Influential Books Ever Written: The History of Thought from Ancient Times to Today</i> (Martin Seymour-Smith)</p> <p>"Lear, Tolstoy, and The Fool" (George Orwell)(1380L)</p> <p>"Avant-Garde and Kitsch" (Clement Greenberg)(1370)</p> <p>"Preface to Lyrical Ballads" (William Wordsworth)(1320)</p> <p>Science</p> <p>Key Indicators of Global Climate Change</p> <p><i>The Real Science Behind the X-Files: Microbes, Meteorites, and Mutants</i> (Anne Simon, 1999)</p> <p><i>The Science of Harry Potter</i> (Roger Highfield, 2002)</p> <p><i>The Science of Star Wars: An Astrophysicist's Independent Examination of Space Travel, Aliens, Planets, and Robots</i> (Jeanne Cavelos, 1999)</p> |

Glossary of Key Terms

| Key Term | Definition |
|--|---|
| Argument (-ation) | A type of discourse in speech or writing that debates or simply develops a topic in a logical way. |
| Autobiography | An account of a person's life written by that person. |
| Bias | Prejudice or preconception for or against one thing, person, or group |
| Chronological Order | The order of events according to their occurrence in time |
| Claim | States your position on the issue you have chosen to write about |
| Classification | Classification is the act of sorting individual items into categories; |
| Distorted Evidence | Bending of facts to support one's argument; a type of logical fallacy |
| Compare-and-Contrast Essay | To examine and appraise characteristics or qualities in order to discover similarities. To examine and appraise characteristics or qualities in order to discover differences |
| Ethos, Pathos, Logos (Rhetorical Triangle) | In Aristotle's <i>Rhetoric</i> , a speaker appeals to any of these three in order to persuade the audience: emotion (pathos), logic and language (logos), credibility or authority (ethos). Each of these terms has broader meanings in other contexts. |
| Evidence | body of facts or information that indicate or support a particular belief or argument |
| Exaggeration | representing something as better or worse than it is |
| Extended Metaphor | A metaphor that is extended through a stanza or entire poem, often by multiple comparisons of unlike objects or ideas. (See also Metaphor.) |
| Logical Fallacy | a type of error in reasoning |
| Memoir | A narrative account of one's personal experiences and observations, sometimes focused on a singular event or memory; autobiography. |
| Motivation | reasons for a particular action, statement, or behavior |
| Objective Tone | a factual, unbiased tone that avoids the writer or speaker's personal experiences and opinions |
| Parallel Structure | components in a phrase or sentence are grammatically the same or similar |
| Personal/Autobiographical Essay | An essay structure using personal experiences and detail. |
| Repetition | The repeated use of sounds, particular syllables, words, phrases, stanzas, metrical patterns, ideas, allusions, and shapes in nearly all poetry and many works of prose. Refrain, assonance, rhyme, internal rhyme, alliteration, and onomatopoeia appear frequently in pieces of writing that use a repetitive form. |

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| Rhetoric | The art of effective speaking and writing |
| Satire | A literary art of diminishing a subject by making it ridiculous and evoking attitudes of amusement, contempt, indignation or scorn. It differs from comedy in that comedy evokes laughter as an end in itself. Satire uses laughter as a weapon against a subject existing outside the work itself; for example, social satire mocks existing social mores and conventions in order to draw attention to their limitations or hypocrisy. |
| Subjective Tone | tone based on personal feelings, tastes, or opinions |
| Thesis Statement | statement (often only one sentence long) that provides a summary of the claims and/or information to be presented in an essay or work; usually comes near the beginning |
| Warrant | Interprets the data and shows how it supports your claim. In other words, the warrant explains why and how the data proves the claim. |

SALTA Honors Requirements

Unit 2: Influence-How do human ingenuity and self-expression influence the world?

Teachers will select two extensions and one supplemental activity for each unit. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

| | |
|-------------------------------------|--|
| Supplemental (paired/outside) Texts | |
| Extended Learning Activity | <ol style="list-style-type: none">1. Socratic Seminar regarding the impact/effect that the person's influence has had on the world.2. Debate an issue (SIRS or NYT Room for Debate) |
| Research and Inquiry Integration | |
| Project Based Learning Question | <ol style="list-style-type: none">1. Service project2. This I Believe |
| Outside Project | <ol style="list-style-type: none">1. Make a documentary film about someone whose ingenuity/expression influenced the world. |
| Supplemental Assignments | <ol style="list-style-type: none">1. Mini or full research project with oral presentation about someone whose ingenuity/expression influenced the world. |

Ninth Grade Unit 3 Theme: Patterns

In this unit students will examine the patterns as they determine meaning of words, establish how details shape main ideas, and synthesize multiple sources in their writing.

| Essential Question | Supporting Questions | Key Terms | Writing Focus | Science Connections | Social Studies Connections |
|---|--|--|--------------------------|--|---|
| What patterns exist in language and literature? | <ul style="list-style-type: none"> How do patterns in our self-expression create our identity? How do patterns in author's self-expression create ideas of identity? | Tier 1: Phrase, Analyze | Informative/ Explanatory | What are the scientific patterns found in vortices, motion of objects, and beauty in nature? | What are the patterns of human settlement? Why do people settle where they do? |
| | | Tier 2: Analogy; Denotative; Connotative; Cumulative; Line, Rhythm, Stanza | | | |
| | | Tier 3: Alliteration; Assonance; Consonance; Couplet; Diction; Figurative Language (Metaphor, Simile, Personification, Hyperbole, Onomatopoeia); Imagery; Meter; Rhyme; Rhyme Scheme; | | | |

| ELA Core Standards | | Student Learning Targets |
|---------------------------|---|---|
| READING | RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of several 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). | <ul style="list-style-type: none"> I can identify several types of figurative language in a text. I can identify connotative meanings of certain words in a text. I can identify how multiple words and phrases influence the meaning of a text. I can identify how multiple words and phrases influence the tone of a text. I can identify and show support for the author's tone through multiple words and phrases in the text. |
| | RL.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. | <ul style="list-style-type: none"> I can find a central idea in a text. I can explain how specific details develop the central idea. I can explain how specific details reveal and define the central idea. I can summarize a text. |

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| | RI.9-10.5. 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). | <ul style="list-style-type: none"> I can analyze in detail how an author's ideas or claims are developed by particular sentences. I can analyze in detail how an author's claims are developed and refined by paragraphs or larger portions of text. |
| ELA Core Standards | | Student Learning Targets |
| WRITING | W.9-10.2: 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. | <ul style="list-style-type: none"> I can write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately. I can effectively select organize and analyze content. |
| | a) Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension. | <ul style="list-style-type: none"> I can introduce a topic. I can organize complex ideas, concepts, and information. I can make important connections and distinctions I can use formatting, graphics, and multimedia when useful to aid in comprehension. |
| | b) 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. | <ul style="list-style-type: none"> I can develop the topic with well-chosen, relevant, and sufficient facts I can use extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. |
| | c) Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. | <ul style="list-style-type: none"> I can 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) Use precise language and domain-specific vocabulary to manage the complexity of the topic. | <ul style="list-style-type: none"> I can use precise language and domain-specific vocabulary to manage the complexity of the topic. |
| | e) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are | <ul style="list-style-type: none"> I can establish and maintain a formal style and objective tone. I can attend to the norms and conventions of the discipline in which I am writing. |
| | W.9-10.8: 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. | <ul style="list-style-type: none"> I can conduct an advanced search to gather relevant information from reliable print and digital sources. I can determine if a source is useful for answering a particular research question. I can include information from sources that supports my ideas without plagiarizing others' words and ideas. I can correctly cite my sources in the text or at the end of my paper. |
| ELA Core Standards | | Student Learning Targets |
| S & L | SL.9-10.5: 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. | <ul style="list-style-type: none"> I can give a presentation where I purposely use digital media to support the understanding of my research. |

| ELA Core Standards | | Student Learning Targets |
|--------------------|---|---|
| LANGUAGE | L.9-10.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. | <ul style="list-style-type: none"> • I can identify how language works in different situations. • I can identify ways that language choices influence meaning or style. • I can identify ways that language choices help me understand what I read and hear. |
| | a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type. | <ul style="list-style-type: none"> • I can follow the guidelines of a specific style manual. |

Unit 3 Suggested Text Resources

| Literary | Informational |
|--|---|
| <p>Poetry</p> <p>“A Lemon” (Pablo Neruda) (EA)</p> <p>"Bogland," "Digging," and/or "The Underground" (Seamus Heaney)</p> <p>“Campo di Fiori” (Czesław Miłosz)</p> <p>“Dream Variations” (Langston Hughes) (EA)</p> <p>“Elegy Written in A Country Churchyard” (Thomas Gray)</p> <p>Haiku selections</p> <p>“Homecoming” (Julia Alvarez) (EA)</p> <p>“I Ask My Mother to Sing” (Li-Young Lee)</p> <p>“I Wandered Lonely as a Cloud” (William Wordsworth)</p> <p>“Lord Randall” (Anonymous)</p> <p>“Love Is” (Nikki Giovanni) (EA)</p> <p>“Mending Wall” (Robert Frost) (E)</p> <p>“Morning Glory” (Naomi Shihab Nye)</p> <p>“Ode on a Grecian Urn” (John Keats) (E)</p> <p>“Ozymandias” (Percy Bysshe Shelley) (E)</p> <p>“Phantom Limbs” (Anne Michaels)</p> <p>“Poetry” (Marianne Moore)</p> <p>Psalm 96 (King James Bible)</p> <p>“Saturday’s Child” (Countee Cullen) (EA)</p> <p>“Sonnet 73” (William Shakespeare) (E)</p> <p>“The Darkling Thrush” (Thomas Hardy)</p> <p>“The Lady of Shalott” (Alfred, Lord Tennyson)</p> <p>“The Raven” (Edgar Allan Poe) (E)</p> <p>“The Reader,” “In Trackless Woods” (Richard Wilbur)</p> <p>“The Sound of the Sea” (Henry Wadsworth Longfellow) (EA)</p> <p>“Walking Distance” (Debra Allbery)</p> <p>“We Grow Accustomed to the Dark” (Emily Dickinson) (E)</p> <p>"If I should have a daughter" by Sarah Kaye</p> <p><i>Mirrors and Windows</i></p> <p>CAUTION - * Indicates that the Lexile level of the text is below the recommended Lexile range for that grade level.</p> | <p>“Crediting Poetry,” the Nobel Prize Lecture, 1995 (Seamus Heaney) (excerpts)</p> <p><i>Faulkner in the University: Class Conferences at the University of Virginia 1957-1958</i> (William Faulkner, Frederick L. Gwynn, ed.) (excerpts)</p> <p>Patterns In Poetry (1090L)(webpage)</p> <p>Pattern and Variation in Poetry (1610L)(Purdue Online Writing Lab)</p> <p>Patternicity: Finding Meaningful Patterns in Meaningless Noise (1040L)(Scientific American)</p> <p>The Science of Patterns (1540L)(www.sciencemag.com)</p> <p>Pattern formation in nature: Physical constraints and self-organising characteristics by Phillip Ball(1330L)</p> <p>Patterns: The Art and Science of Beholding Nature (1450L)(webpage)</p> <p>Philosophy of Pattern (1490L)(webpage)</p> <p>Symmetry and Patterns (1290L)</p> <p>Earth’s Most Stunning Natural Fractal Patterns</p> <p>Alan Turing’s Patterns in Nature, and Beyond</p> <p>MEDIA</p> <p>Settlement Patterns</p> <p>Population 7 Billion</p> <p>Causal Patterns in Science (Harvard Graduate School of Education)</p> <p>Earth’s Most Stunning Natural Fractal Patterns (Wired Magazine)</p> <p>Patterns In Nature (UEN)</p> |

Ninth Grade
Unit 3
Glossary of Key Terms

| Key Term | Definition |
|---------------------|---|
| Alliteration | The repetition of speech sounds, usually applied only to consonants, and only when the recurrent sound occurs in a conspicuous position at the beginning of a word or of a stressed syllable within a word. |
| Analogy | A resemblance in some particulars between things otherwise unlike; inference that if two or more things are alike in some respects, they will probably agree in others; a comparison based on such resemblance. |
| Analyze | to closely examine the contents or structure of something, usually in order to explain and interpret |
| Assonance | The repetition in words of identical or similar vowel sounds followed by different consonant sounds. |
| Ballad | A narrative poem, frequently of unknown authorship, composed of short verses intended to be sung or recited. |
| Blank Verse | A type of poetry with regular meter (in English, usually iambic pentameter) and no rhyme. |
| Connotative | signifying or suggestive of an associative or secondary meaning in addition to the primary meaning: |
| Consonance | The repetition of a final consonant sound in words with different vowels. |
| Couplet | Two lines of rhyming iambic pentameter. |
| Diction | In writing, the careful choice of words based on their correctness, clarity, or effectiveness. |
| Denotative | refers to the literal meaning of a word, the "dictionary definition." |
| Dramatic Poetry | A poem in which there is one imaginary speaker addressing an imaginary audience; often found in the work of Tennyson and Browning. |
| Figurative Language | Language that deviates from a standard significance or sequence of words in order to achieve a special meaning or effect (e.g., similes and metaphors). |
| Free Verse | Verse that has neither regular rhyme nor regular meter. |
| Haiku | A poem of 17 syllables arranged in three lines. The first and third lines contain five syllables; the second line seven (5 7 5). The haiku is the shortest form of Japanese poetry. It frequently expresses delicate emotion or presents an image of a natural object or scene. |
| Hyperbole | An extreme exaggeration for effect |
| Imagery | The use of language to create sensory impressions; the "mental pictures" experienced by readers while listening to or reading a story or poem. |

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| Line | unit of language into which a poem or play is divided, distinct from grammatical principles such as the end of a sentence or clause |
| Lyric Poetry | Any non-narrative poem presenting a single speaker who expresses a state of mind or a process of thought and feeling. |
| Metaphor | A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness between them; a figure of speech in which a comparison is implied by analogy, but is not stated directly. |
| Meter | The rhythmic pattern in verse, made up of stressed and unstressed syllables; a specific form of such a pattern, depending on the number and kind of feet (also called measures); for instance, iambic pentameter. |
| Narrative Poetry | A poem that tells a story. A narrative poem can come in many forms and styles, complex and simple, short or long, as long as it tells a story. A few examples of a narrative poem are epics, ballads, and metrical romances. The art of narrative poetry is difficult in that it requires the author to possess the skills of a fiction writer—the ability to draw characters and settings, to engage attention and to shape a plot—while calling for possessing all the skills of a poet as well. |
| Octet | A grouping of eight; in a sonnet, the first eight lines. |
| Ode | A long lyric poem, serious in subject, elevated in style, and elaborate in its stanzaic structure. |
| Onomatopoeia | The term used to describe words whose pronunciations suggest their meaning (e.g., meow, buzz). |
| Personification | A figure of speech that endows things or abstractions with life or human characteristics. |
| Rhyme | Identical or very similar recurring sounds in words within or—more often—at the ends of lines of verse. |
| Rhyme Scheme | The abstract pattern of end-rhymes in a stanza, usually notated with lower-case letters: the first line and all subsequent lines that rhyme with it are 'a,' the first line not to rhyme with 'a' (and all subsequent lines that rhyme with <i>it</i>) are 'b,' and so on. |
| Rhythm | The pattern of stressed and unstressed syllables in a line of poetry or prose. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, to unify a work, or to heighten emotional response. Rhythm differs from meter in that the latter is a fixed form, while the former comes from the words and phrases themselves as they occur in the work. See also Meter. |
| Simile | A figure of speech or other direct comparison of two things that are dissimilar, using the words like or as (or other words of comparison). |
| Stanza | group of lines forming the basic unit of a poem; a verse |

SALTA Honors Requirements

Unit 3: Pattern-What patterns exist in language and literature?

Teachers will select **two extensions and one supplemental activity** for each unit. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

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| Supplemental (paired/outside) Texts | |
| Extended Learning Activity | <ol style="list-style-type: none">1. Creative writing competition2. Poetry competition3. Create a music/poem video |
| Research and Inquiry Integration | <ol style="list-style-type: none">1. Create a website about poets |
| Project Based Learning Question | <ol style="list-style-type: none">1. Performance Poetry2. Adobe Youth Voices3. Literary Magazine |
| Outside Project | |
| Supplemental Assignments | <ol style="list-style-type: none">1. Submit work to online poetry site |

Ninth Grade Unit 4 Theme: **Fate**

In this unit students will analyze dramatic structure and explore complex themes, relationships and motivations.

| Essential Question | Supporting Questions | Key Terms | Writing Focus | Science Connections | Social Studies Connections |
|--|---|--|---------------|---|--|
| <ul style="list-style-type: none"> What forces and variables contribute to the outcome of an event? | <ul style="list-style-type: none"> How do my choices affect me and those around me? Does fate play a role in the human experience? How does cultural experience impact a societies view on fate/destiny? | Tier 1: Drama; Dialogue; Fate | Argument | How do scientific advancements change human experience? | Where are events happening that have global impact? How do global events affect the lives of individuals? |
| | | Tier 2: Foreshadowing; Tragedy; Tragic Hero; Hubris | | | |
| | | Tier 3: Aside; Blank Verse; Dramatic Irony; Dramatic Structure; Foil; Chorus; Iambic Pentameter; Monologue; Protagonist; Shakespearean Sonnet; Soliloquy; Tragedy; Tragic Hero | | | |

| ELA Core Standards | | Student Learning Targets |
|--------------------|---|---|
| READING | RL.9-10.3: 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. | <ul style="list-style-type: none"> I can explain how characters can have multiple or conflicting motivations. I can identify how characters change or develop over the course of a story. I can analyze the interactions of characters. I can explain how characters advance the plot or develop the theme. |
| | RL 9-10.5: 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 such effects as mystery, tension, or surprise. | <ul style="list-style-type: none"> I can analyze how an author uses structure to create effects such as mystery, tension, or surprise. I can analyze how an author uses structure to create effects such as mystery, tension, or surprise. I can analyze how an author uses time to create effects such as mystery, tension, or surprise |
| | RL 9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). | <ul style="list-style-type: none"> I can recognize references to other well-known works that the author uses throughout a text. I can connect a specific author's work to a prior well-known text. I can analyze how an author has transformed well-known texts into his own work. |

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| | RI.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | <ul style="list-style-type: none"> I can recognize the difference between what the author states directly and what he/she implies in the text. I can determine if there is sufficient evidence to support what the text says. I can determine the quality of the evidence used to support what the text says. |
| | RI.9-10.7. Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account. | <ul style="list-style-type: none"> I can analyze various accounts of a subject told in different mediums. I can determine which details are emphasized in each account. |
| ELA Core Standards | | Student Learning Targets |
| WRITING | W 9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. | <ul style="list-style-type: none"> I can write arguments to support claims in an analysis of substantive topics or texts. I can use valid reasoning to support claims. <p>I can use relevant and sufficient evidence to support claims.</p> |
| | a. Introduce precise claim(s), distinguish the claims from alternate or opposing claims and create an organization that establishes clear relationships among claims, counterclaims, reasons, and evidence. | <ul style="list-style-type: none"> I can introduce precise claims. <p>I can create an organization that establishes clear relationships among claims, reasons, and evidence.</p> |
| | b. Develop claims and counterclaims fairly, 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. | <ul style="list-style-type: none"> I can develop claims and counterclaims fairly. I can supply evidence for claims and counterclaims while pointing out the strengths and limitations of both. I can anticipate audience knowledge level and concerns. |
| | c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claims and reasons between reasons and evidence and between claims and counterclaims. | <ul style="list-style-type: none"> I can use words, phrases, and clauses to link major sections of text. <p>I can use words, phrases, and clauses to create cohesion and clarify the relationships between claims and reasons, reasons and evidence, claims and counterclaims.</p> |
| | d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. | <ul style="list-style-type: none"> I can establish and maintain a formal style and objective tone. <p>I can attend to the norms and conventions of the discipline in which I am writing.</p> |
| | e. Provide a concluding statement or section that follows from and supports the argument presented. | <p>I can provide a concluding statement or section that follows form and supports the argument presented.</p> |
| ELA Core Standards | | Student Learning Targets |
| SPEAKING & LISTENING | SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. | <ul style="list-style-type: none"> I can participate in a variety of discussions and express my ideas clearly and persuasively. |
| | 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. | <ul style="list-style-type: none"> I can read and research multiple sources and use them in a thoughtful discussion. |

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| | b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. | <ul style="list-style-type: none"> I can work with peers to create rules and set clear goals for group discussions and decision-making. I can actively include others in the discussion. I can clarify, verify, or challenge ideas and conclusions presented in a discussion. |
| | 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. | <ul style="list-style-type: none"> I can ask questions and make comments that move the discussion to broader themes and ideas. |
| | d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. | <ul style="list-style-type: none"> I can respond thoughtfully to others' views and summarize points that I agree or disagree with. I can support my position in a discussion but can also make new connections based on evidence and others' reasoning. |
| ELA Core Standards | | Student Learning Targets |
| LANGUAGE | L.9-10.6: 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. | <ul style="list-style-type: none"> I can explain what general academic words are and use them in my writing. I can define words and phrases that are specific to language arts and apply them in speaking and writing. I can use various resources to build my vocabulary and help me understand what I read or hear. |

Unit 4 Suggested Text Resources

| Literary | Informational |
|--|--|
| <p>Plays</p> <ul style="list-style-type: none"> Romeo and Juliet (William Shakespeare) (E)+ Antigone (Sophocles) (E)+ Oedipus the King (Sophocles)+ <p>+More than ½ non-standard prose. (Lexile is based on prose analysis; therefore non-prose does not receive a Lexile measure).</p> <p>CAUTION - * Indicates that the Lexile level of the text is below the recommended Lexile range for that grade level.</p> | <ul style="list-style-type: none"> Perfect Love In the Twilight Saga (1130L)(Psychology Today) Brush Up Your Shakespeare, Or Whoever (1150L)(NY Times) The Power of Love (1050L)(Psychology Today) Young Love (960L)(TIME magazine) So What, Really, Is This Thing Called Love (National Geographic Magazine) (1550 L) The Brain On Love (NY Times) (1150 L) Structure and Plot of Antigone (1140 L) A Users Guide to Middle School Romance (Washington Post)(930 L) Sophocles (Britannica Online) (1270 L) The Riddle of the Text: Sophocles' <i>Oedipus the King</i> (1740L) New Prediction Algorithm Predicts Patients Future Health from Past Sensors Predict Life Threatening Seizures First Plant Derived (GMO) Drug Approved for Human Use by FDA Into the Wild by Jon Krakauer , Into Thin Air by Jon Krakauer |

Ninth Grade
Unit 4
Glossary of Key Terms

| Key Term | Definition |
|----------------------|---|
| Aside | The act of saying something away from others or in privacy; a technique used commonly in the theater. |
| Blank Verse | A type of poetry with regular meter (in English, usually iambic pentameter) and no rhyme. |
| Comedy | Originally a Greek dramatic genre, it is characterized by a light and amusing narrative in which the central characters triumph over adversity. Comedic dramatic structure begins in a state of chaos and, ends with a state of order |
| Chorus | a group of performers who comment on the main action, typically speaking and moving together. |
| Dialogue | The conversation between characters in a drama or narrative. A dialogue occurs in most works of literature. It moves the action along in a work and helps to characterize the personality of the speakers. |
| Dramatic Irony | Dramatic irony: A situation in a play or narrative in which the audience shares with the author knowledge of which a character is ignorant. |
| Dramatic Structure | Comedic, tragic and historic structure |
| Foil | A character in a story or poem whose traits are in direct contrast to those of the principal character. The foil therefore highlights the traits of the protagonist. |
| Foreshadowing | |
| Historic | A reenactment of actual events in a historical context |
| Hubris | Excessive pride toward or defiance of fate. |
| Iambic Pentameter | The most common meter in English verse. It consists of a line ten syllables (five metrical “feet”) long that is accented on every second beat. Much iambic poetry has tension between the formal meter and natural rhythm; for instance, when the first syllable in the line has a natural stress. |
| Monologue | A single person speaking aloud and alone, with or without an audience. |
| Protagonist | A protagonist (also known as the “hero” or “heroine”) is the main character or lead figure in a novel, play, story, or poem. |
| Shakespearean Sonnet | A lyric poem that consists of 14 lines in iambic pentameter in three quatrains and a concluding couplet, rhyming abab cdcd efef gg. |
| Soliloquy | A dramatic monologue spoken aloud by a character who is alone on the stage (or is under the impression of being alone). The soliloquist thus reveals his or her inner thoughts and feelings to the audience. |
| Tragedy | A drama or literary work in which the main character is brought to ruin or suffers extreme sorrow, especially as a consequence of a tragic flaw, moral weakness, or inability to cope with unfavorable circumstances. Tragic dramatic structure begins in a state of order and ends in a state of chaos |
| Tragic Hero | The primary character in a narrative who makes an error of judgment or has a fatal flaw that, combined with fate and external forces, brings on a tragedy. |

SALTA Honors Requirements

Unit 4: Fate-What is the role of fate in the human experience?

Teachers will select two extensions and one supplemental activity for each unit. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

| | |
|-------------------------------------|---|
| Supplemental (paired/outside) Texts | <ol style="list-style-type: none">1. Read other works by Shakespeare2. If doing Romeo and Juliet finding informational text about different cultural context for relationships and love |
| Extended Learning Activity | <ol style="list-style-type: none">1. Rewrite scenes from the play in a different time period/context.2. Playbill (Cover, character list, scene summary, actor bio, thematic paper, socratic paper)3. Socratic Seminar4. Character Project (playlist, mask, facebook page, etc) |
| Research and Inquiry Integration | |
| Project Based Learning Question | <ol style="list-style-type: none">1. Renaissance Fair |
| Outside Project | |
| Supplemental Assignments | <ol style="list-style-type: none">1. Any assignment for Renaissance Fair |

Ninth Grade Unit 5 Theme: **Honor**

In this unit students will examine the nature of honor as it applies to multiple characters and complex plots.

| Essential Question | Supporting Questions | Key Terms | Writing Focus | Science Connections | Social Studies Connections |
|------------------------------|--|--|---------------|--|---|
| What is the nature of honor? | <ul style="list-style-type: none"> Is honor tied to action? What role does honor have in the human condition? What is the relationship between honor, values, and ethics? What place does honor have in society? Is honor inherent or bestowed? How are my rights my responsibility? | <p>Tier 1: Character; Motivation; Plot</p> <p>Tier 2: Articulate; Objective Summary; Implications</p> <p>Tier 3: Allusion; Antagonist; Characters (Major, Minor), Characterization; Conflict; Extended Metaphor; Motif; Protagonist; Setting; Symbolism; Theme</p> | Argument | <p>What are the ethical concerns and issues found in science?</p> <p>How do we determine the validity of scientific discoveries, and how they influence the world?</p> | <p>What role does honor play in the governance of people?</p> <p>Do different forms of governance encourage or discourage honorable behavior in people?</p> |

| ELA Core Standards | | Student Learning Targets |
|--------------------|--|---|
| READING | RL 9-10.2: 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; provide an objective summary of the text. | <ul style="list-style-type: none"> I can identify the theme(s) or central idea(s) of a text. I can explain how a theme is developed by specific details. I can summarize a text. |
| | RL 9-10.3: 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. | <ul style="list-style-type: none"> I can explain how characters can have multiple or conflicting motivations. I can identify how characters change or develop over the course of a story. I can analyze the interactions of characters. I can explain how characters advance the plot or develop the theme. |
| | RI 9-10.3: 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. | <ul style="list-style-type: none"> I can explain how an author outlines an analysis in a text. I can explain how an author outlines a series of ideas or events in a text. I can determine the order in which the author's points are made in a text. I can determine how the author's points are introduced and developed in a text. I can determine how the author's key points in a text are connected. |

| ELA Core Standards | | Student Learning Targets |
|--------------------|---|---|
| WRITING | W 9-10.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. | <ul style="list-style-type: none"> I can write arguments to support claims in an analysis of substantive topics or texts. I can use valid reasoning to support claims. I can use relevant and sufficient evidence to support claims. |
| | a. Introduce precise claim(s), distinguish the claims from alternate or opposing claims and create an organization that establishes clear relationships among claims, counterclaims, reasons, and evidence. | <ul style="list-style-type: none"> I can introduce precise claims. I can distinguish my claim from alternate or opposing claims. I can create an organization that establishes clear relationships among claims, counterclaims, reasons, and evidence. |
| | b. Develop claims and counterclaims fairly, 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. | <ul style="list-style-type: none"> I can develop claims and counterclaims fairly. I can supply evidence for claims and counterclaims while pointing out the strengths and limitations of both. I can anticipate audience knowledge level and concerns. |
| | c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claims and reasons between reasons and evidence and between claims and counterclaims. | <ul style="list-style-type: none"> I can use words, phrases, and clauses to link major sections of text. I can use words, phrases, and clauses to create cohesion and clarify the relationships between claims and reasons, reasons and evidence, claims and counterclaims. |
| | d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. | <ul style="list-style-type: none"> I can establish and maintain a formal style and objective tone. I can attend to the norms and conventions of the discipline in which I am writing. |
| | e. Provide a concluding statement or section that follows from and supports the argument presented. | <ul style="list-style-type: none"> I can provide a concluding statement or section that follows form and supports the argument presented. |
| | f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). | <ul style="list-style-type: none"> I can write a conclusion that shows the importance of the information presented in my paper. |
| | W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. | <ul style="list-style-type: none"> I can use technology including the Internet to produce, publish, and update individual writing. I can use technology including the Internet to produce, publish, and update shared writing products. |
| | W.9-10.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated 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. | <ul style="list-style-type: none"> I can conduct short research projects to answer a question or solve a problem. I can conduct more sustained research projects to answer a question or solve a problem. I can narrow or broaden the inquiry when appropriate. I can synthesize multiple sources on my subject. I can demonstrate understanding of the subject I investigate. |
| ELA Core Standards | | Student Learning Targets |
| S&L | SL.9-10.2: Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of each source. | <ul style="list-style-type: none"> I can examine sources of information presented visually, orally, or in numbers and evaluate the credibility and accuracy of each source. |

| ELA Core Standards | | Student Learning Targets |
|--------------------|--|--|
| LANGUAGE | L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. | <ul style="list-style-type: none"> • I can demonstrate a command of the conventions of Standard English capitalization when I write. • I can demonstrate a command of the conventions of Standard English punctuation when I write. • I can demonstrate a command of spelling when I write. |
| | L 9-10.4: 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. | <ul style="list-style-type: none"> • I can use a variety of strategies to determine what a word or phrase means. • |
| | 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. | <ul style="list-style-type: none"> • I can determine the meaning of a word through context clues or by the way it is used in a sentence or text. |
| | b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy). | <ul style="list-style-type: none"> • I can identify how altering parts of words can change their meanings and functions. • I can correctly use alternate word endings to change the meanings of similar words. |
| | 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. | <ul style="list-style-type: none"> • I can use reference materials to find the pronunciation, the meaning, and the origin of unfamiliar words. |
| | 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). | <ul style="list-style-type: none"> • I can guess at the meaning of a word and then double check to see if I am right by using a dictionary. |

Unit 5 Suggested Text Resources

| Literary | Informational |
|--|---|
| <p><i>All Quiet on the Western Front</i>, Erich Maria Remarque (830L)*</p> <p><i>Black Boy</i> (Richard Wright) (950L)*</p> <p><i>Of Mice and Men</i> (John Steinbeck) (630L)*</p> <p><i>The Color Purple</i> (Alice Walker) (670L)*</p> <p><i>The Killer Angels</i> (Michael Shaara) (610 L)*</p> <p><i>Animal Farm</i> (George Orwell) (1370 L)</p> <p><i>Three Cups of Tea</i> (Greg Mortensen) (910 L)*</p> <p><i>Fahrenheit 451</i> (Ray Bradbury) (890 L)*</p> <p><i>Uglies</i> (Scott Westerfeld)</p> <p><i>To Kill a Mockingbird</i> (Harper Lee)</p> <p>CAUTION - * Indicates that the Lexile level of the text is below the recommended Lexile range for that grade level.</p> | <ul style="list-style-type: none"> • <i>Brother, Can You Spare a Dime? The Great Depression of 1929 - 1933</i> (Milton Melzer) • <i>Only Yesterday</i> (Frederick Lewis Allen) (excerpts, e.g., chapters XII-XIV) • “In Search of Our Mothers’ Gardens” (Alice Walker) (EA) (to accompany <i>The Color Purple</i> (1160 L) First Inaugural Speech, March 4, 1933 (Franklin D. Roosevelt) (1050 L)* • In <i>Killer Angels</i>, What did Armistead Hope to do While at Gettysburg? www.enotes.com >...> Killer Angels Questions • How Government Affects Us All (970) http://archives.midweek.com/content/columns/ace_article/how_government_affects_us_all/ • CIA Government Types (2020 L) https://www.cia.gov/library/publications/the-world-factbook/fields/2128.html • Japan’s Code of Honor (1330 L) http://www.buddhistchannel.tv/index.php?id=8,10004,0,0,1,0 • Excerpt from <i>What is Honor: A Question of Moral Imperatives</i>, Alexander Welsh (1330L) • “What is an Honor Student?” Erica Ryan (1340L) • “What is Honor?”, Somik Rhama (830L) • Office of Research Integrity Findings of Research Misconduct: Dr. Jian Ma (Harvard Medical School) • Stem Cell Information: Research & Ethics • <i>A Dream Of Freedom : The Civil Rights Movement 1954 to 1968</i> by Diane McWhorter |

Ninth Grade
Unit 5
Glossary of Key Terms

| Key Term | Definition |
|-------------------|--|
| Antagonist | A character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way. The antagonist need not be a person; it could be death, the devil, an illness, or any challenge that prevents the main character from attaining his or her goals. |
| Characterization | The representation of individuals in literary works. This may include direct methods like the attribution of qualities in description or commentary, and indirect methods inviting readers to infer qualities from characters' actions, speech, or appearance. A flat character is one that remains undeveloped. A round character is one that is fully developed. A character who does not undergo change is referred to as static . A character that undergoes some transformation is called dynamic . |
| Character | A person represented in a story. <ul style="list-style-type: none"> • Major character: A character who plays a major role in a story but is not the protagonist. • Minor character: A character who appears in a story but does not play a major role. |
| Conflict | The opposition of persons or forces that gives rise to the dramatic action in drama or fiction. In addition to the conflict between individuals, there may be the conflict of a protagonist against fate, or against the circumstances that stand between him and goals he has set for himself. In some cases, the conflict may be between opposing desires or values within a character's mind. |
| Extended Metaphor | A metaphor that is extended through a stanza or entire poem, often by multiple comparisons of unlike objects or ideas. (See also Metaphor.) |
| Motif | A recurring object, concept, or structure in a work of literature. A motif may also be two contrasting elements, such as good and evil, in a work. |
| Plots | The structure of the actions in a dramatic or narrative work, ordered and rendered toward achieving particular emotional and artistic effects. The most basic elements in a plot line are: (a) exposition, (b) rising action, (c) climax, crisis, or turning point, (d) falling action, and (e) resolution or denouement. |
| Protagonist | A protagonist (also known as the "hero" or "heroine") is the main character or lead figure in a novel, play, story, or poem. |
| Setting | The time and place in which a narrative takes place; the physical and psychological background against which the action of a story takes place; the scenery and stage effects for a dramatic production. <ul style="list-style-type: none"> • Environment: The surrounding things, conditions, and influences in the narrative. • Place: The physical location of the narrative. • Time: The period or era in which the narrative takes place. |
| Theme | A topic of discussion or writing; a major idea or proposition broad enough to cover the entire scope of a literary or other work of art. A theme may be stated or implied, but clues about the theme may be found in the ideas that are given special prominence or tend to recur in a work. |

SALTA Honors Requirements

Unit 5: Honor-What is the nature of honor?

Teachers will select two extensions and one supplemental activity for each unit. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

| | |
|-------------------------------------|---|
| Supplemental (paired/outside) Texts | 1. Dystopian texts |
| Extended Learning Activity | 1. Author Study 2. Presentations providing contextual information about novel 3. Topic Study: each student picks an image, character, theme, etc from the book and write a short one page analysis paper. In the end the compile all the student papers into one book that can be used as "Class SparkNotes". |
| Research and Inquiry Integration | |
| Project Based Learning Question | 1. PSA 2. Google Lit Trip 3. Combine with Unit 5 for an extended research project (research under a common topic, focus question, research, annotated bibliography, outlines, drafts, peer reviews, final paper, presentation) |
| Outside Project | |
| Supplemental Assignments | 1. Find guest speakers who can speak in class regarding the focus of the research project (WWII, Cold War, England, etc) |

Ninth Grade Unit 6 Theme: Heroism

In this unit students will explore heroism through world literature, compare and contrast different mediums, and draw evidence from text to support their conclusions.

| Essential Question | Supporting Questions | Key Terms | Writing Focus | Science Connections | Social Studies Connections |
|---------------------------|---|---|---|--|---|
| What makes a hero? | <ul style="list-style-type: none"> • What is heroism? • What are the stages of the hero's journey? • What makes something epic? • Are epic heroes brave, smart, or lucky? | Tier 1: Description Tier 2: Chronological Order; Dialogue; Pacing Tier 3: Allusion; Archetype; Epic Poetry; Epithet; Hero; Hero's Journey; Invocation; Oral Tradition | Informative / Explanatory (research emphasis) | Are scientists considered heroes? Are the discoveries of scientists today any less significant than those of famous past scientists? Why aren't today's scientists as famous? | Do heroes have similar characteristics from different world cultures? |

| ELA Core Standards | | Student Learning Targets |
|---------------------------|--|---|
| READING | RL.9-10.2: 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; provide an objective summary of the text. | <ul style="list-style-type: none"> • I can identify the theme(s) or central idea(s) of a text. • I can explain how a theme is developed by specific details. • I can summarize a text. |
| | RL.9-10.3: 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. | <ul style="list-style-type: none"> • I can explain how characters can have multiple or conflicting motivations. • I can identify how characters change or develop over the course of a story. • I can analyze the interactions of characters. • I can explain how characters advance the plot or develop the theme. |
| | RL.9-10.6. 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. | <ul style="list-style-type: none"> • I can analyze a point of view reflected in a work of literature from outside the United States • I can analyze a cultural experience reflected in a work of literature from outside the United States. • I can draw on a wide reading of world literature. |
| | RI.9-10.7: Analyze various accounts of a subject in different mediums (e.g., a person's life story told in both print and multimedia), determining which details are emphasized in each account. | <ul style="list-style-type: none"> • I can read a variety of texts such as books, movies, and electronic sources on one subject and identify how they are similar and how they are different. • I can determine important details in several accounts on the same subject. |

| ELA Core Standards | | Student Learning Targets |
|--------------------|--|---|
| WRITING | W 9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. | <ul style="list-style-type: none"> I can write a well-structured, detailed narrative about real or imagined events or experiences. |
| | a. 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. | <ul style="list-style-type: none"> I can hook the reader by introducing a problem, situation, or observation. I can hook the reader by setting up one or more points of view and introducing a narrator and/or characters. I can write events and experiences that progress smoothly and logically |
| | b. Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and / or characters. | <ul style="list-style-type: none"> I can write narrative using techniques such as dialogue, timing, description, reflection, and more than one plot line. |
| | c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. | <ul style="list-style-type: none"> I can arrange the events in my story in various ways and still be clear. |
| | d. Use precise words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting, and / or characters. | <ul style="list-style-type: none"> I can use precise words, details, and sensory language to create a mental picture in my narrative. |
| | e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. | <ul style="list-style-type: none"> I can conclude my story by reflecting on what is experiences, observed, or resolved. |
| | W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) | <ul style="list-style-type: none"> I can produce clear and logical writing. I can ensure the development, organization, and style of my writing is appropriate to the writing task, the purpose, and my audience. |
| | W 9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research. | <ul style="list-style-type: none"> I can read literary or informational texts to find specific facts, examples, or details that support my own ideas. |
| | 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 Ovid or the Bible or how a later author draws on a play by Shakespeare”). | <ul style="list-style-type: none"> I can apply ninth grade reading standards to literature. |
| | b. Apply grades 9–10 Reading standards to literary nonfiction (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”). | <ul style="list-style-type: none"> I can apply ninth grade reading standards to literary nonfiction. |

| ELA Core Standards | | Student Learning Targets |
|----------------------|--|---|
| SPEAKING & LISTENING | SL 9 - 10.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. | <ul style="list-style-type: none"> I can present information, findings, and evidence clearly, concisely and logically. I can present information so that my listeners can follow my line of reasoning. I can present information so that the organization, development and substance, and style are appropriate to my purpose, audience, and task. |
| | SL 9 -10.5: 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. | <ul style="list-style-type: none"> I can give a presentation where I intentionally use digital media to support the understanding of my research. |
| ELA Core Standards | | Student Learning Targets |
| LANGUAGE | L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | <ul style="list-style-type: none"> I can use language correctly when writing or speaking. |
| | a. Use parallel structure. | <ul style="list-style-type: none"> I can define parallel structure and use it correctly. |
| | 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. | <ul style="list-style-type: none"> I can use various types of phrases and clauses to write or present ideas in an interesting way. |

Unit 6 Suggested Text Resources

| Literary | Informational |
|---|--|
| <p>Stories</p> <p><i>Mythology</i>, Edith Hamilton (1040L)*</p> <p><i>Heroes, Gods, and Monsters of the Greek Myths</i>, Bernard Evslin (800L)</p> <p>Poems</p> <p>The Odyssey, Homer*</p> <p>The Aeneid, Virgil (*No Lexile Available)</p> <p>“The Lotos-Eaters,” Alfred, Lord Tennyson (*No Lexile Available)</p> <p>Excerpts from “Endymion,” John Keats (*No Lexile Available)</p> <p>“The Song of Hiawatha,” Henry Wadsworth Longfellow (*No Lexile Available)</p> <p>Excerpts from the Ramayana, attributed to the Hindu sage Valmiki, (*No Lexile Available)</p> <p>Graphic Novels</p> <p>The Odyssey by Gareth Hinds</p> <p>A.D. New Orleans: After the Deluge by Josh Neufeld</p> <p>CAUTION - * Indicates that the Lexile level of the text is below the recommended Lexile range for that grade level.</p> <p>+More than ½ non-standard prose. (Lexile is based on prose analysis; therefore non-prose does not receive a Lexile measure).</p> | <p>Excerpts from <i>The Gold of Troy</i> (Robert Payne)</p> <p>Excerpts from <i>Odysseus in America: Combat Trauma and the Trials of Homecoming</i> (Jonathan Shay) (1030L)*</p> <p>Excerpts from <i>Goodbye, Darkness: A Memoir of the Pacific War</i>, William Manchester</p> <p><i>Soldier’s Heart: Reading Literature Through Peace and War at West Point</i>, Elizabeth D. Samet (1400L)</p> <p><i>Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families</i>, Andrew Carroll, ed. (1070L)*</p> <p>The Hero with a Thousand Faces, Joseph Campbell (1330L)</p> <p>“Soldier Returns Home to Hero’s Welcome,” Ed Richter, <i>Dayton Dailey News</i> (1250L)</p> <p>“Dog Hero in Ghana Rescues Newborn Baby,” Stephanie Hanes, <i>The Christian Science Monitor</i> (1240L)</p> <p>The Philisophical Foundation of Heriosm, Dr. Andrew Bernstein (1370L)</p> <p>“What Really is a Hero Anyway?” Mike Dilbeck, Responsibility Project (930L)*</p> <p>012 Invention Awards: An inflatable abdominal Tourniquet: Soldier saving device stops bleeding in seconds</p> <p>Scientists Decipher Almost the Entire Genome of an Unborn Baby</p> <p>“Explainer: Does Luck Exist?” Neil Levy, <i>The Conversation</i> (600L)*</p> <p>Flesh & Blood So Cheap: The Triangle fire and Its Legacy, Albert Marrin,</p> <p>Between and Rock and a Hard Place by Aron Ralston</p> |

SALTA Honors Requirements

Unit 6: Heroism-What makes a hero?

Teachers will select two extensions and one supplemental activity for each unit. The activities may be selected from this list of ideas or may be teacher produced. If teachers have additional ideas they would like to add to this list of extensions and supplemental please contact the 9th grade ELA Lead.

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| Supplemental (paired/outside) Texts | |
| Extended Learning Activity | 1. A project type based on: My Hero or What's A Hero or The Hero Project by Robert Hatch |
| Research and Inquiry Integration | 1. Research and make a claim about someone the student identifies as a hero |
| Project Based Learning Question | 1. Combine with Unit 4 for an extended research project (research under a common topic, focus question, research, annotated bibliography, outlines, drafts, peer reviews, final paper, presentation) 2. Create a documentary based on the extended research project |
| Outside Project | |
| Supplemental Assignments | 1. Find guest speakers who can speak in class regarding the focus of the research project (WWII, Cold War, England, etc) |

