

*English*

**HAMILTON TOWNSHIP SCHOOL DISTRICT**  
**90 Park Avenue**  
**Hamilton, New Jersey 08690**  
**Mercer County**

Department of Curriculum and Instruction



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English 9A  
01001E5.0011  
English 9B  
01001G5.0011

Board of Education approved: June 28, 2017

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## Acknowledgments

### Administration

Dr. Scott Rocco

Superintendent

Ms. Sylvia Zircher

Director of Curriculum and Instruction

Ms. Francesca Miraglia

Supervisor of Secondary English

## **District Policy**

### **Board of Education Hamilton Township**

#### **No. 2110 - PHILOSOPHY OF EDUCATION**

The Board believes that in order to serve the needs of a rapidly growing community, the pupils of the district must be prepared to be well-rounded individuals who are able to cope with the complex problems of society.

The Board believes the identification of individual differences plus the development of the potentialities of each individual is basic to educational planning.

In addition to the fundamental task of developing pupils to their full capacity, in academic as well as other areas, the pupils must demonstrate ethical, responsible and caring behavior. As a citizen, each pupil must be prepared to protect, to live in, and to contribute to democracy.

Furthermore, the Board believes the school program should be relevant to changing society. The ever-changing occupational fields and social concerns, as well as the pupils' personal needs in life must be considered.

Required in achieving the goals for the school system is a high caliber, well-prepared staff of adequate size and wide-ranging abilities. It is also recognized that pupils and staff can only reach their full potential when there are adequate educational supplies, equipment, buildings, and grounds.

It is the intent of the Board to provide the materials and facilities that needs dictate and means permit. It is the expectation of this school district that all pupils achieve the New Jersey Core Curriculum Content Standards at all grade levels.

Adopted: July 2008

## **Introduction**

This curriculum has been prepared to meet the requirements of the Hamilton Township Board of Education and the New Jersey Department of Education. This curriculum guide has been created by teachers for their colleagues as a guide for lesson planning. It sets forth a framework upon which teachers can build a program suited to both the needs of the students and the expectations of the community.

The activities and texts provided in this curriculum are aligned with the New Jersey Student Learning Standards for Grade Nine in English/Language Arts. These standards address student competencies in Reading Literature, Reading Informational Text, Writing, Speaking and Listening, and Language.

For more information about the New Jersey Student Learning Standards, please visit the website at: <http://www.state.nj.us/education/cccs/>

## **Course Description**

The purposes of the ninth grade course are as follows:

1. To consolidate student understanding of the academic vocabulary for literature, writing, speaking, and language.
2. To provide students with a basis for evaluating and analyzing complex texts through genre study.
3. To provide students with opportunities to develop their own voices through writing and presentations.

It is expected that students enter high school with an understanding of the elements of plot and the facets of characterization, and have had exposure to writing some analyses of longer works of literature. In the freshman English course, our goal is to assist students in consolidating this understanding so that they are prepared to evaluate more challenging works throughout their high school careers.

The six units outlined briefly in the pacing guide identify the sequence and scope of the course. All students will receive a four-week review of the writing process in preparation for moving past the five-paragraph essay. This year's core texts include Dickens's *Great Expectations*, Shakespeare's *Romeo and Juliet*, and Homer's *Odyssey*. Additionally, students will read and analyze a variety of other selections, including news articles and student essays from *America Now*.

## **Integration of 21st Century Skills through NJSL 9 / Career Education**

### Career Ready Practices

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

### 9.2 Career Awareness, Exploration, and Preparation

#### Strand C: Career Preparation

By the end of Grade 12, students will be able to:

- 9.2.12.C.3 Identify transferable career skills and design alternate career plans.

### 9.3 Career & Technical Education (CTE)

By the end of Grade 12, Career and Technical Education Program completers will be able to:

9.3.12.AC-DES.2 Use effective communication skills and strategies (listening, speaking, reading, writing and graphic communications) to work with clients and colleagues.

9.3.12.AR-JB.2 Demonstrate writing processes used in journalism and broadcasting.

## Career Options

Students are given the opportunity to acquire information about career interests and/or advanced courses linked to their career interests. The following are career options:

- Advertising Copywriter/Media Buyer
- Blogger
- Film Editor
- Journalist
- Lyricist
- Marketing Manager
- Newspaper/Newsletter Editor
- Novelist
- Public Relations Specialist
- Screenwriter
- Sports Reporter
- Teacher

## English Electives Linked to Career Interests

- Creative Writing
- Journalism
- Telecommunications

## Possible ELA Activities:

- Authentic writing opportunities (editorials, tweets, letters to public officials, peer editing, journaling, poetry writing, etc)
- Oral presentations (small groups, partners, and individual)
- Group projects (assignment of roles, accountability, etc.)
- Students will develop a written piece about themselves, convincing a prospective employer of their skills and knowledge.

## **Accommodations and Modifications**

The Hamilton Township School District provides English Language Arts instruction for all students at every grade level. Instruction is modified and individualized to meet each student's needs. In addition to services noted in IEPs and 504s, other modifications may include, but are not limited to, the following:

### **Special Education**

#### Accommodations

- Visual, auditory, and written directions/reminders
- Word banks
- Additional wait time
- Various readability levels of text
- Additional breaks during class
- Simplified/chunked tasks

#### Modifications

- Modified assignments (number of choices, length, format)
- Oral Assessments
- Typed responses (rather than handwritten)
- Simplified/rephrased wording for test questions

### **Students with 504s**

- Notes / outline provided
- Oral responses / assessments (rather than in writing)
- Grading Adaptations (i.e., content integrity only)
- Assistive technology devices
- Audio for reading selections

### **At-Risk Students**

- Provide relevant background information
- Targeted vocabulary instruction prior to reading
- Simplified/chunked tasks; narrated next steps
- Frequent “check-ins”
- After-school tutoring
- I & RS
- Course/Credit Recovery (online vendor, i.e., Apex)

## Enriched/Gifted Students

\*Students meeting criteria are enrolled in an Honors English course.

- Pre-assessment of student mastery of content
- Elevated text complexity; additional novels / selections (including independent/out-of-class reading)
- Assignment choice, self-checking rubrics, and collaborative projects
- Opportunities for students to create assignments, rubrics, and assessments
- Altered pace of curriculum to explore topics of interest in greater depth/breadth
- Use of supplemental materials in addition to normal range of resources
- Open-ended activities and projects; projects involving ‘real world’ issues

## English Language Learners

### Types of Scaffolds

Categories of Scaffolds	Examples
<b>Materials and Resources</b>	<ul style="list-style-type: none"> <li>● Graphic organizers</li> <li>● English and/or bilingual dictionaries</li> <li>● Home language materials</li> <li>● Sentence frames, sentence stems, and paragraph frames</li> <li>● Visuals</li> <li>● Word banks and word walls</li> </ul>
<b>Instruction</b>	<ul style="list-style-type: none"> <li>● Pre-identified and pre-taught academic vocabulary</li> <li>● Building background knowledge</li> <li>● Activating prior knowledge</li> <li>● Reduced linguistic load</li> <li>● Repetition, modeling, and paraphrasing</li> </ul>
<b>Student Grouping</b>	<ul style="list-style-type: none"> <li>● Structured pair work</li> <li>● Structured small group work</li> <li>● Teacher-led small group work</li> </ul>

(continued on next page)

## ESL Scaffolding at Varying Proficiency Levels

ELP Level	Scaffolds for Instruction by Level	Scaffolds for All Levels
<p><b><i>Beginning</i></b>  <b>ELP 1.0-2.5</b></p>	<ul style="list-style-type: none"> <li>● Access to text, video, and/or instructions in home language, as well as in English</li> <li>● Sentence frames to help ELLs respond to test-dependent questions posed throughout the lesson</li> <li>● Word walls and word banks</li> <li>● Reduced linguistic load for language of instruction</li> </ul>	<ul style="list-style-type: none"> <li>● Building background knowledge</li> <li>● Activating prior knowledge</li> <li>● Pre-taught academic vocabulary</li> <li>● Hands-on materials and manipulatives</li> <li>● Graphic organizers</li> <li>● Word-to-Word Dictionaries</li> <li>● Repetition, paraphrasing, and modeling</li> <li>● Wait time</li> <li>● Pair and small-group work</li> </ul>
<p><b><i>Intermediate</i></b>  <b>ELP 2.5-4.0</b></p>	<ul style="list-style-type: none"> <li>● Access to text, video, and/or instructions in home language, as well as in English, as appropriate</li> <li>● Sentence stems</li> <li>● Word walls and word banks</li> </ul>	
<p><b><i>Advanced</i></b>  <b>Above ELP 4.1</b></p>	<ul style="list-style-type: none"> <li>● See scaffolding for all levels</li> </ul>	

### Additional Supports:

- K-12 ESL Tutoring
- Sheltered English Instruction Training (for teachers)
- Lexia PowerUp Literacy (This program provides explicit, systematic, personalized learning on fundamental literacy skills to help students in grades 6 and above become proficient readers and confident learners. )
- Rosetta Stone (A technology-based supplemental program which focuses on language and literacy development across the curriculum through tailored individualized instruction.)
- Select novels are available in Spanish

## Assessments

C

<p style="text-align: center;"><u>Suggested Formative Assessments</u></p> <ul style="list-style-type: none"><li>● Graphic organizers</li><li>● Journal Entries/Free Writes/One-minute papers</li><li>● Quizzes</li><li>● Online Checks for Understanding (Plickers, Kahoot, Quizziz)</li><li>● Entrance/Exit Tickets</li><li>● Discussion/Debate/Fishbowl</li><li>● Metacognition Sheet</li><li>● 3-way Summaries</li></ul>	<p style="text-align: center;"><u>Summative Assessments (samples)</u></p> <ul style="list-style-type: none"><li>● Write a literary analysis demonstrating how O. Henry incorporates irony in “The Gift of the Magi”; graded with a rubric.</li><li>● Analyze symbolism found in Poe’s “The Cask of Amontillado” or “The Raven” and present information to class using digital media; graded with a rubric.</li><li>● Test (multiple choice and short constructed responses) on short story (i.e., “The Most Dangerous Game” or “Blues Ain’t No Mockin Bird”); graded with point values assigned to each question</li></ul>
<p style="text-align: center;"><u>Benchmark Assessments</u></p> <ul style="list-style-type: none"><li>● Writing Diagnostic (administered 2 times per year: fall and spring)</li></ul>	<p style="text-align: center;"><u>Alternative Assessments (samples)</u></p> <ul style="list-style-type: none"><li>● Name that Chapter: Students will read each chapter of <i>Of Mice and Men</i>, discuss and debate possible chapter titles with a partner, and create a cumulative list.</li><li>● Literature DBQ: <i>Romeo and Juliet</i>: Who’s to Blame?</li></ul>

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## Interdisciplinary Connections

Subject Area	Activities/Topics	Standards
Visual Art	<p>Student analysis of photographs, paintings, and illustrations, as applicable</p> <ul style="list-style-type: none"><li>● <i>Raven</i> (charcoal illustration by Jim Dine, with “The Raven”)</li><li>● <i>Richard at Age 5</i> (painting by Alice Neel, with “The Scarlet Ibis”)</li><li>● <i>Woman with Umbrella</i> (painting by Bill Farnsworth, with “I Know Why the Caged Bird Sings”)</li></ul>	1.4.12.A.3
Social Studies	<ul style="list-style-type: none"><li>● The Khmer Rouge regime / 1970’s Cambodian history (background knowledge for <i>First They Killed my Father: A Daughter of Cambodia Remembers</i>)</li><li>● 19<sup>th</sup> century Victorian England (background knowledge for <i>Great Expectations</i>)</li><li>● Migrant farming in the United States (background knowledge for <i>Of Mice and Men</i>)</li></ul>	6.2.12.A.5.d  6.2.12.D.4.b  6.1.12.C.8.a

## PACING GUIDE

Module	Enduring Understandings	NJSLS Grades 9-10	Recommended Duration
One	<b>Written Communication:</b> This introduction to expository writing will consolidate student learning from previous institutions. Students will analyze the structure of an essay, generate ideas in creating their own research, and create their own finished products. This shall serve as a foundation for future analytical writing in English, science, and history classes.	Writing: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Speak/Listen: 1, 2, 3, 4, 5, 6 Language: 1, 2, 3, 4, 5, 6	Four weeks
Two	<b>Introduction to Fiction and Nonfiction:</b> This module enables students to comprehend and apply a common understanding of literary elements and develop a shared vocabulary for literary analysis and evaluation.	Reading Literature: 1, 2, 3, 4, 5, 6, 7, 9, 10 Reading Informational Text: 1, 2, 3, 4, 5, 6, 7, 10 Writing: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Speak/Listen: 1, 2, 3, 4, 5, 6 Language: 1, 2, 3, 4, 5, 6	Seven - Eight weeks
Three	<b>Storytelling in Cultural and Historical Context:</b> This module provides students with an exploration of a variety of genre, cultures, and historical periods.	Reading Literature: 1, 2, 3, 4, 5, 6, 7, 9, 10 Reading Informational Text: 1, 2, 3, 4, 5, 6, 7, 10 Writing: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Speak/Listen: 1, 2, 3, 4, 5, 6 Language: 1, 2, 3, 4, 5, 6	Six Weeks
Four	<b>Storytelling in Nonfiction:</b> Students will be provided opportunities to examine and analyze a variety of nonfiction works, including media. They will discuss authors' purposes, word choice, presentation, and rhetorical strategies employed to persuade, inform, explain, direct, entertain, or express thoughts or feelings.	Reading Informational Text: 1, 2, 3, 4, 5, 6, 7, 10 Writing: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Speak/Listen: 1, 2, 3, 4, 5, 6 Language: 1, 2, 3, 4, 5, 6	Five – Six Weeks
Five	<b>The Epic:</b> The students will study the characteristics of the epic. They will analyze how the qualities of the epic hero, plot, setting, archetypes, and themes are employed in Homer's <i>Odyssey</i> .	Reading Literature: 1, 2, 3, 4, 5, 6, 7, 9, 10 Writing: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Speak/Listen: 1, 2, 3, 4, 5, 6 Language: 1, 2, 3, 4, 5, 6	Six Weeks
Six	<b>The Language and Craft of Shakespeare:</b> This unit will confirm students' shared understanding of the elements of drama, preparing them for the study of other dramatic works throughout high school.	Reading Literature: 1, 2, 3, 4, 5, 6, 7, 9, 10 Writing: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Speak/Listen: 1, 2, 3, 4, 5, 6 Language: 1, 2, 3, 4, 5, 6	Six Weeks

<b>Module 1</b>	Four weeks				
<b>Essential Question</b>	How do we communicate effectively?				
<b>Enduring Understanding</b>	This introduction to expository writing will consolidate student learning from previous institutions. Students will analyze the structure of an essay, generate ideas in creating their own research, and create their own finished products. This shall serve as a foundation for future analytical writing in English, science, and history classes.				
<b>Text(s)</b>	<i>Writing with Power Grade 9</i>				
<b>Suggested Objectives</b>	Distinguish academic writing from non-academic writing. Distinguish types of phrases (noun, verb, adjectival, adverbial, participial, prepositional) from each other and utilize in writing. Demonstrate proper use of spelling, capitalization, and punctuation. Evaluate how language functions within the context of its presentation (determine audience and purpose). Write and edit work that conforms to MLA guidelines. Clarify the meaning of words with multiple definitions. Analyze the role of figurative language and word relationships in language. Utilize domain-specific words for describing written language. Analyze analytical writing. Utilize reasoning to develop an argument. Develop a style and voice. Plan research. Evaluate sources of information. Distinguish fact from opinion. Evaluate relevant evidence from extraneous information.				
<b>Terms</b>	analysis, claim, evaluate, evidence, exposition, introduction, thesis, transition, voice				
<b>Literary Selections Include</b>	<b>Fiction</b>	<b>Nonfiction</b> Student sample essays from <i>Writing with Power</i>	<b>Poetry</b>	<b>Drama/Media</b>	
<b>Possible Writing Exercises</b>	<b>Writing with Power exercises</b>	<b>Extended analytical essay</b>			
<b>Standards Strand 9-10</b>	<b>Reading Literature</b>	<b>Reading Informational Text</b>	<b>Writing</b> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10	<b>Speak/Listen</b> 1, 2, 3, 4, 5, 6	<b>Language</b> 1, 2, 3, 4, 5, 6

<p><b>Sample Activities</b></p>	<p><b>Writing Project – Personal Writing –Memoir (W9-10.3)</b>  A lifeline – Develop your unique style and voice by writing a memoir about a situation in which someone threw you a lifeline. <i>Writing With Power</i> (36-41)</p> <p><b>Writing Project – Personal Writing -- Personal Narrative (W9-10.3)</b>  Rebooting Your Life. Tell a story of when you started over, either by your own choice or because you had to. <i>Writing With Power</i> (116-120)</p> <p><b>Writing Project – Structured Writing – Essay (W9-10.1, W9-10.2)</b>  Survival! Write a carefully structured essay about someone or something that survives a threat. <i>Writing With Power</i> (70-74)</p> <p><b>Writing Project – Expository Writing – Analytical (W9-10.1, W9-10.4, W9-10.9)</b>  What Makes Teens Happy? Create your own analytical expository text on the subject of teenagers and happiness by completing the project. <i>Writing With Power</i> (210-213)</p>
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<b>Module 2</b>	Seven to Eight weeks
<b>Essential Questions</b>	How are works of fiction and nonfiction developed? What contributions do setting, mood, imagery, theme, and symbol add to a piece of literature or literary nonfiction?
<b>Enduring Understanding</b>	This module enables students to comprehend and apply a common understanding of literary elements and develop a shared vocabulary for literary analysis and evaluation. Each story selected may be used to focus upon a particular element, such as point of view in “Pancakes” by Joan Bauer and “Hamadi” by Naomi Shihab Nye, sequencing in “The Sound of Thunder” by Ray Bradbury or “The Rights to the Streets of Memphis” by Richard Wright, setting in “A Christmas Memory” by Truman Capote, mood in Poe’s “Cask of Amontillado,” theme in “The Sniper” by Liam O’Flaherty, and symbol in Hurst’s “The Scarlet Ibis.” Teachers may choose to supplement the fictional works with nonfiction selections from <i>America Now</i> by Robert Atwan, such as Chapter One: “What’s in a Name?”. The range of selected works provides exposure to literature from a variety of cultures and permits teachers latitude in selecting works that they feel are best for their students. For this module, teachers should choose stories that exemplify great storytelling with a concentration upon setting, mood, imagery, symbol, and theme.
<b>Text(s)</b>	<i>Literature Grade 9</i> , pub. Holt-McDougal, Units 1 (plot elements), 2 (character), 3 (setting, mood, and imagery), and 4 (theme and symbol). <i>America Now</i> by Robert Atwan Mandatory Novel: <i>Great Expectations</i> by Charles Dickens Novel Options: See Instructional Materials (Novels)
<b>Suggested Objectives</b>	Analyze the author’s choices on ordering events in a text. Identify stages of plot. Analyze plot development. Analyze the effects of narrative techniques, including foreshadowing, irony, and suspense. Identify narrative elements in poetry and drama. Analyze point of view. Analyze character traits and motivation. Analyze methods writers use to develop complex characters. Analyze and compare characterization in a variety of texts. Identify and analyze setting and its impact on conflict and/or character. Identify and analyze imagery. Identify mood and tone and analyze how writers convey mood and tone through word choice. Determine a theme or central idea and analyze its development. Compare and contrast universal themes. Identify and interpret symbolism. Analyze an author’s perspective.
<b>Terms</b>	analyze, aspect, characterization, circumstance, complex, contribute, context, device, distinct, element, evaluate, figurative language, infer, interact, interpret, narrator, perspective, plot elements (exposition, rising action, crisis/climax, falling action, resolution/denouement), perceive, point of view, reveal, sensory imagery, sequence, setting, significant, structure, style, theme, tone, tradition

<p><b>Literary Selections Include</b></p>	<p><b>Fiction</b> Please choose at least 3</p> <p>“A Sound of Thunder” by R. Bradbury</p> <p>“The Most Dangerous Game” by R. Connell</p> <p>“Daughter of Invention” by Julia Alvarez</p> <p>“The Gift of the Magi” by O. Henry</p> <p>“Pancakes” by Joan Bauer</p> <p>“The Necklace” by Guy de Maupassant</p> <p>“Hamadi” by Naomi Shihab Nye</p> <p>“A Christmas Memory” by Truman Capote</p> <p>“Through the Tunnel” by Doris Lessing</p> <p>“The Cask of Amontillado” by Edgar Allan Poe</p> <p>“The Sniper” by Liam O’Flaherty</p> <p>“Marigolds” by Eugenia Collier</p> <p>“The Scarlet Ibis” by James Hurst</p>	<p><b>Nonfiction</b> Please choose at least 2</p> <p>Selections from America Now</p> <p>“The Rights to the Streets of Memphis” by Richard Wright</p> <p>excerpt from Seabiscuit by Laura Hillenbrand</p> <p>“Four Good Legs Between Us” by Laura Hillenbrand</p> <p>“Santa Anita Handicap” Radio Transcript</p> <p>from On Writing by Stephen King</p> <p>from I Know Why the Caged Bird Sings by Maya Angelou</p> <p>“Blind to Failure” by Karl Taro Greenfield</p> <p>from Rosa Parks by Douglas Brinkley</p> <p>from A Walk in the Woods by Bill Bryson</p> <p>“Wilderness Letter” by Wallace Stenger</p> <p>“Math and After Math” by Lensey Namioka</p> <p>“The Future in My Arms” by Edwidge Danticat</p>	<p><b>Poetry</b> Please choose at least 2</p> <p>“The Raven” by Edgar Allen Poe</p> <p>“Incident in a Rose Garden” by Donald Justice</p> <p>“Rosa” by Rita Dove</p> <p>“My Father’s Song” by Simon J. Ortiz</p> <p>“A Voice” by Pat Mora</p> <p>“Caged Bird” by Maya Angelou</p> <p>“The Sharks” by Denise Levertov</p> <p>“The Peace of Wild Things” by Wendell Berry</p> <p>“Poem on Returning to Dwell in the Country” by T’ao Ch’ien</p> <p>“My Heart Leaps Up” by William Wordsworth</p> <p>“The Sun” by Mary Oliver</p> <p>“Rice and Rose Bowl Blues” by Diane Mei Lin Mark</p> <p>“Woman with Flower” Naomi Long Madgett</p>	<p><b>Drama/Media</b> Please choose at least 1</p> <p><i>Sorry, Right Number</i> by Stephen King</p> <p><i>The Lord of the Rings</i> dir. Peter Jackson</p> <p>Film clip from <i>The Cask of Amontillado</i></p>	
<p><b>Possible Writing Exercises</b></p>	<p><b>Unit One</b> Personal Narrative</p> <p><b>Unit Two</b> Argument: Literary Criticism</p>	<p><b>Unit Three</b> Narrative: Short Story</p> <p><b>Unit Four</b> Informative Text: Analysis of Literary Nonfiction</p>	<p><i>America Now</i> Selected Analyses</p>	<p><b>Throughout the Module</b> Note-taking, quick writes</p>	
<p><b>Standards Strand 9-10</b></p>	<p><b>Reading Literature</b> 1, 2, 3, 4, 5, 6, 7, 9, 10</p>	<p><b>Reading Informational Text</b> 1, 2, 3, 4, 5, 6, 7, 10</p>	<p><b>Writing</b> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10</p>	<p><b>Speak/Listen</b> 1, 2, 3, 4, 5, 6</p>	<p><b>Language</b> 1, 2, 3, 4, 5, 6</p>

<b>Sample Activities</b>	<p><b>Reading Literature, Informative Writing (RL9-10.2, RL 9-10.3, W9-10.1, W9-10.9)</b>          Jill (from Bauer’s “Pancakes”) bristles at other characters’ assertions that she is a perfectionist. Do you believe that she is? Support your evaluation by citing at least three events in the text.</p> <p><b>Reading Informational Text, Informative Writing (RI9-10.7, W9-10.2, W9-10.6, W9-10.9)</b>          Develop the quick write from page 268. Research one of the exemplars of physical, emotional, or spiritual strength that you have selected. Develop an advertising campaign for an upcoming movie that will be based upon an event in this person’s life that demonstrates his or her strength.</p> <p><b>Reading Literature, Speaking and Listening (RL9-10.2, SL9-10.6)</b>          Select a one-minute passage from one of the short stories and recite it from memory. Include an introduction that states:</p> <ul style="list-style-type: none"> <li>• What the excerpt is from</li> <li>• Who wrote it</li> <li>• Which literary element it exemplifies and why</li> </ul> <p>If available, record your recitation so that you and a classmate can evaluate your performance for accuracy.</p> <p><b>Reading Literature, Informative Writing (RL.9-10.2, RL.910.3, W.9-10.2, W.9-10.9)</b>          Write an informative or explanatory essay in which you discuss the extent to which one of the poems from unit four connects to a short story or novel. State your thesis clearly and include at least three pieces of evidence to support your claim.</p> <p><b>Reading Literature, Reading Informational Text, Informative Writing (RL.9-10.2, RL.910.3, RI.9-10.5, RI.9-10.6, W.9-10.2, W.9-10.9)</b>          Compare and contrast the use of symbol in a work of fiction (short story, poem, or novel) versus its use in nonfiction (letter, essay, article).</p>
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<b>Module 3</b>	Six weeks
<b>Essential Question</b>	How do historical and cultural contexts influence the writer and his or her choice of expression?
<b>Enduring Understanding</b>	This module provides students with an exploration of a variety of genre, cultures, and historical periods. With a focus upon the context in which an author wrote, students will apply their understanding of literary terminology to analyze poems, nonfiction, fiction, and drama. For example, students may compare and contrast poems from multiple cultures, such as “Haiku” by Matsuo Basho, “Haiku” by Richard Wright, and “Honku” by Aaron Naparstek. Students may discuss the historical context as well as the author’s background in poems such as “The Vietnam Wall” by Alberto Rios and short stories such as “Where Have You Gone, Charming Billy?” by Tim O’Brien. Teachers may supplement the text with nonfiction selections in <i>America Now</i> .
<b>Text(s)</b>	<i>Literature Grade 9</i> , pub. Holt-McDougal, Units 7 (Poetry), 8 (Author’s Style and Voice), and 9 (History, Culture, and Author) <i>Writing with Power Grade 9</i> <i>America Now</i> by Robert Atwan Novel Options: See Bibliography
<b>Suggested Objectives</b>	Recognize characteristics of a variety of forms of poetry, including lyric poetry, elegy, concrete poetry, ode, ballad, dramatic monologue, sonnet, and free verse. Analyze imagery. Analyze diction and the impact of word choices on the meaning and tone. Analyze structure and form, including line and stanza. Analyze figurative language, including metaphor, simile, and personification. Analyze sound devices, including repetition, alliteration, assonance, onomatopoeia, rhyme, rhythm, and meter. Analyze elements of style, including word choice, tone, sentence structure, sensory language, and figurative language. Analyze the impact of style on meaning. Analyze humor, parody, and farce. Analyze influence of the author’s background. Analyze the influence of historical and cultural context. Recognize how time periods and cultural experiences are represented in texts. Identify and interpret cultural symbols. Identify and analyze allusions, voice, dialect, and figurative language.
<b>Terms</b>	alliteration, appreciate, assonance, attribute, contrast, environment, factor, farce, humor, incorporate, indicate, line, metaphor, meter, simile, stanza, onomatopoeia, predominant, repetition, rhyme, rhythm

<b>Literary Selections Include</b>	<b>Fiction</b> “Where Have You Gone, Charming Billy?” by Tim O’Brien “The Princess and the Tin Box” by James Thurber “Blues Ain’t No Mockin Bird” by Toni Cade Bambara “American History” by Judith Ortiz Cofer	<b>Nonfiction</b> “Tim O’Brien: The Naked Soldier” (interview) “Going to Japan” by Barbara Kingsolver “A Few Words” by Mary Oliver from <i>Angela’s Ashes</i> by Frank McCourt “Revisiting Sacred Ground” by N. Scott Momaday  <b>Drama/Media</b> film clip from <i>The Birds</i> , dir. Alfred Hitchcock  <i>The Sneeze</i> by Neil Simon  <i>The Good Doctor</i> by Anton Chekhov	<b>Poetry</b> “Not in a Silver Casket...” by Edna St. Vincent Millay “I Am Offering This Poem” by Jimmy Santiago Baca “My Papa’s Waltz” by Theodore Roethke “I Ask My Mother to Sing” by Li-Young Lee “Grape Sherbet” by Rita Dove “Spring is like a perhaps hand” by e.e. cummings “Elegy for the Giant Tortoises” by Margaret Atwood “Today” by Billy Collins “400 Meter Free Style” by Maxine Kumin “Bodybuilders’ Contest” by Wislawa Szymborska “For Poets” by Al Young	<b>Poetry (contd.)</b> “Ode to My Socks” by Pablo Neruda “egg horror poem” by Laurel Winter “The Seven Ages of Man” by William Shakespeare “The Road Not Taken” by Robert Frost “A narrow Fellow in the Grass” by Emily Dickinson “‘Hope’ is the thing with feathers” by Emily Dickinson “Luxury” by Nikki Giovanni “Kidnap Poem” by Nikki Giovanni “The Tropics in New York” by Claude McKay “Theme for English B” by Langston Hughes “Haiku” by Matsuo Basho “Haiku” by Richard Wright “Honku” by Aaron Naparstek		
	<b>Possible Writing Exercises</b>	<b>Unit Seven</b> Informative Text: Analysis of a Poem	<b>Unit Eight</b> Analysis of an Author’s Style	<b>Unit Nine</b> Informative Text: Online Feature Article	<i>America Now</i> Selected Analyses	
	<b>Standards Strand 9-10</b>	<b>Reading Literature</b> 1, 2, 3, 4, 5, 6, 7, 9, 10	<b>Reading Informational Text</b> 1, 2, 3, 4, 5, 6, 7, 10	<b>Writing</b> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10	<b>Speak/Listen</b> 1, 2, 3, 4, 5, 6	<b>Language</b> 1, 2, 3, 4, 5, 6

<b>Sample Activities</b>	<p><b>Reading Literature, Reading Informational Text, Writing (RL9-10.5, RI9-10.1, RI9-10.5, W9-10.9)</b> When President Kennedy died, many Americans felt that their chance to realize the dreams and hopes he had championed, such as racial equality, had died with him. Why might Cofer have chosen to set Elena’s story on the day of the president’s assassination? You may provide examples from the nonfiction piece, “Special Report,” to support your response.</p> <p><b>Reading Literature, Writing (RL9-10.1, RL9-10.4, RL9-10.5, W9-10.9)</b> Tone is an expression of the writer’s attitude toward his or her subject. For each poem, choose an adjective that best describes the tone, such as bitter, depressed, lighthearted, or playful. Then list the words and phrases in each poem that help convey the tone. Which two poems are most different? Explain your response by citing specific lines in the two poems.</p> <p><b>Reading Literature, Language (RL9-10.5, L9-10.3)</b> “The Seven Ages of Man” is written in iambic pentameter, which has five stressed syllables alternating with five unstressed syllables per line. “The Road Not Taken” is written loosely in iambic tetrameter, which has only four stresses instead of five. Which poem is easier to read aloud? Why? How does the meter affect the rhythm and tone of the poem?</p>
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<b>Module 4</b>	Five to Six weeks
<b>Essential Question</b>	How do writers of nonfiction determine their purpose to construct cogent and persuasive arguments?
<b>Enduring Understanding</b>	Students will be provided opportunities to examine and analyze a variety of nonfiction works, including media. They will discuss authors' purposes, word choice, presentation, and rhetorical strategies employed to persuade, inform, explain, direct, entertain, or express thoughts or feelings. Teachers will select what they think will most benefit students in this unit and choose from a variety of speeches, letters, news reports, accounts, and essays, including those from <i>America Now</i> . Students will produce their own research writing.
<b>Text(s)</b>	<i>Literature Grade 9</i> , pub. Holt-McDougal, Units 5 (Author's Purpose), 6 (Argument and Persuasion), and 12 (Research). <i>America Now</i> by Robert Atwan
<b>Suggested Objectives</b>	<p>Identify tone and diction.</p> <p>Recognize and analyze an author's perspective or purpose.</p> <p>Analyze functional texts, such as consumer documents and technical directions.</p> <p>Analyze how an author's claims are developed and refined.</p> <p>Analyze and evaluate the elements of an argument--proposition, support, reasons, evidence, and counterclaims.</p> <p>Distinguish fact from opinion.</p> <p>Evaluate rhetorical strategies and logical fallacies.</p> <p>Analyze persuasive techniques, including emotional appeals.</p> <p>Plan research.</p> <p>Organize information.</p> <p>Use library and media center resources.</p> <p>Distinguish between primary and secondary sources.</p> <p>Use parts of a book to locate information.</p> <p>Evaluate information and sources, including nonfiction books, newspaper articles, and websites.</p> <p>Collect and evaluate data.</p>
<b>Terms</b>	accurate, cite, coherent, conclude, construct, differentiate, evident, explicit, implicit, investigate, primary, relevant, secondary, specific, source, synthesize, technique

<b>Literary Selections Include</b>	<p style="text-align: center;"><b>Fiction</b></p> <p>“The Open Window” by Saki  From “The House on Mango Street” by Sandra Cisneros  “The Pedestrian” by Ray Bradbury</p>	<p style="text-align: center;"><b>Nonfiction</b></p> <p>Selections from <i>America Now</i>  “Island Morning” by Jamaica Kincaid  “Georgia O’Keeffe” by Joan Didion  “Who Killed the Iceman?” from National Geographic  “Skeletal Sculptures” by Donna M. Jackson  “The Lost Boys” by Sara Corbett  “Primal Screen” by Ellen Goodman  “I Have a Dream” by Dr. Martin Luther King, Jr.  “Testimony before the Senate” by Michael J. Fox  “How Private is Your Private Life?” by Andrea Rock  “The Privacy Debate: One Size Does Not Fit All” by Arthur M. Ahalt</p>	<p style="text-align: center;"><b>Functional Texts</b></p> <p>“Consumer Documents: from the Manufacturer to You”  “Adding Graphics to Your Web Site”</p>	<p style="text-align: center;"><b>Media</b></p> <p>“Nine Coal Miners Brought up Safely” NBC News  “All Nine Pulled Alive from Mine” CNN News  “Billy Thomas” Boys and Girls Club of America  “Life is Calling” Peace Corps</p>	
<b>Possible Writing Exercises</b>	<p><b>Unit Five</b>  Informative Text: Business Letter</p>	<p><b>Unit Six</b>  Argument: Persuasive Essay</p>	<p><i>America Now</i>  Selected Analyses</p>	<p><b>Larger Writing</b>  Research essay and/or presentation</p>	
<b>Standards Strand 9-10</b>	<p><b>Reading Literature</b></p>	<p><b>Reading Informational Text</b>  1, 2, 3, 4, 5, 6, 7, 10</p>	<p><b>Writing</b>  1, 2, 3, 4, 5, 6, 7, 8, 9, 10</p>	<p><b>Speak/Listen</b>  1, 2, 3, 4, 5, 6</p>	<p><b>Language</b>  1, 2, 3, 4, 5, 6</p>

<p><b>Sample Activities</b></p>	<p><b>Reading Informational Text, Writing (RI9-10.5, RI9-10.7, W9-10.1, W9-10.9)</b>  How do Reinhard’s theories about the mummy’s death and the evidence he offers differ from those of the other scientists mentioned in “Who Killed the Iceman?” Using your notes and examples from the text, write one or two paragraphs comparing and contrasting Reinhard’s theories with the other scientists’ beliefs.</p> <p><b>Reading Informational Text, Writing, Speaking and Listening (RI9-10.5, RI9-10.7, W9-10.1, W9-10.9, SL9-10.4, SL9-10.5, SL9-10.6)</b>  In “Lost Boys,” the author describes struggles that refugees face when they immigrate to a new country. Of all the struggles refugees face, which do you think would be the most difficult? Consider the alienation caused by culture shock, financial hardship, loneliness, and a new climate. Once you have prioritized the greatest difficulty, develop a strategy for assisting refugees in adapting to their new home. Present your plan on a PowerPoint or Prezi.</p> <p><b>Reading Informational Text, Writing (RI 9-10.1, RI9-10.4, RI9-10.5, W9-10.1, W9-10.4, W9-10.9)</b>  Write a letter to one of the authors in which you explain how his or her piece could be made more convincing. In your critique, write three to five paragraphs describing your reaction to the article and your suggestions for improvement. Make sure your critique goes beyond a mere summary and includes your feelings, observations, and concrete suggestions for the author to follow.</p>
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<b>Module 5</b>	Six weeks				
<b>Essential Question</b>	How do the characteristics of the epic connect to create a powerful story?				
<b>Enduring Understanding</b>	The students will study the characteristics of the epic. They will analyze how the qualities of the epic hero, plot, setting, archetypes, and themes are employed in Homer's <i>Odyssey</i> . This epic will be examined as a narrative poem that is a reflection of its time yet endures the test of time.				
<b>Text(s)</b>	<i>Literature Grade 9</i> , pub. Holt-McDougal, Unit 11 (Epic Poetry)				
<b>Suggested Objectives</b>	Identify and evaluate characteristics of the epic, including the culture perspective reflected by the work. Identify and analyze epic hero and archetypes. Identify and analyze epic similes, epithets, and allusions. Identify and analyze plot, setting, and theme in an epic.				
<b>Terms</b>	allusions, archetype, demonstrate, emphasis, epithet, epic, hero, ideology, monitor, mythology, undertake				
<b>Literary Selections Include</b>	<b>Epic</b> "The Odyssey" by Homer	<b>Nonfiction</b> Homer's World	<b>Poetry</b> "Penelope" by Dorothy Parker	<b>Drama/Media</b> <i>The Odyssey</i> dir. Andrei Konchalovsky	
<b>Possible Writing Exercises</b>	<b>Unit Eleven</b> Reading Literature, Writing Narrative: Video script	<b>The Language of Homer</b> Translation to modern language	<b>Throughout the Module</b> Note-taking, quick writes		
<b>Standards Strand 9-10</b>	<b>Reading Literature</b> 1, 2, 3, 4, 5, 6, 7, 9, 10	<b>Reading Informational Text</b>	<b>Writing</b> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10	<b>Speak/Listen</b> 1, 2, 3, 4, 5, 6	<b>Language</b> 1, 2, 3, 4, 5, 6
<b>Sample Activities</b>	<p><b>Reading Literature, Writing (RL9-10.3, W9-10.3)</b> What do you think Penelope's hopes for the future might be after Odysseus' homecoming? Write a stanza of at least ten lines in the style of the <i>Odyssey</i> in which Penelope expresses her dreams for her future years with Odysseus.</p> <p><b>Reading Literature, Writing (RL9-10.3, W9-10.2, W9-10.3)</b> In Dorothy Parker's poem "Penelope," Odysseus represents the ancient Greeks' ideal of a man and Penelope represents their ideal of a woman. In what ways are the characters similar to and different from the ideal man and woman of today?</p>				

<b>Module 6</b>	Six weeks			
<b>Essential Question</b>	How did Shakespeare use the elements of drama and poetic language to create a story?			
<b>Enduring Understanding</b>	Building upon other units, students will consider how Shakespeare’s use of rhythm, punctuation, and imagery help convey the motives, thoughts, and feelings of the characters of <i>Romeo and Juliet</i> . This unit will confirm students’ shared understanding of the elements of drama, preparing them for the study of other dramatic works throughout high school.			
<b>Text(s)</b>	Holt-McDougal Literature, Unit 10 ( <i>The Tragedy of Romeo and Juliet</i> )			
<b>Suggested Objectives</b>	<p>Identify and explain the elements of drama.</p> <p>Understand the conventions of Shakespearean drama and tragedy.</p> <p>Determine a theme and analyze its development.</p> <p>Explain the structure of plot and describe the dramatic techniques the playwright uses to advance them.</p> <p>Trace the development of major and minor characters and explain how characterization advances the plot or theme.</p> <p>Analyze characters, including character foils and the tragic hero.</p> <p>Analyze the playwright’s use of irony.</p> <p>Identify the poetic devices in <i>Romeo and Juliet</i> and explain their effect.</p> <p>Analyze Shakespearean language, including word play and blank verse.</p> <p>Identify and analyze soliloquies, asides, and allusions.</p> <p>Analyze cultural experiences reflected in works of world literature.</p>			
<b>Terms</b>	Aside, blank verse, comic relief, couplet, dramatic foil, dramatic irony, flat and round characters, iambic pentameter, monologue, prologue, puns, soliloquy, sonnet			
<b>Literary Selections Include</b>	<p><b>Fiction</b></p>	<p><b>Non-Fiction</b></p> <p>“Shakespeare’s World” from Text</p> <p>Review of Film by Roger Ebert</p> <p>“The Visual Artistry of <i>Romeo and Juliet</i>” (<i>Studies in English Literature</i>, 1500-1900, Vol. 15, No. 2, Spring 1975: 245-256)</p>	<p><b>Poetry</b></p> <p>“Pyramus &amp; Thisbe” Ovid</p> <p>“Sonnet 18” Shakespeare</p>	<p><b>Drama</b></p> <p><i>The Tragedy of Romeo and Juliet</i> by William Shakespeare</p> <p><i>Romeo and Juliet</i> (1968) dir. Franco Zeffirelli</p> <p><i>Romeo + Juliet</i> (1996) dir Baz Lurhmann</p> <p><i>West Side Story</i> (1961) dir. Jerome Robbins, Robert Wise</p>

<b>Possible Writing Exercises</b>	Writing Argument: Critical Review	Translation of Soliloquy			
<b>Standards Strand 9-10</b>	<b>Reading Literature</b> 1, 2, 3, 4, 5, 6, 7, 9, 10	<b>Reading Informational Text</b> 5, 7, 8,	<b>Writing</b> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10	<b>Speak/Listen</b> 1, 2, 3, 4, 5, 6	<b>Language</b> 1, 2, 3, 4, 5, 6
<b>Sample Activities</b>	<p><b>Reading Literature, Writing (RL9-10.1, RL9-10.2, W9-10.1)</b>  About <i>Romeo and Juliet</i>, the critic F.M. Dickey maintains, “love overshadows [hate] dramatically, since it is the passion of the protagonists and since Shakespeare has lavished his most moving poetry upon the love scenes.” Do you agree? Support your conclusion with evidence.</p> <p><b>Reading Literature, Writing, Speaking and Listening (RL9-10.1, RL9-10.4, W9-10.9, SL9-10.5)</b>  Many great writers have looked to myths for inspiration. “Pyramus and Thisbe” was retold by Ovid long before Shakespeare wrote <i>Romeo and Juliet</i>. Ovid was one of Shakespeare’s favorite authors. Compare and contrast <i>Romeo and Juliet</i> with “Pyramus and Thisbe” in terms of plot, conflict, character, and theme. Consider how the genre of each text affects these elements. Create two charts; one that demonstrates the similarities and one that demonstrates the differences. From your charts, create a presentation for the class that highlights one of the points of your analysis.</p> <p><b>Reading Literature, Language (RL9-10.10, L9-10.3)</b>  Find and copy a group of four lines of blank verse in Act One, marking the unstressed (u) and stressed (‘) syllables in each line. Then explain whether the lines show the typical iambic pentameter pattern or contain rhythmic variations. In your opinion, does the passage accurately capture the sound of spoken English? Explain.</p>				

## Integration of Technology through NJSLS

**Standard: 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

**Standard: 8.2 Technology Education, Engineering, Design and Computational Thinking - Programming:** All students will develop an understanding of the nature and impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

Grade Level Band	Content Statement Student will:	Indicator	Indicator
9-12	Select and use applications effectively and productively.	8.1.12.A.3	Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue.
9-12	Demonstrate personal responsibility for lifelong learning.	8.1.12.D.2	Evaluate consequences of unauthorized electronic access and disclosure, and on dissemination of personal information
9-12	Exhibit leadership for digital citizenship.	8.1.12.D.4	Research and understand the positive and negative impact of one's digital footprint.
9-12	The attributes of design.	8.2.12.C.2	Analyze a product and how it has changed or might change over time to meet human needs and wants.

## **Instructional Strategies**

Anticipation Guide  
Carousel Brainstorm  
Close Reading  
Gallery Walk  
Graffiti Walls/Silent Chalk Talk  
Response Notebooks  
Jigsaw  
Journaling  
Oral Debate/Socratic Seminar  
Think-pair-share  
Vocabulary/concept sorts  
Whip Around  
Write-pair-share  
3X Summarization/One minute sentence

\*Please note this list includes a variety of common strategies and is not meant to be exhaustive.

## Instructional Materials

### Core Instructional Materials

#### Textbooks

Allen, J., Applebee, A.N., Burke, J., Carnine, D., Jackson, Y., Jago, C., Jimenez, R.T., Langer, J.A., Marzano, R.J., McCloskey, M.L., Ogle, D.M., Olson, C.B., Stack, L., Tomlinson, C.A., and K. Beers (eds.) *Holt McDougal Literature, Grade 9*. Orlando: Houghton Mifflin Harcourt, 2012. Print with online supplements.

Atwan, Robert. *America Now: Short Readings from Recent Periodicals. 10<sup>th</sup> Edition*. Boston: Bedford/St.Martin's. 2013. Print with online supplements.

Senn, Joyce. *Writing With Power: Language, Composition, 21<sup>st</sup> Century Skills. 9<sup>th</sup> Grade Edition*. Logan, Iowa: Perfection Learning, 2012. Print with online supplements.

#### Leveled Libraries

##### 9<sup>th</sup> Grade English Novels

Bradbury, Ray. *Fahrenheit 451*. Delran, New Jersey: Simon and Schuster, 2012. Print.

Dickens, Charles. *Great Expectations*. New York: Penguin Classics, 2002. Print.

Duncan, Lois. *Locked in Time*. Random House Children's Books, 1986. Print

Golding, William. *Lord of the Flies*. New York: Penguin Books, 1959. Print.

\*Hemingway, Ernest. *The Old Man and the Sea*. New York: Scribner, 1996. Print.

Kidd, Sue Monk. *The Secret Life of Bees*. New York: Penguin Books, 2003. Print.

Oates, Joyce Carol. *Big Mouth and Ugly Girl*. New York: Harper Collins, 2002. Print.

\*Steinbeck, John. *Of Mice and Men*. New York: Penguin Books, 1993. Print.

Ung, Luong. *First They Killed my Father: A Daughter of Cambodia Remembers*. New York: Harper Collins, 2000. Print.

\*Available in Spanish

**Ancillary Textbook materials:**

- Interactive Reader (select stories presented at a lower Lexile level with scaffolding)
- Adapted Interactive Reader (for English Language Learners).

Supplemental Materials

<a href="https://www.newsela.com">Newsela.com</a>	Provides more than 7,000 current event articles scaled at five different Lexile reading levels. Search and filter by lexile, grade, Spanish, topic, content area, content provider, reading standard, etc. Includes text dependent questions (quizzes), writing prompts, and Lesson Sparks (plans).
<a href="https://www.commonlit.org">Commonlit.org</a>	Offers a free collection of fiction and nonfiction for 5th-12th grade classrooms. Search and filter the collection by lexile, grade, theme, genre, literary device, or reading standard. Includes text dependent questions and discussion prompts.
<a href="https://www.readworks.org">Readworks.org</a>	A library of nonfiction and literary selections, along with question sets, vocabulary lists, ELL supports, audio, differentiated texts, and more.
NoodleTools	Student research platform with MLA, APA and Chicago/Turabian bibliographies, notecards, and outlining

## New Jersey Student Learning Standards -- Grades 9-10

### **Progress Indicators for Reading Literature**

#### **Key Ideas and Details**

RL.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

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 and provide an objective summary of the 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.

#### **Craft and Structure**

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 specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

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 specific effects (e.g. mystery, tension, or surprise).

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.

#### **Integration of Knowledge and Ideas**

RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).

RL.9-10.8. (Not applicable to literature)

RL.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare).

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

RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at grade level or above.

## **Progress Indicators for Reading Informational Text**

### **Key Ideas and Details**

RI.9-10.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RI.9-10.2. Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.

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.

### **Craft and Structure**

RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

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).

RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.

### **Integration of Knowledge and Ideas**

RI.9-10.7. Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

RI.9-10.8. Describe 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 reasoning.

RI.9-10.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington's Farewell Address the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail", Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts.

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

RI.9-10.10. By the end of grade 9, read and comprehend literary nonfiction at grade level text-complexity above with scaffolding as needed.

By the end of grade 10, read and comprehend literary nonfiction at grade level text-complexity or above.

### **Progress Indicators for Writing**

#### **Text Types and Purposes**

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.

- A. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- B. Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- E. Provide a concluding paragraph or section that supports the argument presented.

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.

- A. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- B. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- C. 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.
- E. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- F. Provide a concluding paragraph or section that supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

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.

- 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.
- B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- C. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

### **Production and Distribution of Writing**

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.)

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.6. Use technology, including the Internet, to produce, share, 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.

### **Research to Build and Present Knowledge**

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.

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 (MLA or APA Style Manuals).

W.9-10.9. Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research.

- 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 mythology or the Bible or how a later author draws on a play by Shakespeare]”).
- B. Apply *grades 9–10 Reading standards* to nonfiction informational e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

### **Range of Writing**

W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

## **Progress Indicators for Speaking and Listening**

### **Comprehension and Collaboration**

SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.

- A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- B. Collaborate with peers to set rules for discussions (e.g. informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g. student developed rubric) and assign individual roles as needed.
- C. 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.
- D. Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify own views. Make new connections in light of the evidence and reasoning presented.

SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.

SL.9-10.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any false reasoning or distorted evidence.

### **Presentation of Knowledge and Ideas**

SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance findings, reasoning, and evidence and to add interest.

SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English.

## **Progress Indicators for Language**

### **Conventions of Standard English**

L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Use parallel structure.
- 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.

L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
- B. Use a colon to introduce a list or quotation.
- C. Spell correctly.

### **Knowledge of Language**

L.9-10.3. Apply knowledge of language to make effective choices for meaning, or style, and to comprehend more fully when reading, writing, speaking or listening.

- A. Vary word choice and sentence structure to demonstrate an understanding of the influence of language.

### **Vocabulary Acquisition and Use**

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.

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

L.9-10.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- A. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- B. Analyze nuances in the meaning of words with similar denotations.

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.