

## Grade 9

Students who have followed the ELA curriculum maps for grades K-8 will enter ninth grade with a foundation in fiction, drama, poetry, mythology, and literary nonfiction. In addition, they will have begun to analyze literature from various angles, to view literature in historical context, and to observe connections between literature and the arts. The ninth grade course is an overview of excellent literature across the major genres (short story, novel, poetry, drama, epic poetry, and literary nonfiction). Each unit focuses on a genre and a related theme: for instance, drama and fate. In their essays, students might compare the use of symbolism in a short story and painting, or they might examine the role of free will in one of the plays. They begin to read and respond to literary criticism: for instance, they might write about how two works reflect the thesis of William Faulkner's Nobel Prize acceptance speech. In formal seminar discussions, students further investigate philosophical and literary questions that arise in the texts. For example, in the unit on the novel, a seminar question asks whether Boo Radley (of *To Kill A Mockingbird*) is an honorable man. In addition to discussing and writing about works, students memorize poems and excerpts of speeches and learn to deliver them with expression. By the end of ninth grade, students are prepared for focused literary study: world literature in grade 10, American literature in grade 11, and European literature in grade 12.

### Grade 9 Units

- **UNIT 1** Literary Elements and The Short Story
- **UNIT 2** The Novel – Honor
- **UNIT 3** Poetry – Beauty
- **UNIT 4** Drama – Fate
- **UNIT 5** Epic Poetry – Heroism
- **UNIT 6** Literary Nonfiction – Reflection (The Memoir, The Essay, and The Speech)

**Grade 9      Unit 1****Literary Elements and The Short Story**

**This unit, the first of six, uses the short story as the vehicle for reviewing common literary elements.**

**Overview:**

Upon entering high school, students arrive with varying degrees of preparation, and this unit enables students to develop a common understanding of important literary elements, as well as a shared vocabulary for discussing them. Each story may be used to focus especially on a particular element, such as “point of view” in “The Cask of Amontillado” by Edgar Allan Poe or “symbolism” in “The Scarlet Ibis” by James Hurst. Teachers should choose stories they think are best for their students. The range of suggested works provides exposure to literature from different cultures.

**Essential Question:**                    *How do we tell stories?*

**Focus Standards:**

These Focus Standards have been selected for the unit from the Common Core State Standards.

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

**Student Objectives:**

- Identify and explain plot structure (i.e., exposition, rising action, crisis/climax, falling action, resolution) in stories read.
- Understand and explain why plots in short stories usually focus on a single event.
- Analyze how authors create the setting in a short story.

- Define the concept of theme and identify the theme(s) in stories read.
- Identify and explain characterization techniques in short stories.
- Identify and explain the use of figurative language in short stories.
- Analyze how authors create tone in short stories.
- Identify the point of view in a short story and analyze how point of view affects the reader's interpretation of the story.
- Write a coherent essay of literary analysis with a clear thesis statement, at least three pieces of evidence from texts, and a strong introduction and conclusion.

## Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Short Stories

- "The Gift of the Magi" (O. Henry) (E)
- "The Overcoat" (Nikolai Gogol) (EA)
- "The Most Dangerous Game" (Richard Connell)
- "The Kitchen Boy" (Alaa Al Aswany)
- "The Secret Life of Walter Mitty" (James Thurber) (EA)
- "The Cask of Amontillado" (Edgar Allan Poe) (EA)
- "The Black Cat" (Edgar Allan Poe) (EA)
- "The Tell-Tale Heart" (Edgar Allan Poe) (EA)
- "The Scarlet Ibis" (James Hurst)
- "Everyday Use" (Alice Walker) (EA)
- "The Minister's Black Veil" (Nathaniel Hawthorne) (EA)
- "How Much Land Does a Man Need?" (Leo Tolstoy)
- *Drinking Coffee Elsewhere: Stories* (ZZ Packer)

### INFORMATIONAL TEXTS

None for this unit

### ART, MUSIC, AND MEDIA

Prompt: How do artists create visual narratives in photography and painting?

#### Art

- Michelangelo, *The Creation of Adam*, Sistine Chapel (1482)
- Sultan Muhammad, *From a Khamsa of Nizami* (1539-43)
- Jacob Lawrence, *On The Way* (1990)
- Emanuel Leutze, *Washington Crossing The Delaware* (1851)
- Pablo Picasso, *Young Acrobat on a Ball* (1905)
- Tina Barney, *Marina's Room* (1987)
- Roy DeCarava, *Untitled* (1950)

#### Media

- Brooklyn Bridge (documentary film, Ken Burns, director)
- BMW short films (e.g., "Chosen," Ang Lee, director)

## Sample Activities and Assessments:

**Teachers Notes:** Page and word counts for essays are not provided, but attention should be paid to the requirements regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

### Essay

Select a short story and write an essay that analyzes how a particular literary element plays a part in the essence and workings of one of the chosen stories. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.1, W.9-10.2)

### Discussion

Select two works of art to view as a class. Compare the two works, focusing the discussion on the relationship between character and setting, and on how the artists combined these to suggest a narrative.

### Essay

Select a short story and an artwork and write an essay in which you discuss the use of symbolism in each. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.4, W.9-10.2)

### Speech

Select a one minute passage from one of the short stories and recite it from memory. Include an introduction that states:

- What the excerpt is from
- Who wrote it
- Which literary element is exemplified and why. (RL.9-10.2, SL.9-10.6)

### Seminar Question

“Is Montresor [from Poe's “The Cask of the Amontillado”) a reliable narrator?” The seminar question may also be used as an essay topic. (RL.9-10.2, RL.9-10.3, SL.9-10.1, SL.9-10.3, SL.9-10.4, SL.9-10.6)

**Scoring Rubric is at the end of the unit.**

## Terminology:

- character/ization
- figurative language
- irony (e.g., dramatic, situational, verbal)
- narrator
- parable
- plot (i.e., exposition, rising action, crisis/climax, falling action, resolution/denouement)
- point of view
- sensory imagery
- setting
- style
- symbol/ism
- theme
- time
- tone



**Grade 9****Unit 2****The Novel – Honor**

**This unit, the second of six, focuses on the novel as a literary form and explores the unifying theme of “honor” in the classic American novel, *To Kill a Mockingbird*.**

**Overview:**

Students apply the knowledge of literary elements explored in unit one to a new literary form, the novel, and discuss the similarities and differences between how those elements are developed in short stories and in novels. Setting and characterization are highlighted, with particular attention paid to the question of which characters in *To Kill A Mockingbird* may be called “honorable.” Paired informational texts illuminate the historical context of the Great Depression and the Jim Crow South. *Alternate titles are suggested if teachers wanted to chose a different novel for this unit. The theme of honor could be considered with all of the texts listed here.*

**Essential Question:**            *Is honor inherent or bestowed?*

**Focus Standards:**

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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.
- **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.
- **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.
- **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.
- **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.
- **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.

**Student Objectives:**

- Learn about the history of the novel as a literary form.
- Recognize the importance of historical context to the appreciation of setting and character.
- Identify and analyze major and minor characters.

- Analyze and explain characterization techniques.
- Understand that novels may have more than one plot and explain the use of multiple plots in *To Kill A Mockingbird*.
- Recognize the importance of point of view in *To Kill A Mockingbird* and why it wouldn't be the same story told from someone else's point of view.

## Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Novels

##### *Recommended*

- *To Kill A Mockingbird* (Harper Lee)

##### *Alternate Selections*

- *The Killer Angels* (Michael Shaara) (E)
- *All Quiet on the Western Front* (Erich Maria Remarque)
- *The Color Purple* (Alice Walker) (IB)
- *Of Mice and Men* (John Steinbeck) (EA)
- *Black Boy* (Richard Wright)

### INFORMATIONAL TEXTS

#### Additional Resources

- Famous American Trials: "The Scottsboro Boys" Trials (1931-37) (University of Missouri-Kansas School of Law) (*Note: This website contains primary and secondary source accounts of "The Scottsboro Boys" trial.*)

### ART, MUSIC, AND MEDIA

#### Art (Photographs)

- Dorothea Lange, selected photographs taken for the Farm Security Administration during the Great Depression
- ["America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945"](#) (Library of Congress)

#### Media

- *To Kill A Mockingbird* (1962) (Robert Mulligan, director)

## Sample Activities and Assessments:

**Teacher Notes:** Page and word counts for essays are not provided, but attention should be paid to the requirements regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

### Essay

Select a quotation from one of the characters of *To Kill a Mockingbird* (or other novel, if applicable) and write an argument that explains what the quotation reveals about the theme of honor in the book. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.1, RL.9-10.2, RL.9-10.3)

**Essay**

Write an essay that compares primary source accounts of the “Scottsboro Boys” trial with Scout’s account of the trial in *TKAM*. Discuss how novels can reveal dimensions of history even though they are fictional. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.1, RI.9-10.7, W.9-10.2)

**Essay**

Select a documentary photograph from the Library of Congress’s website of [Farm Security Administration-Office of War Information Collection](#) (FSA-OWI) or an excerpt from the primary or secondary source accounts of “The Scottsboro Boys” trial and explain in an essay how the image or the source account helps illuminate your understanding of life during the depression in the American south. State thesis clearly and include at least three pieces of evidence to support the thesis. (RI.9-10.7, W.9-10.2)

**Speech**

Select a one-minute descriptive passage from *To Kill A Mockingbird* and recite it from memory. Include an introduction that states:

- What the excerpt is (i.e., title and author of book)
- Why the book is significant
- How the passage exemplifies one of the book’s themes. (RL.9-10.2, SL.9-10.4)

**Seminar Question**

“Is Boo Radley [from *To Kill A Mockingbird*] an honorable man?” Begin by answering, “What is honor?” (RL.9-10.2, SL.9-10.1, SL.9-10.4, SL.9-10.6)

**Seminar Question**

“Is Atticus Finch a hero, or was he just doing his job?” This seminar question may also be used as an essay topic. (RL.9-10.2, SL.9-10.1, SL.9-10.4, SL.9-10.6)

**Seminar Question**

“Is Scout a reliable narrator? Why or why not?” This seminar question may also be used as an essay topic. (RL.9-10.3, SL.9-10.1, SL.9-10.3)

**Oral Presentation**

Describe whether the 1962 film version of *To Kill A Mockingbird* is faithful to the novel. Cite evidence for why or why not, explaining why you think the film’s director chose to omit or emphasize certain events. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.7)

**Oral Presentation**

Present several photographs of small southern towns during the depression from Dorothea Lange’s or The Library of Congress’ collections and compare them the description of Maycomb in *To Kill A Mockingbird*. Say which rendering is more vivid to you and explain why. State your thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.4, SL.9-10.5)

**Scoring Rubric is at the end of the unit.**

**Terminology:**

- antagonist
- characterization
- characters: major and minor
- conflict
- extended metaphor



- motif
- parallel plots
- protagonist
- setting
- theme

**Grade 9            Unit 3****Poetry – Beauty**

**In this unit, the third of six, students encounter a “new” literary genre--poetry--and focus on poetic forms, rhyme, and meter.**

**Overview:**

Having studied both the short story and the novel, students now consider why poetry is different than prose, and in particular they examine the power and expressive potential of imagery and other kinds of figurative language. They are exposed to poetry from a variety of cultures, noting the ways in which the poetic form is universal. As a way of being introduced to literary criticism, students read several authors’ reflections of poetry and discuss whether they agree or disagree with their critiques. Finally, the unit is an opportunity to introduce students to the idea of “form” in art, examining masterpieces of art and architecture that exhibit an excellent distillation of visual elements (e.g., line, color, space, tone, weight, etc.).

**Essential Question:**

***How does poetry reveal what we might not otherwise recognize?***

**Focus Standards:**

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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).
- **RI.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.
- **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.
- **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.
- **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

**Student Objectives:**

- Define and offer examples of various forms of poetry.
- Identify the form, rhyme scheme, and meter of poems studied.
- Define and explain poetic devices, such as alliteration, assonance, consonance, and enjambment, and describe the ways in which they help reveal the theme(s) of the poem.
- Recognize and explain the distinguishing characteristics of various kinds of poetry, such as ballads, odes, lyric poetry, blank verse, haiku, and sonnets.
- Describe how poetry differs from prose and explain why authors would choose one form over another for a particular purpose.
- Complete a literary research paper, citing at least three sources.

## Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### *Literary Texts*

#### Poems

- “Ozymandias” (Percy Bysshe Shelley) (E)
- “The Raven” (Edgar Allan Poe) (E)
- “Sonnet 73” (William Shakespeare) (E)
- “Ode on a Grecian Urn” (John Keats) (E)
- “We grow accustomed to the Dark” (Emily Dickinson) (E)
- “Mending Wall” (Robert Frost) (E)
- “Homecoming” (Julia Alvarez) (EA)
- “Love Is” (Nikki Giovanni) (EA)
- “A Lemon” (Pablo Neruda) (EA)
- “Saturday’s Child” (Countée Cullen) (EA)
- “Dream Variations” (Langston Hughes) (EA)
- “In Time of Silver Rain” (Langston Hughes) (EA)
- “I Ask My Mother to Sing” (Li-Young Lee)
- “The Gift” (Li-Young Lee)
- “Phantom Limbs” (Anne Michaels)
- Psalm 96 (King James Bible)
- “Lord Randall” (Anonymous)
- “Campo di Fiori” (Czeslaw Milosz)
- “The Darkling Thrush” (Thomas Hardy)
- “Poetry” (Marianne Moore)
- “Elegy Written in A Country Churchyard” (Thomas Gray)
- “The Sound of the Sea” (Henry Wadsworth Longfellow)
- “I wandered lonely as a cloud” (William Wordsworth)
- “The Lady of Shalott” (Alfred, Lord Tennyson)
- “The Underground” (Seamus Heaney)
- “In Trackless Woods” (Richard Wilbur)
- “The Reader” (Richard Wilbur)
- “Walking Distance” (Debra Allbery)
- “Morning Glory” (Naomi Shihab Nye)

- Haiku selections

### **Informational Texts**

#### Informational Text

- Excerpts from *Faulkner in the University: Class Conferences at the University of Virginia 1957-1958* (William Faulkner, Frederick L. Gwynn, ed.)
- Excerpts from “Crediting Poetry,” the Nobel Prize Lecture, 1995 (Seamus Heaney)

### **Art, Music, and Media**

Prompt: "What similarities can we find between great poems and masterpieces of other kinds?"

#### **Music**

- Giacomo Puccini, “Un bel di, vedremo” (*Madama Butterfly*, 1904)
- Giacomo Puccini, “O mio babbino caro” (*Gianni Schicchi*, 1918)

#### **Art and Architecture**

- Leonardo da Vinci, *Mona Lisa* (1503-06)
- Sandro Botticelli, *The Birth of Venus* (1486)
- Vincent van Gogh, *Starry Night* (1889)
- Michelangelo, *David* (1504)
- The Parthenon (447-432 BC)
- Frank Lloyd Wright, Frederick C. Robie House (1909)
- Chartres Cathedral (begun around 1200)

## **Sample Activities and Assessments:**

**Scoring Rubric is at the end of the unit.**

**Teachers Notes:** Page and word counts for essays are not provided, but attention should be paid to the requirements regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

### **Essay**

Write an essay that compares and contrasts aspects of the use of a literary device in two different poems. Discuss at least three aspects. (RL.9-10.4, W.9-10.2)

### **Essay**

Choose a painting from among those you’ve viewed and compare it to one of the poems you’ve studied. Then choose one of the following poetic elements: mood, metaphor, symbol, or pattern. Write an essay in which you compare how the author and painter develop that element in each work. Cite at least three pieces of evidence for each work. (RL.9-10.7, W.9-10.2)

### **Essay**

View a reproduction of a Grecian Urn and write an essay in which you discuss the ways in which reading Keats’s rendering of the urn is a different experience than viewing it. Discuss at least three differences. (RL.9-10.7, W.9-10.2)

**Research Paper (4)**

Select a poet and write a research paper in which you analyze the development of the writer's poetry in his/her lifetime using at least three poems and citing at least three secondary sources. (RI.9-10.1, RI.9-10.5, RI.9-10.6, W.9-10.2, W.9-10.7, W.9-10.8)

**Speech**

Select a poem and recite it from memory. Include an introduction that states:

- Title, author, and type of poem
- How the poem exemplifies the stated type of poetry. (SL.9-10.6)

**Seminar Question**

"Are poems better when they follow a strict rhyme or meter? Why or why not?" The seminar question may also be used as an essay topic. (SL.9-10.1, RL.9-10.3, RL.9-10.4, (RL.9-10.6, SL.9-10.1, SL.9-10.3)

**Seminar Question**

"What is a more effective form of communication, literal or figurative language?" The seminar question may also be used as an essay topic. (SL.9-10.1, RL.9-10.3, RL.9-10.4, (RL.9-10.6, SL.9-10.1, SL.9-10.3)

**Oral Presentation**

Discuss whether you agree with Seamus Heaney when he credits poetry "because credit is due to it, in our time and in all time, for its truth to life, in every sense of that phrase." Say why or why not and give examples from poems studied or other poems to illustrate your position. State thesis clearly and include at least three pieces of evidence to support the thesis. (RI.9-10.4, RI.9-10.5, RI.9-10.6, SL.9-10.4, SL.9-10.6)

**Terminology:**

- alliteration
- analogy
- assonance
- ballad
- blank verse
- consonance
- diction
- dramatic poetry
- enjambment
- figurative language
- free verse
- haiku
- heroic couplet
- imagery
- lyric poetry
- meter
- narrative poetry
- octet
- ode
- rhyme
- rhyme scheme
- rhythm

- sestet
- sonnet (Petrarchan, Shakespearean)

**Grade 9            Unit 4****Drama – Fate**

**This unit, the fourth of six units, uses two classic tragedies to address a new literary form for the grade level: the drama.**

**Overview:**

Students read *Antigone* or *Oedipus the King*, learning about the classic Greek tragedy form. Students examine Aristotle's *Poetics* and his definitions of comedy and tragedy to deepen their understanding of tragedy. They read Shakespeare's *Romeo and Juliet* and compare and contrast the ways in which the plays treat the related theme of "fate versus free will." Building on the poetry unit, students will also consider Shakespeare's use of rhythm, punctuation, and imagery and the ways in which they help convey the motives, thoughts, and feelings of the characters. This unit will confirm students' shared understanding of the elements of drama, preparing them for the study of other dramatic works throughout high school.

**Essential Question:**            *Are we governed by fate or free will?*

**Focus Standards:**

These Focus Standards have been selected for the unit from the Common Core State Standards.

- **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.
- **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.
- **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).
- **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.
- **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.

- **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.
- **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.

## Student Objectives:

- Identify and explain the elements of drama in general and Greek drama in particular (see terminology).
- Explain the structure of the plot(s) and describe the dramatic techniques the playwright uses to advance them.
- Trace the development of major and minor characters and explain how characterization advances the plot or theme.
- Understand Aristotle’s definitions of comedy and tragedy and explain how the other works studied exemplify the term “tragedy.”
- Analyze the playwright’s use of irony.
- Identify the poetic devices used in *Romeo and Juliet* and explain their effect.

## Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### *Literary Texts*

#### Plays

- *Romeo and Juliet* (William Shakespeare) (E)
- *Antigone* (Sophocles) (E)
- *Oedipus the King* (Sophocles)

#### *Informational Texts*

##### Informational Text

- Excerpt on comedy and tragedy from *Poetics* (Aristotle)

#### *Art, Music, and Media*

Prompt: What similarities exist between how playwrights and painters depict tragedy?

#### Art

- Pablo Picasso, *The Tragedy* (1903)
- Caravaggio, *The Death of the Virgin* (1604-1606)
- Artemesia Gentileschi, *Judith and Her Maidservant with the Head of Holofernes* (1625)



## Sample Activities and Assessments:

**Teachers Note:** Page and word counts for essays are not provided, but attention should be paid to the requirements regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

### Essay

Write an essay that compares and contrasts aspects of tragic illumination in the tragedies of *Romeo and Juliet* and *Antigone* (or *Oedipus the King*). State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.2, RL.9-10.3, W.9-10.2)

### Essay

Write an essay in which you discuss the extent to which one of the dramas studied adheres to Aristotle's definition of tragedy. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.2, RL.9-10.3, W.9-10.2)

### Speech

Select a one-minute passage from one play and recite it from memory. Include an introduction that states:

- What the excerpt is (i.e., cite play and place the passage in context).
- Why the passage is significant.
- How the passage exemplifies one of the play's themes. (RL.9-10.2, SL.9-10.4, 6)

### Seminar Question

How does free will play a part in Romeo and Juliet's destiny? The seminar question may also be used as an essay topic. (RL.9-10.1, RL.9-10.4, SL.9-10.1)

### Oral Presentation

Compare the rendering of Carravaggio's *The Death of the Virgin* to Act V, scene iii of *Romeo and Juliet*. How do the artist and the playwright create dramatic effects? Describe and explain the significance of at least three examples. (RL.9-10.7)

**Scoring Rubric is at the end of the unit.**

## Terminology:

- aside
- blank verse
- classical allusions
- comedy
- dialogue
- dramatic irony
- foil
- Greek chorus
- heroic couplet
- iambic pentameter

- irony: dramatic, situational, verbal
- monologue
- protagonist
- soliloquy
- tragedy
- tragic hero
- tragic flaw
- tragic illumination

**Grade 9            Unit 5****Epic Poetry – Heroism**

**This unit, the fifth of six, focuses on epic poetry as its own genre and introduces students to classic and more recent epics, as well contemporary nonfiction that also addresses themes related to heroism.**

**Overview:**

Students read Homer’s *The Odyssey* or Virgil’s *The Aeneid*, with special attention to the hero’s journey, and learn about the characteristics of an epic hero. They become familiar with classic Greek and Roman mythology and consider the role of the gods in the hero’s adventures. Building on themes in the previous unit, they may discuss the role of fate. Through pairings with informational text, students learn about the ancient city of Troy and the story of the Trojan War for historical context. They may also encounter informational texts that describe the experience of soldiers returning from war in contemporary times; they may compare and contrast these accounts with the experiences of Aeneas or Odysseus. Alfred, Lord Tennyson’s “The Lotos-Eaters” is included in the unit so that students may explore how authors draw on the works of other authors to examine related themes. “The Song of Hiawatha” by Henry Wadsworth Longfellow is included so that students can compare a classic epic with a more recent one. A fine segue to the next unit on memoir, William Manchester’s *Goodbye Darkness* allows students to delve more deeply into the themes of bravery and heroism. Teachers may also choose to read excerpts from the Indian epic, *The Ramayana* (attributed to the Hindu sage Valmiki), to explore an epic from yet another culture.

**Essential Question:**            *Are epic heroes brave, smart, or lucky?*

**Focus Standards:**

These Focus Standards have been selected for the unit from the Common Core State Standards.

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

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

## Student Objectives:

- Identify and explain the elements of an epic poem.
- Identify and explain the characteristics of an epic hero.
- Analyze the relationship between myths and legends and epic poetry.
- Examine the historical context of literary works.
- Compare and contrast how related themes may be treated in different genres (here, epic poetry and contemporary nonfiction).
- Hone effective listening skills during oral presentations and class discussions.

## Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Stories

- *Mythology* (Edith Hamilton)

#### Poems

- *The Odyssey* (Homer) (E)
- *The Aeneid* (Virgil)
- “The Lotos-Eaters” (Alfred, Lord Tennyson)
- Excerpts from “Endymion” (John Keats) (EA)
- “The Song of Hiawatha” (Henry Wadsworth Longfellow) (EA)
- Excerpts from the *Ramayana* (attributed to the Hindu sage Valmiki)

### INFORMATIONAL TEXTS

#### Informational Text

- Excerpts from *The Gold of Troy* (Robert Payne)
- Excerpts from *Odysseus in America: Combat Trauma and the Trials of Homecoming* (Jonathan Shay)
- Excerpts from *Goodbye, Darkness: A Memoir of the Pacific War* (William Manchester)
- *Soldier’s Heart: Reading Literature Through Peace and War at West Point* (Elizabeth D. Samet)
- *Operation Homecoming: Iraq, Afghanistan, and the Home Front in the Words of U.S. Troops and Their Families* (Andrew Carroll, ed.)
- *The Hero with a Thousand Faces* (Joseph Campbell)

### ART, MUSIC, AND MEDIA

#### Music

- Henry Purcell, *Dido and Aeneas* (1689)

## Sample Activities and Assessments:

**Teachers Notes:** Page and word counts for essays are not provided, but attention should be paid to the requirements regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

### Essay

Write an essay in which you take a position on whether or not Aeneas or Odysseus (or a contemporary soldier from another reading) exhibits the characteristics of an epic hero. State your thesis clearly and include at least three pieces of evidence to support the thesis. (W.9-10.1)

### Essay

Write a poem or prose narrative about a journey you or someone you know has taken, using epic similes, epithets, and allusions. (W.9-10.3)

### Essay

Write an essay in which you compare the ways in which the theme of heroism is treated in *The Aeneid* or *The Odyssey* and one of the contemporary nonfiction accounts. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.2, RI.9-10.7, W.9-10.2)

### Oral Presentation/Class Discussion

Play excerpts from Henry Purcell's opera *Dido and Aeneas* and lead the class in a discussion on whether this rendering of an epic in another medium is or is not "faithful" to the original. Discuss why or why not. Ask classmates to provide specific evidence for their opinions. (RL.9-10.7, SL.9-10.2, SL.9-10.3, SL.9-10.4)

### Speech

Select a one-minute passage from *The Odyssey* or *The Aeneid* and recite it from memory. Include an introduction that states:

- What the excerpt is.
- Who wrote it.
- Why it is significant as an example of an important literary tradition. (RL.9-10.6, SL.9-10.6)

### Seminar Question

"Is Aeneas/Odysseus courageous?" The seminar question may also be used as an essay topic. (RL.9-10.3 and SL.9-10.1, SL.9-10.4, and SL.9-10.6)

**Scoring Rubric is at the end of the unit.**

## Terminology:

### Literary Text

- the classical epic poem
- allusion
- archetype
- arete
- epic poetry
- epic/Homeric simile
- epithet
- hero
- heroic couplet
- iambic pentameter
- invocation

- narrative
- oral tradition

**Informational Text**

- chronological order
- thesis statement
- evidence

**Grade 9            Unit 6****Literary Nonfiction – Reflection (The Memoir, The Essay, and The Speech)**

**This unit, the sixth of six, focuses on three kinds of literary nonfiction: the memoir, the essay, and the speech, with “reflection” as the common aspect of these genres.**

**Overview:**

The unit allows students to recognize and appreciate the effective use of literary devices in nonfiction. Students are exposed to memoirs from various cultures and look for common techniques, such as the emphasis on a particularly significant event or time period in the author’s life. Selected art works that address similar goals, such as self-portraits, are examined to compare presentation. Students also consider the ways in which essays and speeches may exhibit the same reflective qualities, whereby the authors/orators engage readers/listeners to think carefully about literature, events, or ideas in a new way.

**Essential Question:**

*How is reflecting different from remembering?*

**Focus Standards:**

These Focus Standards have been selected for the unit from the Common Core State Standards.

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

## Student Objectives:

- Identify and explain the characteristics of a memoir
- Distinguish between an autobiography and a memoir.
- Identify and explain the effect of stylistic devices used in memoirs.
- Identify and explain the characteristics of various types of essays (e.g., literary, narrative, etc.).
- Identify and analyze the effect of rhetorical strategies in speeches such as alliteration, repetition, and extended metaphors.
- Apply rhetorical strategies learned in this lesson to essay writing projects of their own.

## Suggested Works:

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

### LITERARY TEXTS

#### Memoirs

- One Writer's Beginnings (Eudora Welty)
- A Childhood: The Biography of a Place (Harry E. Crews)
- Running in the Family (Michael Ondaatje)
- "A Four Hundred Year Old Woman" (Bharati Mukherjee)
- In Search of Our Mothers' Gardens (Alice Walker) (EA)
- The Woman Warrior: Memoirs of a Girlhood Among Ghosts (Maxine Hong Kingston)
- "Learning to Read and Write" (Frederick Douglass) (EA)
- Notes of a Native Son (James Baldwin)
- "A Sketch of the Past" (Virginia Woolf)

#### Essay

- Excerpts from *Life on the Mississippi* (Mark Twain) (EA)

### INFORMATIONAL TEXTS

#### Speeches

- "Second Inaugural Address" (E) and/or "The Gettysburg Address" (Abraham Lincoln) (E)
- "Address at the March on Washington" and/or "Letter from a Birmingham Jail" (Martin Luther King, Jr.) (E)
- Nobel Prize in Literature Acceptance Speech 1949 (William Faulkner) (EA)
- "Sinews of Peace Address" (Winston Churchill) and/or "Brandenburg Gate Address" (Ronald Reagan)

#### Essays

- "Politics and the English Language" (George Orwell) (E)
- "The Lost Childhood" (Graham Greene)
- Excerpts from *The 100 Most Influential Books Ever Written: The History of Thought from Ancient Times to Today* (Martin Seymour-Smith)
- "Lear, Tolstoy, and The Fool" (George Orwell)
- "Avant-Garde and Kitsch" (Clement Greenberg)



- “Preface to Lyrical Ballads” (William Wordsworth)

### **ART, MUSIC, AND MEDIA**

#### **Prompt: How is a self-portrait like a memoir?**

##### **Art**

- Vincent van Gogh, Self-Portrait (1889)
- Jan van Eyck, Self-Portrait (1433)
- Albrecht Durer, Self-Portrait at the age of 13 (1484)
- Leonardo da Vinci, Possible Self-Portrait of Leonardo da Vinci (c.1513)
- Rembrandt van Rijn, Self-Portrait at an early age (1628)
- Rembrandt van Rijn, Self-Portrait at the Age of 63 (1669)
- Artemisia Gentileschi, Self-Portrait as the Allegory of Painting (1630s)
- Jacob Lawrence, Self-Portrait (1977)
- Gustave Courbet, The Desperate Man (self-portrait) (1843)
- Louisa Matthíasdóttir, Self-Portrait with Dark Coat (No Date)
- Francis Bacon, Self-Portrait (1973)
- Balthus, Le roi des chats (The king of cats) (1935)
- Pablo Picasso, Self-Portrait (1907)

## **Sample Activities and Assessments:**

**Teachers Notes:** Page and word counts for essays are not provided, but attention should be paid to the requirements regarding the use of evidence, for example, to determine the likely length of good essays. In future iterations of these maps, links to samples of student work will be provided.

### **Memoir**

Write a memoir (after the style of one of those read—optional) recounting a specific person, place, experience, event, day, moment, work of art, or another specific thing and convey its significance to you. (W.9-10.3)

### **Literary Criticism Essay**

Write an essay in which you discuss how two literary texts studied illustrate Faulkner's thesis in his 1949 Nobel Prize acceptance speech. State your thesis clearly and include at least three pieces of evidence to support it. (RL.9-10.2, RI.9-10.9, W.9-10.2)

### **Speech**

Select a one-minute passage from one of the speeches here and recite it from memory. Include an introduction that explains:

The occasion/context of the speech

Its literary and historic significance (SL.9-10.6)

### **Seminar Question**

Compare Lincoln's “Gettysburg Address” with Martin Luther King, Jr.'s “Address at the March on Washington” and explain why these are both considered great speeches. Be specific and cite from the texts. Begin discussion by identifying the elements of a good speech.” The seminar question may also be used as an essay topic. (SL.9-10.1 and 3)

### **Oral Presentation**

Discuss how one of the paintings studied exhibits characteristics of (self-) reflection and compare it to one of the memoirs read. State thesis clearly and include at least three pieces of evidence to support the thesis. (RL.9-10.7, SL.9-10.5)

**Scoring Rubric is at the end of the unit.**

## **Terminology:**

- abstract/universal essay
- autobiography
- alliteration
- chronological order
- classification and division
- compare-and-contrast essay
- ethos, pathos, logos
- exemplification
- extended metaphor
- memoir
- objective/factual essay
- personal/autobiographical essay
- repetition
- satire