

**Crawfordsville Community Schools
Course Description**

**Analyzing “Growing Up” Through Various Genres
Grade 9 - High Ability**

MASTER 4/3/2023

NARRATIVE DESCRIPTION

The ninth-grade high-ability student in language arts will examine the idea of growing up and its influence through various genres. Through analyzing fiction, non-fiction, myth, saga, drama, and poetry students will analyze how their perspectives of growing up can be influenced when considering textual evidence regarding decision-making, past experience, and theme. Narrative, informative, and argumentative writings will be utilized to develop a variety of essays, constructed responses, summaries, multimedia presentations, research projects/essays, letters, and additional writing/project-based assignments.

Students will read *Bless Me, Ultima* as part of their summer reading assignment. This will launch our year-long work in producing evidence for analysis and discussion of coming-of-age stories and character development. During the first quarter of the year, students will read, *The Bean Trees*, *The Catcher in the Rye*, and *To Kill a Mockingbird* as we work with the idea of growing up in fiction. Students will analyze various literary elements within each piece of writing to discern their impact on the author's central idea and overall theme.

Students will finish the first semester analyzing the idea of growing up through the non-fiction texts *Freedom's Children* and *Hunger for Memory*, as well as a biography of their choice; which will culminate in a research paper that advances the ideas of MLA citations and formatting while engaging students in introspective writing about their interests and aspirations.

The second semester will continue the idea of growing up beginning with the familiar form of the novel as students read *Lord of the Flies* in order to introduce the ideas of allegory and storytelling through symbols as they prepare to move to the reading and analysis of world mythology and Icelandic sagas. At the end of the second semester students will move to working with drama and poetry, reading *The Glass Menagerie*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, and *Romeo and Juliet*, as well as engaging deeply with poetry in the form of in-class readings, imitation poems, and an individual project where students will adopt a poem of their choice and explore it from various angles.

DIFFERENTIATED DISTRICT-WIDE GOALS

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

DIFFERENTIATED LEARNER OBJECTIVES

The ninth-grade high-ability student in language arts will define, categorize, and analyze the elements of the novel form as they appear in the novels under consideration through various essays, in-class discussions, and timed writing activities.

The ninth-grade high-ability student in language arts will define, categorize, differentiate, investigate, and analyze a wide range of non-fiction texts through extended personal essays, projects, and presentations.

The ninth-grade high-ability student in language arts will identify, define, categorize, create, and analyze sagas and myths as original stories used to comprehend humankind's most essential questions.

The ninth-grade high-ability student in language arts will listen to, read, describe, analyze, perform, and compose various forms of poetry through imitation poems, exercise poems, and found poems, as well as, various forms of drama through scene writing and composition to realize that drama and poetry guide readers through the profound use of language.

COURSE CONCEPTS

Novels have been the main conduit of human nature and culture for the past three centuries. This is especially true for teenage readers through the use of adolescent protagonists.

Non-fiction offers diverse models of how critical thought is developed through writing and is instrumental in communicating critical thinking.

Oral literature through the forms of saga and mythology are stories that ask humankind's most essential questions. Creation myths and sagas of heroes provoke questions of origin and destiny.

Drama and poetry guide readers through the profound use of language and their many musical aspects are well understood through imitation and practice.

UNITS

THEMES

LENGTH OF TIME

Growing Up in Fiction	9 weeks
Growing Up in Non-fiction	9 weeks
Growing Up in Saga and Myth	9 weeks
Growing Up in Drama and Poetry	9 weeks

EVALUATION

The teacher will evaluate class discussions, paragraph writing, reflective essays, and critical essays that describe, examine, and analyze novels with adolescent protagonists as a method to investigate nature and human culture by using a rubric and professional judgment.

Extended personal essays, intensive reflective essays, and collage projects that define, categorize, differentiate, investigate, and analyze a wide range of non-fiction texts will be evaluated by the teacher using a rubric and professional judgment.

Mythology presentations and Icelandic narratives that demonstrate an understanding of these forms as stories that ask mankind's most essential questions will be evaluated by the teacher using pre-determined rubrics and professional judgment.

Class discussions, exercises, projects, and presentations that identify and demonstrate an understanding of poetic devices and dramatic conventions will be evaluated by the teacher using pre-determined rubrics and professional judgment.

SELECTED RESOURCES

TEACHER RESOURCES

Burke, Jim. *The English Teacher's Companion*. Boynton/Cook, 1999.

Jim Burke connects the why of teaching English/Language Arts to the how. He looks comprehensively at the research and reality of classrooms

Carpenter, Rhys. *Folk Tale, Fiction and Saga in the Homeric Epics*. Berkeley: University of California Press, 1958.

*Well written and ambitious analysis of the ties among three genres suitable for accelerated ninth graders study tied to **The Iliad** and **The Odyssey**.*

Creech, Sharon. *Love That Dog: A Novel*. New York: Harper Trophy, 2001.

This “novel” in poems features some of the best-known modern poems in American literature and can be circulated among students for overnight reading.

Hamilton, Edith. ***Mythology: Timeless Tales of Gods and Heroes***. Boston: Mentor Books (Little, Brown), 1958.

The most highly regarded retelling of the Greek gods and goddesses and hero stories of the second half of the 20th century. An indispensable handbook.

Herz, Sarah K. with Donald R. Gallo. ***From Hinton to Hamlet: Building Bridges Between Young Adult Literature and the Classics***. Westport, CN: Greenwood Press, 1996.

This imaginative work has wonderfully imaginative connections between books students are reading or have read for pleasure and the classics they most often study in school. This book has later editions available too.

Interactions: A Thematic Reader. Edited by Ann Mosely and Jeannette Harris. Fourth Edition. Boston, Houghton Mifflin, 2000.

Excellent anthology organized around essays about the self and then the self tied to the wider world. Contemporary values for teens, i.e. “Getting a Degree by E-Mail” and “Teenage Bride,” for example. Pair with current editorials or journalism to keep up to date.

Leeming, David Adams. ***Mythology: The Voyage of the Hero***. Philadelphia: J.B. Lippincott Company, 1973.

An exceptionally fine book to reveal to teachers and students alike Joseph Campbell’s seminal idea of “the hero with a thousand faces.” This book organizes dozens of the world’s most important hero myths into the eight-part heroic life pattern. This is typically especially fascinating to 9th graders and provides foundation knowledge for later (11th and 12th grade) study.

NTC’s Anthology of Nonfiction. Edited by Jane Bachman Gordon and Karen Kuehner. Lincolnwood, IL, 1996.

A targeted anthology that offers a plethora of excellent nonfiction pieces divided by subjects, i.e. sports, families, and ancestors, working.

The Little, Brown Reader. Edited by Marcia Stubbs and Sylvan Barnet. Fourth Edition. Boston: Little, Brown, 1986.

All the essays and the methods of organizing them are especially useful in teaching expository writing and other essay writing tied to the non-fiction unit.

Rosenberg, Donna and Sorelle Baker. *Mythology and You: Classical Mythology and Its Relevance to Today's World*. Lincolnwood, IL: National Textbook Company, 1994.

Teacher's Guide and Instructor's Manual to World Mythology. Lincolnwood, IL: National Textbook Company, 1993.

Sturdy, though predictable, guide for textbook listed in Student Resources.

The Norton Reader: An Anthology of Nonfiction. Shorter Eleventh Edition. Linda H. Peterson and John C. Brereton, ed. New York: W.W. Norton & Company, 2004.

This fine anthology of nonfiction has wonderfully wide-reaching pieces and reflects all sorts of rhetorical modes of nonfiction writing, including fine reflection on the postcard, the personal letter (Garrison Keillor pieces).

Tsujimoto, Joseph I. *Teaching Poetry Writing to Adolescents*. Urbana, IL: National Council of Teachers of English, 1988.

This lively and invaluable text has been the cornerstone for the exercise poetry writing unit 9th grade high ability students complete each year. It has proven its worth again and again over the better part of two decades.

STUDENT RESOURCES

Anaya, Rudolfo. *Bless Me, Ultima*. New York, Grand Central, 1972.

Writing in an era when Latino voices were marginalized and just beginning to be read and acknowledged, Anaya broke new ground with Bless Me, Ultima (1972), a mythic novel that captures the richness and complexity of history, community, and place in the American Southwest.

Angelou, Maya. *I Know Why the Caged Bird Sings*. New York, Bantam Books, 1970.

Maya Angelou's unforgettable autobiography, nominated for the National Book Award in 1969, recounts her struggle as a young black woman to overcome obstacles and realize her dreams

Baldwin, James. *Go Tell It on the Mountain*. New York, Bantam Books, 1982.

Story of John Grimes, a young Afro-American man living in Harlem in the 1930s and his relationship with his strict preacher-father, Gabriel, who had moved from the South to escape his past.

Bradbury, Ray. *Dandelion Wine*. New York, Bantam, 1982.

In a small town in 1928, a twelve-year-old boy savors the magic of childhood and the wonders of summer.

Conway, Jill Ker. ***The Road from Coorain***. New York, Vintage, 1990.

A woman of intellect and ambition describes growing up on an Australian ranch, coping with her father's death and her mother's depression, her intellectual awakening at the university, and her path to becoming Smith College's first woman president.

Doolittle, Hilda. "Circe by H. D. - Poems | Academy of American Poets." Poets.org, <https://poets.org/poem/circe>. Accessed 25 February 2023.

Many see Circe as a temptress, perhaps a helper, but Hilda Doolittle depicts her in a new light as simply a broken woman who yearns for her lost love.

Farrell, Kate, and Kenneth Koch. ***Sleeping on the Wing***. Edited by Kate Farrell and Kenneth Koch, Knopf Doubleday Publishing Group, 1981.

Selections from the work of twenty-three modern poets, from Emily Dickinson and Gerard Manley Hopkins to Gary Snyder and Leroi Jones, including translations of poems by five European poets.

Golding, William. ***Lord of the Flies***. New York, Penguin, 1954.

In this adventure story about a group of schoolboys stranded on a deserted island, William Golding explores the dark side of humanity and the savagery that surfaces when social structure is broken down.

Keller, Helen. ***The Story of My Life***. Mineola, New York, Dover, 1996.

Helen Keller's autobiography, The Story of My Life, tells of her early life and of her experiences with Annie Sullivan, her teacher and companion.

Kingsolver, Barbara. ***The Bean Trees***. New York, HarperCollins, 1988.

Clear-eyed and spirited, Taylor Greer grew up poor in rural Kentucky with the goals of avoiding pregnancy and getting away. But when she heads west with high hopes and a barely functional car, she meets the human condition head-on.

Knowles, John. ***A Separate Peace***. New York, Bantam, 1975.

A conflict of loyalties between Gene and his fearless friend, Phineas, leads to tragedy.

Lattimore, Richmond, translator. ***The Odyssey of Homer***. Harper & Row, 1975.

Homer's epic in which Greek hero Odysseus makes his long and treacherous journey home after the Trojan War, while his son Telemachos and wife Penelope are forced to scheme to protect his throne until his return.

Lee, Harper. ***To Kill a Mockingbird***. New York: Time Warner Books, 1982.

Harper Lee's To Kill a Mockingbird depicts a young southern girl's loss of innocence while growing up in the 1930s.

Levine, Ellen. ***Freedom's Children: Young Civil Rights Activists Tell Their Own Stories***. New York, Puffin Books, 2000.

Southern blacks who were young and involved in the civil rights movement during the 1950s and 1960s describe their experiences

Palsson Hermann, translator. ***Hrafnkel's Saga and Other Stories***, London and New York: Penguin, 1971.

Written around the thirteenth century AD by Icelandic monks, the seven tales collected here offer a combination of pagan elements tightly woven into the pattern of Christian ethics. They take as their subjects figures who are heroic, but do not fit into the mould of traditional heroes.

Rodriquez, Richard. ***Hunger of Memory: The Education of Richard Rodriguez***. New York, Random House (Dial Edition), 2005

The author, a Mexican American, writes of feelings of alienation from his family as he learned English and earned a Ph. D.

Rosenberg, Donna, editor. ***World Mythology: An Anthology of the Great Myths and Epics***. Lincolnwood, IL: National Textbook Company, 1992.

Each myth is told in clear, vivid prose that retains the major plot, characterization and style of the original and preserves its appeal as fine literature. An introduction supplements each myth with historical background and literary analysis, while questions following each myth prompt response and analysis

Salinger, J.D. ***The Catcher in the Rye***. Boston: Little, Brown, 1991.

Story of Holden Caulfield with his idiosyncrasies, penetrating insight, confusion, sensitivity and negativism. Holden, knowing he is to be expelled from school, decides to leave early. He spends three days in New York City and tells the story of what he did and suffered there.

Shakespeare, William. ***Romeo and Juliet***. Edited by Barbara A. Mowat and Paul Werstine, New York, NY, Simon & Schuster Paperbacks, 2011.

Shakespeare's tragedy about two star-crossed lovers from warring families has stirred audiences and readers alike and inspired other artists for generations.

Williams, Tennessee. ***The Glass Menagerie***. New Directions, 1970.

The embattled Wingfield family: Amanda, a faded southern belle, abandoned wife, dominating mother; who hopes to match her daughter with an eligible "gentleman caller;" Laura, a lame and painfully shy, she evades her mother's schemes and reality by retreating to a world of make-believe; Tom's sole support of the family, he eventually leaves home to become a writer but is forever haunted by the memory of Laura.

Zindel, Paul. ***The Effect of Gamma Rays on Man-in-the-Moon Marigolds***. HarperCollins, 2005.

The play revolves around a dysfunctional family consisting of a single mother Beatrice and her two daughters, Ruth and Tillie, who try to cope with their abysmal status in life. The play is a lyrical drama, reminiscent of Tennessee Williams' style.

STATE STANDARDS ELA 9-10

RL.1: LEARNING OUTCOME FOR READING LITERATURE - Read and comprehend a variety of literature independently and proficiently

- 9-10.RL.1: Read a variety of literature within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently.

RL.2: KEY IDEAS AND TEXTUAL SUPPORT - Build comprehension and appreciation of literature by identifying, describing, and making inferences about literary elements and themes

- ***9-10.RL.2.1: Analyze what a text says both explicitly and implicitly as well as inferences and interpretations through citing strong and thorough textual evidence.***
- ***9-10.RL.2.2: Analyze in detail the development of two or more themes over the course of a work of literature, including how they emerge and are specific and refined by specific details.***
- ***9-10.RL.2.3: Analyze how dynamic 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.***
- 9-10.RL.2.4: Students are expected to build upon and continue applying concepts learned previously.

RL.3: STRUCTURAL ELEMENTS AND ORGANIZATION

Build comprehension and appreciation of literature, using knowledge of literary structure and point of view

- **9-10.RL.3.1: Analyze and evaluate how an author’s choices concerning how to structure a work of literature, order events within it (e.g., parallel episodes) and manipulate time (e.g., pacing, flashbacks) contribute to the overall meaning and effect of a work.**
- 9-10.RL.3.2: Analyze how the author creates such effects as suspense or humor through differences in the perspective of the characters and the reader (e.g., created through the use of dramatic irony).

RL.4: CONNECTION OF IDEAS - Build comprehension and appreciation of literary elements and themes and analyze how sensory tools impact meaning

- 9-10.RL.4.1: Evaluate the extent to which multiple interpretations of a story, play, or poem stay faithful to or departs from the text or script.
- 9-10.RL.4.2: Analyze and evaluate how works of literary or cultural significance draw on and use allusions, archetypes, symbols and allegories from myths, traditional stories, or religious works, including how the material is rendered new.

RN.1: LEARNING OUTCOME FOR READING NONFICTION - Read and comprehend a variety of nonfiction independently and proficiently

- 9-10.RN.1: Read a variety of nonfiction within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently.

RN.2: KEY IDEAS AND TEXTUAL SUPPORT - Extract and conduct meaning from nonfiction texts using a range of comprehension skills

- **9-10.RN.2.1: Analyze what a text says explicitly as well as inferences and interpretations drawn from the text by citing strong and thorough textual evidence.**
- **9-10.RN.2.2: Analyze in detail the development of two or more central ideas over the course of a text, including how they build on one another to provide a complex analysis.**
- 9-10.RN.2.3: Analyze a series of ideas or events, including the order in which the points are made and developed, and the connections that are drawn between them.

RN.3: FEATURES AND STRUCTURES - Build understanding of nonfiction text, using knowledge of text features, structures, and author's perspective

- 9-10.RN.3.1: Students are expected to build upon and continue applying concepts learned previously.
- **9-10.RN.3.2: Analyze how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.**
- 9-10.RN.3.3: Determine an author's perspective or purpose in a text, and analyze how an author uses rhetoric to advance that perspective or purpose.

RN.4: CONNECTION OF IDEAS - Build understanding of nonfiction texts by verifying points and making connections between topics and ideas

- **9-10.RN.4.1: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.**
- 9-10.RN.4.2: Analyze various accounts of a subject told in different mediums examining the differences among the various accounts.
- 9-10.RN.4.3: Analyze U.S. and world documents of historical and literary significance, including how they address related themes and concepts.

RV.1: LEARNING OUTCOMES FOR READING VOCABULARY - Build and apply vocabulary using various strategies and sources

- 9-10.RV.1: Acquire and accurately use academic and content-specific words and phrases at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

RV.2: VOCABULARY BUILDING - Use strategies to determine and clarify words and understand their relationship

- **9-10.RV.2.1: Use context to determine or clarify the meaning of words and phrases.**
- 9-10.RV.2.2: Students are expected to build upon and continue applying concepts learned previously.
- **9-10.RV.2.3: Analyze nuances in the meaning of words with similar denotations.**
- 9-10.RV.2.4: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- 9-10.RV.2.5: Select appropriate general and specialized reference materials to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, or etymology.

RV.3: VOCABULARY IN LITERATURE AND NONFICTION TEXTS - Build appreciation and understanding of literature and nonfiction texts by determining or clarifying the meaning of words and their uses

- **9-10.RV.3.1: Analyze the meaning of words and phrases as they are used in works of literature, including figurative, connotative, and denotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.**
- **9-10.RV.3.2: Determine the meaning of words and phrases as they are used in a nonfiction text, including figurative, connotative, denotative, and technical meanings; evaluate the effectiveness of specific word choices on meaning and tone in multiple and varied contexts.**
- 9-10.RV.3.3: Interpret figures of speech in context and analyze their role in the text.

W.1: LEARNING OUTCOME FOR WRITING - Write effectively for a variety of tasks, purposes, and audiences

- 9-10.W.1: Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

W.2: HANDWRITING - Demonstrate the ability to write legibly

- 9-10.W.2: Students are expected to build upon and continue applying concepts learned previously.

W.3: WRITING GENRES - Develop writing skills by writing for different purposes and to specific audiences or people

- **9-10.W.3.1: Write arguments in a variety of forms that -**
 - **Introduce 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.**
 - **Use rhetorical strategies to enhance the effectiveness of the claim.**
 - **Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.**
 - **Use effective transitions 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.**
 - **Establish and maintain a consistent style and tone appropriate to purpose and audience.**

- *Provide a concluding statement or section that follows from and supports the argument presented.*
- **9-10..W.3.2 Write informative compositions on a variety of topics that–**
 - *Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions.*
 - *Develop the topic utilizing credible sources with relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.*
 - *Use appropriate transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.*
 - *Choose language and content-specific vocabulary that express ideas precisely and concisely to manage the complexity of the topic, recognizing and eliminating wordiness and redundancy.*
 - *Establish and maintain a style appropriate to the purpose and audience.*
 - *Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).*
- **9-10..W.3.3 : Write narrative compositions in a variety of forms that –**
 - *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.*
 - *Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plotlines to develop experiences, events, and/or characters.*
 - *Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.*
 - *Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences,events, setting, and/or characters.*
 - *Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the courseof the narrative.*

W.4: THE WRITING PROCESS - Produce coherent and legible documents by planning, drafting, revising, editing, and collaborating with others

- **9-10.W.4: Apply the writing process to all formal writing including but not limited to argumentative, informative, and narrative -**
 - *Plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach, focusing on addressing what is most significant for a specific purpose and audience; and edit to produce and strengthen writing that is clear and coherent.*
 - *Use technology to generate, produce publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other*

information and to display information flexibly and dynamically (e.g., use of publishing programs, integration of multimedia)

- *Utilize a standard style guide framework for in-text documentation, formatting, and works cited in order to properly credit sources in all writing types, utilizing multiple sources when appropriate.*

W.5: THE RESEARCH PROCESS - Build knowledge about the research process and the topic under study by conducting short research

- 9-10.W.5: Conduct short as well as more sustained research assignments and tasks to build knowledge about the research process and the topic under study.
 - Formulate an inquiry question, and refine and narrow the focus as research evolves.
 - Gather relevant information from multiple authoritative sources, using advanced searches effectively, and annotate sources.
 - Assess the usefulness of each source in answering the research question.
 - Synthesize and integrate information into the text selectively to maintain the flow of ideas.
 - Avoid plagiarism and over reliance on any one source and follow a standard format (e.g., MLA, APA) for citation.
 - Present information, choosing from a variety of formats.

W.6: CONVENTIONS OF STANDARD ENGLISH - Demonstrate command of the conventions of standard English

- ***9-10.W.6.1: Demonstrate command of English grammar and usage, focusing on:***
 - ***9-10.W.6.1A: Pronouns – Students are expected to build upon and continue applying conventions learned previously.***
 - ***9-10.W.6.1B: Verbs – Forming and using verbs in the indicative,imperative, interrogative, conditional and subjunctive moods.***
 - ***9-10.W.6.1B: Verbs – Forming and using verbs in the indicative,imperative, interrogative, conditional and subjunctive moods.***
 - ***9-10.W.6.1C: Adjectives and Adverbs – Students are expected to build upon and continue applying conventions learned previously.***
 - ***9-10.W.6.1D: Phrases and Clauses – Students are expected to build upon and continue applying conventions learned previously.***
 - 9-10.W.6.1E: Usage –Identifying and using parallelism in all writing to present items in a series and items juxtaposed for emphasis.
- ***9-10.W.6.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling focusing on:***

- ***9-10.W.6.2A: Capitalization – Students are expected to build upon and continue applying conventions learned previously.***
- ***9-10.W.6.2B: Punctuation – Using a semicolon and a conjunctive adverb to link two or more closely related independent clauses.***
- ***9-10.W.6.2C: Spelling – Students are expected to build upon and continue applying conventions learned previously.***

SL.1: LEARNING OUTCOME FOR SPEAKING AND LISTENING - Develop and apply effective communication skills through speaking and active listening

- 9-10.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

SL.2: DISCUSSION AND COLLABORATION - Develop and apply reciprocal communication skills by participating in a range of collaborative discussions

- ***9-10.SL.2.1: Initiate and participate effectively in a range of collaborative discussions on grade-appropriate topics, texts, and issues, building on others' ideas and expressing personal ideas clearly and persuasively.***
- ***9-10.SL.2.2: Examine, analyze, and reflect on ideas under discussion, by providing textual evidence in order to support or refute those ideas.***
- 9-10.SL.2.3: Work with peers to establish norms for collegial discussions and decision-making, set clear goals and deadlines, and individual roles as needed.
- 9-10.SL.2.4: Expand 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.
- 9-10.SL.2.5: Respond thoughtfully to multiple perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify personal views and understanding and make new connections in reference to the evidence and reasoning presented.

SL.3: COMPREHENSION - Develop and apply active listening and interpretation skills using various strategies

- 9-10.SL.3.1: Analyze multiple sources of information presented in diverse media and formats while evaluating the credibility and accuracy of each source.
- 9-10.SL.3.2: Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or distorted evidence.

SL.4: PRESENTATION OF KNOWLEDGE AND IDEAS - Develop and apply the skills to communicate ideas effectively in a variety of situations

- 9-10.SL.4.1: Present information, findings, and supporting evidence logically so that listeners can follow the line of reasoning, ensuring organization and development are appropriate to purpose, audience, and task.
- 9-10.SL.4.2: Create engaging presentations that make strategic and creative use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to enhance audience understanding of findings, reasoning, and evidence.
- 9-10.SL.4.3: Students are expected to build upon and continue applying concepts learned previously

ML.1: LEARNING OUTCOME FOR MEDIA LITERACY - Develop an understanding of media and the roles and purposes of media

- 9-10.ML.1: Critically analyze information found in a variety of mediums used to persuade, inform, entertain, and transmit culture.

ML.2: MEDIA LITERACY - Recognize the purpose of media and the ways in which media can have influences

- 9-10.ML.2.1: Analyze bias in media through the inclusion or exclusion of information and reliability of the source from visual and verbal messages to achieve a desired result.
- 9-10.ML.2.2: Analyze and interpret the changing role of the media in focusing the public's attention on events and informing their opinions on issues.

Crawfordsville Community Schools
Skeletal Unit Plan
August 2022
English 9-H
Unit 1

Growing Up in Fiction
Ninth-Grade High-Ability

DIFFERENTIATED DISTRICT-WIDE GOALS

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

DIFFERENTIATED LEARNER OBJECTIVES

The ninth-grade high-ability student in language arts will co-teach novel segments and produce a multi-genre (expository, narrative, and persuasive writings) portfolio presenting and reflecting an understanding of the novel, as a genre, and their growth as independent learners and producers.

The ninth-grade high-ability student in language arts will recognize, describe, examine, and analyze novels with adolescent protagonists as a method to investigate nature and human culture through performing kinesthetic role-playing exercises, class discussions, paragraph writing, reflective essays, and critical essays.

The ninth-grade high-ability student in language arts will define, categorize, and analyze the elements of the novel form as they appear in the novels under consideration through various essays and timed writing activities.

MAJOR CONCEPTS

The novel, as a genre, has been the main conduit of human nature and culture for the past three centuries.

Novels with adolescent protagonists reveal aspects of human nature and culture to teenage readers.

The elements of a novel are character, plot, setting, theme, conflict, and narrator.

CONTENT OUTLINE

- I. Novels, as a genre, have been the primary way to convey an understanding of human culture and nature from the 18th century to the present.
 - A. Twentieth-century novels with adolescent protagonists reveal key aspects of human nature and culture experienced by teenagers.
 1. *Bless Me, Ultima*: cultural collision, informal education, and identity
 2. *Bean Trees*: the importance of family and need for community
 3. *Catcher in the Rye*: school and the significance of mentors
 4. *Dandelion Wine*: freedom from school; awareness of temporary joy and mortality
 5. *Lord of the Flies*: absence of school; survival skills; formation of government.
 6. *To Kill a Mockingbird*: school, social classes, and race
 7. *A Separate Peace*: school, friendship, and the issue of war
 - B. Classic novels from the 18th century to the mid-20th century reveal how human nature and culture remain relevant through history though forms of expression have changed through varying aspects of the novel.
 1. A classic novel of choice: human nature and culture elements of choice
- II. Aspects of the novel
 - A. Plot: order, time, sequence
 - B. Setting: locale, culture, significance
 - C. Characters: static/dynamic, one/three dimensional
 - D. Theme
 1. guiding ideas
 - E. Narrator
 1. omniscient,
 2. limited,
 3. first person,
 4. third person
 - F. Conflict
 1. Person vs. society
 2. Person vs. self
 3. Person vs. person

DIFFERENTIATED ACTIVITIES

INTRODUCTORY ACTIVITIES

Students will read *Bless Me, Ultima* and brainstorm and discuss the role that formal and informal education play in growing up. (9-10.RL.2.2, 9-10.RL.2.4, 9-10.SL.2.1-5)

Students will read *Catcher in the Rye* and capture ten quotes that surprise them with content or language. (9-10.RL.2.1, 9-10.RL.3.2)

Students will read *The Lord of Flies* and participate in a survivor exercise. With a limited number of supplies construct a design, following directions given by your teacher. Only those class members, who do, survive. Write a narration of what occurred including a response to the concepts of fairness, competition, and community. (9-10.RL.2.2)

Students will read *Dandelion Wine* and brainstorm what the title makes them think of, particularly the resonance of language (9-10.RL.2.2).

Students will read *To Kill a Mockingbird* and write independent paragraphs on social classes, Boo Radley, and education. As a group, gather data and discuss. (9-10.RL.2.1, 9-10.RL.2.2, 9-10.SL.2.3)

Students will read *A Separate Peace* and peer teach using different methods: produce two writing pieces, discussion, and performance. (Two chapters in groups of four for example.) (9-10.RL.3.1, 9-10.SL.2.1-3)

DEVELOPMENTAL ACTIVITIES

Students will write an essay analyzing how Antonio from *Bless Me, Ultima* grows up in response to the cultural collision surrounding him. (9-10.RL.2.2, 9-10.RL.2.4, 9-10.W.3.1)

Students will compose an unsent letter to Holden from *Catcher in the Rye* about his behavior as a student, commenting on his escapades and his attitudes. Add to your portfolio. (9-10.RL.2.4, 9-10.W.3.1)

Students will write a brief description of a consequential image from *Catcher* (red hunting hat, Allie's baseball glove, etc.) to assess their recognition of the pattern over the course of the novel and share it with classmates. (9-10.RL.2.1, 9-10.RL.2.2, 9-10.SL.4.1)

Students will hold a press conference from *Lord of the Flies*. Parts include Piggy, Simon, Jack, and Ralph. The rest of the group asks questions. Responses need to be in character. (9-10.RL.2.3, 9-10.SL.2.4)

Students will respond to: What has changed Douglas (from *Dandelion Wine*) in the course of the summer and how does he revive? How do we recover? Write an essay in response to these questions. (9-10.RL.2.1, 9-10.RL.2.3)

Students will read Ray Bradbury's *Byzantium* and Yeats' *Sailing to Byzantium* and compare and contrast words and common concepts. (9-10.RL.4.2)

Students will write a bio poem to define the characters in *The Lord of the Flies*. (9-10.RL.2.1, 9-10.RL.2.3)

Students will write a eulogy for Simon from *Lord of the Flies*. (9-10.RL.2.1, 9-10.RL.2.3)

Students will design a NO FEAR t-shirt visual representation of how frightened the characters from *Lord of the Flies* are. Have students cite evidence from the text on the back of the design that supports their visual. Chant and march like the characters. (9-10.RL.2.1)

Students will watch the 1963 Peter Brooks' film of *Lord of the Flies* and record in a dialectical (two-sided) notebook to note active viewing including quotes, music, film editing, etc. Write a film review. (9-10.RL.3.1, 9-10.RL.4.1)

Students will draw an illustration of Atticus sitting in the street protecting Tom Robinson from *To Kill a Mockingbird* and share and display a ladder of abstraction. How did Scout stop the mob? (9-10.RL.2.1)

Students will write an essay about things you learn outside of school relative to Lee's view of education outside of the school. (9-10.RL.2.1, 9-10.RL.2.2)

Students will role-play Grace Merriwhether from *To Kill a Mockingbird*, learn her lines selecting the content emphasizing the good in many, but still having a blind spot, and discuss her character. (9-10.RL.2.3, 9-10.SL.2.4)

CULMINATING ACTIVITIES

Students will substantiate and verify the meaning of Holden's growing up on his "lost weekend" in an essay exam. (9-10.RL.2.1, 9-10.RL.2.2, 9-10.RL.2.3)

Students will write a response to fear as an aspect of growing up and its ties between optimism and pessimism (9-10.RL.2.1, 9-10.RL.2.2).

"Growing up in Green Town" pastiche: compose three or four vignettes around some town or Cville. Share in writing groups to take stock of your own growing up in rich and varied ways drawing on vivid sensory details. (9-10.W.3.3)

Students will write an analytical piece for Love in *To Kill a Mockingbird* project: in the context of prejudice, fear, and racism list ten examples of love and include those in your essay. (9-10.RL.2.1, 9-10.RL.2.2, 9-10.W.3.1)

EVALUATION

Co-taught novel segments and an extensive portfolio of writings that reflect an understanding of the novel, as a genre, being the main conduit of human nature and culture for the past three centuries will be evaluated by self and group responses, and the teacher using a teacher-created rubric.

Kinesthetic role-playing exercises, class discussions, paragraph writing, reflective essays, and critical essays that describe, examine, and analyze novels with adolescent protagonists as a method to investigate nature and human culture will be evaluated by the teacher using a rubric and professional judgment.

Biographical poems, a collection of contemporary news articles, newspaper construction, and various essays that define, categorize, and analyze the elements of the novel form as they appear in the 4-8 novels under consideration will be evaluated by the teacher using a rubric and professional judgment.

SELECTED RESOURCES

TEACHER RESOURCES

Burke, Jim. *The English Teacher's Companion*. Boynton/Cook, 1999.

STUDENT RESOURCES

Anaya, Rudolfo. *Bless Me, Ultima*. New York, Grand Central, 1972.

Bradbury, Ray. *Dandelion Wine*. New York, Bantam, 1982.

Golding, William. *Lord of the Flies*. New York, Penguin, 1954.

Kingsolver, Barbara. *The Bean Trees*. New York, HarperCollins, 1988.

Knowles, John. *A Separate Peace*. New York, Bantam, 1975.

Lee, Harper. *To Kill a Mockingbird*. New York: Time Warner Books, 1982.

Salinger, J.D. *The Catcher in the Rye*. Boston: Little, Brown, 1991.

Crawfordsville Community Schools
Skeletal Unit Plans
October 2022
English 9-H
Unit 2

Growing Up in Non-Fiction
Ninth-Grade High-Ability

DIFFERENTIATED DISTRICT-WIDE GOALS

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become independent producers of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

DIFFERENTIATED LEARNER OBJECTIVES

The ninth-grade high-ability student in language arts will recognize, describe, examine, model, and analyze non-fiction as a way to learn a wide range of thinking skills such as knowledge, comprehension, application, analysis, creative and critical thinking with a strong emphasis on knowledge-based and analytical thinking through the writing of a critical reflective essay that asks and answers a speculative question.

The ninth-grade high-ability student in language arts will define, categorize, differentiate, investigate, and analyze a wide range of non-fiction texts and produce extended personal essays.

The ninth-grade high-ability student in language arts will create a well-organized, extensive collage to show an understanding of memoir as a genre of non-fiction.

MAJOR CONCEPTS

Non-fiction, as a genre, is instrumental in communicating critical thinking.

Non-fiction offers myriad and diverse models of how critical thought is developed through writing.

Memoir, travel writing, and literary journalism are all forms of non-fiction as a genre.

CONTENT OUTLINE

- I. Non-fiction writing, by definition, comprises all the writing in the public realm except fiction, drama, and poetry.
- II. Genres of non-fiction writing include news articles, essays, encyclopedia entries, biography and autobiography, editorials, travel writing, and natural history articles.
 - A. *New Yorker* magazine articles (Talk of the Town and Profiles): essays and profiles
 - B. *Points of Departure*: genres of non-fiction
 - C. *The Road from Coorain*: a memoir, growing up in Australia
 - D. *I Know Why the Caged Bird Sings*: memoir, pregnancy and race issues
 - E. *The Hunger for Memory*: essay, growing up Hispanic in L.A.
 - F. *The Story of My Life*: the autobiography of Helen Keller in Alabama
 - G. *Freedom's Children*: literary nonfiction, stories of young civil rights activists
- III. Aspects of non-fiction
 - A. Biography and autobiography
 - B. Journalism
 - 1. News stories
 - 2. Features
 - 3. Columns
 - 4. Editorials
 - C. Travel Writing

DIFFERENTIATED ACTIVITIES

This pool of activities has been designed to differentiate the curriculum for high-ability students. You may choose from this list or add new and original activities.

INTRODUCTORY ACTIVITIES

Students will read *The Road from Coorain* or *I Know Why the Caged Bird Sings* (memoir) and compose a compare/contrast paper of a view from the book with a different landscape that they see (**9-10.RN.2.1**, 9-10.RN.3.1, **9-10.W.3.1**).

Students will collect ten quotes from *The Road from Coorain* or *I Know Why the Caged Bird Sings* that impress them in some way (9-10.RN.1).

Students will make a list of vocabulary words from *The Road from Coorain* or *I Know Why the Caged Bird Sings* that are interesting and unfamiliar (9-10.RN.1, 9-10.RV.1, 9-10.RV.2.2).

Students will read three essays from *Points of Departure* anthology of non-fiction essays and select ones with common themes from natural history, bio, political analysis, and analyze how the various forms lend to an understanding of the theme (9-10.RN.2.2, 9-10.RN.4.2).

Students will read *The Story of My Life* by Helen Keller and respond to the question, “Is this authentic to your experience?” Can you connect to this her first autobiography written as a 21-year-old (9-10.RN.3.3)

Students will read the autobiography *The Hunger for Memory The Education of Richard Rodriguez* and compare Richard’s cultural experiences to those of Antonio in the fictional *Bless Me, Ultima* (9-10.RN.2.2, 9-10.RN.4.4)

DEVELOPMENTAL ACTIVITIES

Students will choose one theme from *The Hunger for Memory The Education of Richard Rodriguez* and analyze how this theme was developed through particular portions of the text (9-10.RN.2.2, 9-10.RN.3.2).

Students will analyze the author’s ideas and rhetoric from portions of *The Road from Coorain* or *I Know Why the Caged Bird Sings* and create a texting conversation addressing the conflict between two characters (9-10.RN.2.2, 9-10.RN.3.2, 9-10.RN.3.3)

CULMINATING ACTIVITIES

From *The Road to Coorain* or *I Know Why the Caged Bird Sings*, students will create a one page collage poster that demonstrates an understanding of the author’s craft and ideas over the course of the text (9-10.RN.2.1, 9-10.RN.2.2, 9-10.RN.2.3, 9-10.RN.3.2, 9-10.RN.3.3).

Lives to Emulate Project: Students will select a person, read their biography or autobiography and write a condensed and concise one-page personal essay making connections to their subject (9-10.RN.2.3, 9-10.RN.3.3).

Select one of the major questions from *The Hunger for Memory* (Spirit, Education, Life etc) and develop your own question from one of those realms. Write an inductive thinking piece to explore your answer. The response should include anecdotes and come to a conclusion without prejudging (9-10.W.3.2)

EVALUATION

Critical reflective essays that ask and answer a speculative question showing an understanding that non-fiction, as a genre, is instrumental in communicating critical thinking will be evaluated by the teacher using college-level criteria outlined in a rubric.

Collages that show an understanding of memoir as a form of non-fiction will be evaluated by the teacher using a rubric and professional judgment.

Extended personal essays that define, categorize, differentiate, investigate, and analyze a wide range of non-fiction texts will be evaluated by the teacher using a rubric and professional judgment.

SELECTED RESOURCES

TEACHER RESOURCES

Interactions: A Thematic Reader. Edited by Ann Mosely and Jeannette Harris. Fourth Edition. Boston, Houghton Mifflin, 2000.

The Little, Brown Reader. Edited by Marcia Stubbs and Sylvan Barnet. Fourth Edition. Boston: Little, Brown, 1986.

The Norton Reader: An Anthology of Nonfiction. Shorter Eleventh Edition. Linda H. Peterson and John C. Brereton, ed. New York: W.W. Norton & Company, 2004.

NTC's Anthology of Nonfiction. Edited by Jane Bachman Gordon and Karen Kuehner. Lincolnwood, IL, 1996.

STUDENT RESOURCES

Angelou, Maya. *I Know Why the Caged Bird Sings.* New York, Bantam Books, 1970.

Baldwin, James. *Go Tell It on the Mountain.* New York, Bantam Books, 1982.

Conway, Jill Ker. *The Road from Coorain.* New York, Vintage, 1990.

Keller, Helen. *The Story of My Life.* Mineola, New York, Dover, 1996.

Levine, Ellen. *Freedom's Children: Young Civil Rights Activists Tell Their Own Stories.* New York, Puffin Books, 2000.

Rodriguez, Richard. *Hunger for Memory: The Education of Richard Rodriguez.* New York, Random House (Dial Edition), 2005.

Crawfordsville Community Schools
Skeletal Unit Plan
February 2023
English 9-H
Unit 3

Growing Up in Saga and Myth
Ninth-Grade High Ability

DIFFERENTIATED DISTRICT-WIDE GOALS

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

DIFFERENTIATED LEARNER OBJECTIVES

The ninth-grade high-ability student in language arts will identify, define, categorize, create, and analyze sagas and myths as original stories used to comprehend humankind's most essential questions.

The ninth-grade high-ability student in language arts will comprehend Greek heroic behavior and analyze its efficacy through Odysseus' journey to understand that oral literature still engages human beings in the 21st century.

The ninth-grade high-ability student in language arts will study the origins and practice of law in Icelandic sagas and dramatize its implications and outcomes emphasizing how creation myths and sagas of heroes provoke questions of origin and destiny.

MAJOR CONCEPTS

Saga and mythology are original stories that ask humankind's most essential questions.

Oral literature still engages human beings in the 21st century.

Creation myths and sagas of heroes provoke questions of origin and destiny.

CONTENT OUTLINE

- I. Saga and mythology represent humankind’s oral tradition.
 - A. Active, story-making genres before literacy defined and shaped them.
 - B. Make vivid humankind’s most basic questions
 - 1. How was the world created?
 - 2. Are there superior powers?
 - 3. Why is there evil in the world?
 - 4. What constitutes a hero?
 - 5. Will the world end? How?
 - C. Reveal the universality of human concerns and human destiny

- II. Aspects of saga and myth
 - A. The hero has a thousand faces
 - B. The capriciousness of gods and devils
 - C. Beginnings and endings
 - 1. How different cultures create earth
 - 2. How the world ends/regenerates
 - D. The place of mythology in the contemporary world
 - 1. Echoes and inheritance
 - 2. Eleven situations
 - E. The inheritance of saga in the contemporary world
 - 1. Society shaped by law
 - 2. Family loyalties/family estrangements

- III. Selected Literature
 - A. **World Mythology**: humankind’s most basic questions, the universality of stories
 - B. **The Illiad**: the making of heroes, the hero’s journey
 - C. **The Odyssey**: heroic behavior, Greek arete, hubris, ate, and nemesis
 - D. **Hrafinkel’s Saga**: heroes dealing with law, themes of justice, family, law, and revenge

DIFFERENTIATED ACTIVITIES

This pool of activities has been designed to differentiate the curriculum for high-ability students. You may choose from this list or add new and original activities.

INTRODUCTORY ACTIVITIES

Students will read *Hrafinkel's Saga* and explore essays and/or articles about Iceland, including cultural background with maps, through a guided internet scavenger hunt (9-10.RL.1, 9-10.RN.4.2, 9-10.RN.4.3).

Students will read *Hrafinkel's Saga* deliberately and discuss themes of law, family, fate, justice, and revenge through the plot and character motivations (9-10.RL.1, **9-10.RL.2.2**, **9-10.RL.2.3**).

Students will read various creation myths from *World Mythology*, brainstorm common attributes, and discuss the universality of creation myths (9-10.RL.1, **9-10.SL.2.1**, **9-10.SL.2.2**).

Students will read *The Iliad* as prose to introduce them to the classical worldview, including the capriciousness of the gods and the hero's journey (9-10.RL.1, **9-10.RL.2.2**).

Students will read *The Odyssey* and examine Greek heroic traits to establish the importance of personal ethics (9-10.RL.1, **9-10.RL.2.2**, **9-10.RL.2.3**).

DEVELOPMENTAL ACTIVITIES

Students will consider growing up through *Hrafinkel's Saga* by participating in a Socratic discussion exploring the importance of family and law (**9-10.RL.2.1**, **9-10.RL.2.2**, **9-10.SL.2.1**, **9-10.SL.2.2**, 9-10.SL.2.4, 9-10.SL.2.5).

Students will write their own creation stories in the form of a children's book and share them with the class (**9-10.W.3.3**, **9-10.W.4**).

Students will compare and contrast the character of Circe in *The Odyssey* from three different interpretations: from *World Mythology* (prose summary), Lattimore's translation (verse), and Hilda Doolittle's poem "Circe" (**9-10.RL.2.1**, **9-10.RL.2.3**, **9-10.RL.3.1**, 9-10.RL.4.1, 9-10.RL.4.2).

Students will chart heroic qualities throughout *The Odyssey* in groups and debate where one leads to another in the Greek tragic cycle (**9-10.RL.2.1**, **9-10.RL.2.2**, **9-10.SL.2.2**, 9-10.SL.2.5).

Students will take part in an *Odyssey* press conference. Some roles include Lotus Eater, Cyclops, Penelope, and news people (**9-10.RL.2.3**, 9-10.SL.1, 9-10.SL.2.4).

CULMINATING ACTIVITIES

Students will read **Thattur** or other Icelandic short stories in groups, develop the stories as plays, and perform them to deepen their sense of the Icelandic saga and its importance in transmitting cultural values and tropes (9-10.RL.2.1, 9-10.RL.2.2)

Students will demonstrate the significance of law, revenge, and family in Icelandic short stories by creating their own Icelandic narrative (9-10.RL.2.1, 9-10.RL.2.2, 9-10.W.3.3)

Students will read *World Mythology*, divided according to regions of the world: Africa, Asia, etc., and present as specialists on their region (9-10.RL.1, 9-10.W.5, 9-10.SL.4.1, 9-10.SL.4.2).

Students will develop a newspaper article (Headline: Odysseus Returns) from the press conference, including pictures, ads, and quotes from each press conference participant, that suggests the relevance and significance of *The Odyssey* (9-10.RL.2.3, 9-10.RL.4.2, 9-10.W.3.2, 9-10.SL.4.2)

EVALUATION

Mythology presentations created to demonstrate that myths are original stories that ask humankind's most essential questions will be evaluated by the teacher and classmates using a teacher-created rubric.

Newspaper articles about Odysseus' journey that show an understanding that oral literature still engages human beings in the 21st century will be evaluated by the teacher using a teacher-created rubric and professional judgment.

Icelandic narratives that show an understanding of cultural themes and tropes in Icelandic sagas and dramatize their implications and outcomes emphasized throughout will be evaluated by classmates and the teacher using a teacher-created rubric.

SELECTED RESOURCES

TEACHER RESOURCES

Carpenter, Rhys. *Folk Tale, Fiction and Saga in the Homeric Epics*. Berkeley: University of California Press, 1958.

Hamilton, Edith. *Mythology: Timeless Tales of Gods and Heroes*. Boston: Mentor Books (Little, Brown), 1958.

Leeming, David Adams. *Mythology: The Voyage of the Hero*. Philadelphia: J.B. Lippincott Company, 1973.

Rosenberg, Donna and Sorelle Baker. *Mythology and You: Classical Mythology and Its Relevance to Today's World*. Lincolnwood, IL: National Textbook Company, 1994.

Teacher's Guide and Instructor's Manual to World Mythology. Lincolnwood, IL: National Textbook Company, 1993.

STUDENT RESOURCES

Doolittle, Hilda. "Circe by H. D. - Poems | Academy of American Poets." Poets.org, <https://poets.org/poem/circe>. Accessed 25 February 2023.

Lattimore, Richmond, translator. *The Odyssey* of Homer. Harper & Row, 1975.

Palsson Hermann, translator. *Hrafnkel's Saga and Other Stories*, London and New York: Penguin, 1971.

Rosenberg, Donna, editor. *World Mythology: An Anthology of the Great Myths and Epics*. Lincolnwood, IL: National Textbook Company, 1992.

**Crawfordsville Community Schools
Skeletal Unit Plan
February 2023
English 9-H
Unit 4**

**Growing Up in Drama and Poetry
Ninth-Grade High Ability**

DIFFERENTIATED DISTRICT-WIDE GOALS

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

DIFFERENTIATED LEARNER OBJECTIVES

The ninth-grade high-ability student in language arts will listen to, read, describe, analyze, perform, and compose various forms of poetry through imitation poems, exercise poems, and found poems, as well as, various forms of drama through scene writing and composition to realize that drama and poetry guide readers through the profound use of language.

The ninth-grade high-ability student in language arts will identify poetic devices, and metric forms, and develop an understanding of images, themes, tone, and voice in a wide range of peer poetry; also he/she will identify dramatic devices, dramatic conventions, and develop an understanding of images, foreshadowing, dramatic patterns, theme, tone, and voice in three plays to recognize that the musical aspects of poetry and drama are well understood through imitation and practice.

The ninth-grade high-ability student in language arts will cooperate, confer, and critique a wide variety of peer poems, develop a poetry notebook, and develop and write scenes, acts and monologues to produce a taped or live production from Romeo and Juliet set in the world today to understand that poetry and drama are equally valued as sophisticated and simple, as ancient and modern forms

MAJOR CONCEPTS

Drama and poetry guide readers through the profound use of language.

The musical aspects of poetry and drama are well understood through imitation and practice.

Poetry and drama are equally valued as sophisticated and simple, as ancient and modern forms.

CONTENT OUTLINE

- I. Drama and poetry are our culture's most celebrated and ancient forms of literary art.
 - A. Reflect the sophistication and elegant simplicity of language
 - B. Two genres often blend
 - C. Invite close reading for detail
 - D. Opportunity to investigate long-established literary techniques
 - E. Practice inferences from the specifics of individual texts

- II. Drama and poetry remain oral and written genres especially suited for performance and imitation.
 - A. What is poetry?
 1. Who writes it?
 2. Who reads it?
 - B. Poetry in action
 1. Poetry power
 2. Poetry exercises (a series of 8)
 - C. Poetry by imitation: *Sleeping on the Wing*
 - D. Poetry publishing
 1. Poetry Notebook
 - a. Author's collection
 - b. Adopt-a-Poet
 2. Transition to drama: *Oranges*
 - E. Drama alive
 1. *The Glass Menagerie*: monologues
 2. *The Effects...Marigolds*: sequel writing
 3. *Romeo and Juliet*: contemporary setting

DIFFERENTIATED ACTIVITIES

This pool of activities has been designed to differentiate the curriculum for high-ability students. You may choose from this list or add new and original activities.

INTRODUCTORY ACTIVITIES

Students will read the poem “Oranges” by Gary Soto and then turn it into a play to learn the elements of a play (9-10.RL.2.1, 9-10.RL.2.2, 9-10.RL.2.3, 9-10.W.3.3)

Students will engage with *The Glass Menagerie* through group discussion and a one-page write-to-learn exercise to reflect on “What is this play about?” (9-10.RL.2.1, 9-10.RL.2.2, 9-10.RL.2.3, 9-10.W.3.1, 9-10.SL.2.1, 9-10.SL.2.2)

Students will read *The Effects of Gamma Rays on Man-in-the-Moon Marigolds* by Paul Zindel and draw a parallel between it and *The Glass Menagerie* through a short compare-and-contrast writing assignment (9-10.RL.2.2, 9-10.RL.3.2, 9-10.W.3.1)

Students will read *Romeo and Juliet* and discuss the idea of love and fate in a fishbowl discussion. What does it mean to fall in love? Do you believe in love at first sight? (9-10.RL.2.2, 9-10.SL.2.1, 9-10.SL.2.2, 9-10.SL.4.3)

Students will read the *Sleeping on the Wing* anthology and model poems (9-10.W.1).

DEVELOPMENTAL ACTIVITIES

Students will select roles and perform from *The Glass Menagerie*, *The Effects of Gamma Rays*, and *Romeo and Juliet* in readers’ theatre style (9-10.SL.4.3).

Students will watch professional actors perform from *The Glass Menagerie* et al. and also view scenes from film interpretations when applicable to compare with script reading in write-to-learn exercises (9-10.RL.4.1, 9-10.W.1, 9-10.W.3.1)

Students will take a stand writing a formal argument as to who is more important to the play *Romeo and Juliet*. Romeo or Juliet? (9-10.RL.2.1, 9-10.RL.2.3, 9-10.W.3.1, 9-10.W.4)

Students will write exercise poems and model poems alternately to examine master forms and to practice poetic devices (9-10.RV.1, 9-10.RV.3.1, 9-10.RV.3.3, 9-10.W.1)

Students will read 10-20 poems to understand the clarity of individual style and adopt a poet in a mini-project detailing the life and style of a 20th-century American poet (9-10.W.1, 9-10.W.3.2, 9-10.W.5).

CULMINATING ACTIVITIES

Students will write an epilogue to the play *The Glass Menagerie*, set the morning after the play ends. Students may select the voice of Laura, Tom, or Amanda (9-10.W.3.3, 9-10.W.4).

Students will choose different scenes from *Romeo and Juliet*: and research the clothing, history, and background in a troubled area of today's world. Students will then develop a drama based on Romeo and Juliet in our troubled world and present their ideas to their peers in a video or PowerPoint format and create a poster for their play (9-10.W.3.2, 9-10.W.5, 9-10.SL.4.2).

Students will write a scene that occurs as much as a year later from *The Effects of Gamma Rays* (9-10.W.3.3, 9-10.W.4).

Students will participate in the Poetry Power project, a student-directed presentation of reading, discussion, and writing, conducted within parameters set forth by the teacher. They will select a poem for a week's study from well-recognized poetry from the past century. The poems must be anthologized and no longer than one page, for instance. Students will read poems, lead discussions and offer writing prompts throughout a given week (9-10.W.1, 9-10.SL.2.1, 9-10.SL.2.3, 9-10.SL.2.4).

EVALUATION

Imitation poems, exercise poems and found poems as well as various forms of drama including scene writing and monologue composition will be evaluated by the students and teacher using teacher-created rubrics

Class discussions and exercises that identify poetic devices, metric forms, and develop an understanding of images, themes, tone, and voice in a wide range of peer poetry; and identification of dramatic devices, and dramatic conventions, that develop an understanding of images, foreshadowing, dramatic patterns, theme, tone, and voice through imitation and practice will be evaluated by the teacher using a teacher-created rubric and professional judgment.

Poetry notebooks and productions of *Romeo and Juliet in Our Troubled World* that demonstrate an understanding that poetry and drama are equally valued as sophisticated and simple, and as ancient and modern forms will be evaluated by the teacher using a rubric.

SELECTED RESOURCES

TEACHER RESOURCES

Herz, Sarah K. with Donald R. Gallo. *From Hinton to Hamlet: Building Bridges Between Young Adult Literature and the Classics*. Westport, CN: Greenwood Press, 1996.

Creech, Sharon. *Love That Dog: A Novel*. New York: Harper Trophy, 2001.

Tsujimoto, Joseph I. *Teaching Poetry Writing to Adolescents*. Urbana, IL: National Council of Teachers of English, 1988.

STUDENT RESOURCES

Farrell, Kate, and Kenneth Koch. *Sleeping on the Wing*. Edited by Kate Farrell and Kenneth Koch, Knopf Doubleday Publishing Group, 1981.

Shakespeare, William. *Romeo and Juliet*. Edited by Barbara A. Mowat and Paul Werstine, New York, NY, Simon & Schuster Paperbacks, 2011.

Williams, Tennessee. *The Glass Menagerie*. New Directions, 1970.

Zindel, Paul. *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. HarperCollins, 2005.