

Glendale Unified School District

High School

June 18, 2019

Department: English

Course Title: English 9

Course Code: 1207D/1208D

Grade Level(s): 9

School(s)

Course Offered: Clark Magnet High School, Crescenta Valley High School, Daily High School, Glendale High School, Hoover High School, Verdugo Academy

UC/CSU Approved

(Y/N, Subject): Y, "b" English

Course Credits: 10

Recommended

Prerequisite: English 8 / English 8 Advanced

Recommended

Textbook: *SpringBoard English Language Arts Grade 9*

Course Overview: English 9 is a year-long course designed to provide an intellectually challenging blend of compelling nonfiction and complex fiction through a variety of sources, including multimedia and nonprint texts. The course emphasizes close reading, critical analysis, in-depth discussion, and writing for specific purposes. Students will engage in a variety of listening and speaking opportunities that encourage both academic and vocational discourse.

The overarching focus for English 9 is an examination of the theme "Coming of Age." As students ponder essential questions related to what it means to "come of age," they will also engage in a yearlong genre study, which includes how genres develop certain techniques and styles, and how authors manipulate language to serve their purposes and to establish voice. Students will be required to identify various rhetorical and figurative devices, to examine their impact, and to use these devices

in their own writing. Writings range from timed, on-demand writings to more extended, process-based literary analyses. Students will write in a variety of modes including narrative, argumentative, and explanatory. Students will also engage in seminars and oral presentations to establish their own voices but also to appreciate the voices of their peers. All instructional activities work towards student mastery of the skills outlined in the Common Core State Standards for 9th grade English Language Arts. Students will demonstrate achievement of these skills through unit-embedded assessments, as well as other interim assessments and summative exams.

The core textbook for this course is SpringBoard. Sites may determine which (alternate) core and supplemental novels meet the needs of their students with consideration for site & district resources and district grade level articulation as recommended by the English CSC.

### **Course Content-First Semester**

#### **Unit 1: Coming of Age**

*(7 weeks)*

#### **STANDARDS**

RL.9-10.1, RL.9-10.3, RL.9-10.4, RL.9-10.5; RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.6, RI.9-10.8; W.9-10.1, W.9-10.2, W.9-10.3, W.9-10.4, W.9-10.5, W.9-10.10; SL.9-10.1, SL.10.2; L.9-10.1, L.9-10.5, L.9-10.6

- A. Unit Overview: Coming to high school is a new chapter of every teen ager's life and confronting with the challenges can be exciting, yet overwhelming. Students need to start finding their true identity and one of the best ways to do so would be through fictional characters and real people in non-fiction pieces. Therefore, the opening unit introduces "coming of age" as the thematic focus of the year. As the unit starts, the idea and the concept of "Coming of Age" is introduced; however, this unit is designed to embed the concept of coming of age and voice. Reading a variety of short coming-of-age texts, namely excerpts of the novel *Speak* by Laurie Halse Anderson, The short story "Marigolds" by Eugenia Collier, and Luis J. Rodriguez's memoir *Always Running* and poem "'Race' Politics" will allow students to refine their comprehension of these concepts.
- B. Unit Assignment: In order to ensure student mastery, they will interact with these texts with quickwrites, dialectical journals, reading discussion groups & collaborative discussions. Although the main focus of the unit is the concept of coming of age, the second half of the unit broadens the students' perspective by educating them to realize the value of post-secondary education through the genre of argumentation.

Embedded Assessment 1: Students learn to apply the elements of voice to their own writing through mentor texts "WMDs" By Brian O'Connor and an interview of Chuck Liddel by Steven Yaccino. Next, students synthesize the concepts by planning and

conducting an interview. By close reading of various argumentative texts, students will analyze the elements, language, and appeals of a successful argument. In preparation for writing an interview narrative for Focus texts come from a variety of modes such as speeches, editorials, and government data reports, anchored by President Barack Obama's 2009 remarks to Virginia high school students in "America's Schoolchildren", and OpEd pieces from Star Tribune, The Huffington Post, and Time. Students will apply these skills in Embedded Assessment 2.

Embedded Assignment 2: Students will interview a person who has attended a postsecondary institution (i.e., a two- or four-year college, a training or vocational school, the military) and write an interview narrative that effectively portrays the voice of the interviewee while revealing how the experience contributed to his or her coming of age. In order to complete this assignment, students need to keep detailed notes and choose meaningful quotes that would create an authentic voice and be able to draft a narrative with precise imagery and deliberately chosen diction. Finally, students will present their final interview narrative to the interviewee for final approval and recognition. This assignment helps students refine their understanding of voice, review and deepen their understanding of narrative and argumentative elements, and establish themselves as mature writers.

## Unit 2: Defining Style

(7 weeks)

### STANDARDS

RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7; RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10; W.9-10.1, W.9-10.2, W.9-10.3, W.9-10.4, W.9-10.5, W.9-10.9, W.9-10.10; SL.9-10.1, SL.10.2; L.9-10.1, L.9-10.5, L.9-10.6

- A. Readers have often experienced being fascinated by a creative plot that underlines the author's style. The first half of the unit is focused on the use of literary devices, such as point of view, imagery, symbolism, foreshadowing and irony, which authors use to build complex ideas and make connections to real life situations. The unit begins with a review of the elements that contribute to the craft and structure of a short story and, through several close-reading activities (focused on "The Gift of the Magi" by O. Henry, "The Stolen Party" by Liliana Heker, and "the Cask of Amontillado" by Edgar Allan Poe) asks students to take deeper look at the stylistic techniques. The second half of the unit shifts the students thinking process about the concept of style in literature to understanding and closely analyzing of a film as a text. The students will read clips from the films Charlie and the Chocolate Factory and Edward Scissorhands by director Tim Burton, as well as analyzing the complementary biographical essay "Tim Burton: Wickedly Funny, Grotesquely Humorous" and excerpts of Roald Dahl's novel Charlie and the Chocolate Factory. These activities introduce students to directorial choices and engage them in the expository writing practice they will draw upon for their style analysis essay.
- B. Analyzing literature, will enable students to understand the purposes and effects of unique stylistic choices that authors make to create a storyline. Students will

demonstrate their knowledge of the narrative text type and movie clips by writing an original narrative from real and/or imagined experiences or events.

Assessment 1: Writing the narrative, should demonstrate the students comprehension of the literary elements. The story must include a variety of narrative techniques – such as foreshadowing, point of view, figurative language, imagery, symbolism, and/or irony – as well as effective details and a well-structured sequence of events.

Assessment 2: Students will choose three or four stylistic devices (cinematic techniques) that are common to the Tim Burton films viewed and analyzed in class and write an essay analyzing the cinematic style of director Tim Burton. The essay should focus on the ways in which the director uses stylistic techniques across films to achieve a desired effect and use detailed evidence from the films and classroom reading to develop and support their analysis.

### **Course Content-Second Semester**

#### **Unit 3: Coming of Age in Changing Times**

*(7 weeks)*

#### **STANDARDS**

RL:9-10.1, RL. 9-10.2, RL.9-10.3, RL 9-10.5, RL 9-10.7; RL.9-10.1; RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.6, RI.9-10.7, RI. 9-10.8, RI. 9-10.9, RI.9-10.10; W. 9-10.1, W. 9-10.2, W. 9-10.7, W. 9-10.8, W. 9-10.9, W.9-10.10; SL.9-10.2, SL.9-10.4, SL 9-10.5, SL 9-10.6; L.9-10.3, L.9-10.6

- A. In this unit, students engage in a study of a longer literary work of exceptional craft and thought,, Harper Lee’s classic novel, *To Kill a Mockingbird*. While studying the novel, students will also read informational texts, research, and present information to their peers regarding the novel’s social, cultural, historical, and geographical context.

Working in collaborative groups, students analyze informational texts on Jim Crow laws and the Civil Rights Movement. Sources include “Jim Crow Laws” from the Martin Luther King, Jr. National Historic Site, “Jim Crow: Shorthand for Separation by Rick Edmonds, and “Letter from Birmingham Jail” by Martin Luther King, Jr. After students have understood the context for the novel, the second half of the unit asks students to apply active reading skills and conduct a comparative analysis between text and film during Part One of the novel. In Part Two, instructional emphasis shifts to close textual analysis of Harper Lee’s language and literary elements.

- B. In this full-length novel study, activities and assignments reinforce the importance of context on a literary text and how that context informs an author’s choice. Embedded assessments which correlate to the unit ask students to engage in academic discourse, collaborative discussions, and the writing process.

Embedded Assessment 1: Student groups research the historical, cultural, social, or geographical context of the novel *To Kill a Mockingbird* and investigate how individuals, organizations, and events contributed to change in the United States

during the Civil Rights Movement. The end product is an oral presentation with multimedia support and guiding questions for their audience.

Embedded Assessment 2: Students will write an essay explaining how the literary elements in a key coming-of-age passage help develop the theme of the novel.

Unit 4: **Exploring Poetic Voices**

(7 weeks)

STANDARDS

RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.5, RL.9-10.7; RI.9-10.2, RI.9-10.4; W.9-10.2, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.9, W.9-10.10; SL.9-10.4; L.9-10.3, L.9-10.6

- A. By this point in the year, students have delved into the power of language -- of words, phrases, structure and images to convey emotion and ideas. Nowhere is the power of language more apparent than in the study of poetry. In this unit, students will study classic and contemporary poetry that offers diverse perspectives on the coming-of-age theme. By reading strategically, writing creative and explanatory responses, collaborating in diverse groups, and performing oral interpretations, students deepen their understanding of poetic effects in writing. The first half of the unit asks students to examine the literary devices within poems and their impact on the reader. Diverse poems include Pablo Neruda's "Poetry" to Gwendolyn Brooks's "We Real Cool", Nikki Giovanni's "Ego Tripping" and "Abuelito Who" by Sandra Cisneros, to Shakespeare's Sonnet 18. Students will come away from the unit with an understanding of structure, diction and imagery, use of extended metaphors and hyperbole, and theme.

The second half of the unit prepares students to critically analyze a collection of work from a single poet. Students examine poets, such as Gladys Cardiff, William Wordsworth, Langston Hughes, and Emily Dickinson, and they present an oral interpretation where they demonstrate understanding of structure and ideas. Then, the class engages in an in-depth poet study.

- B. In this poetry unit, students will learn to appreciate language as a matter of craft by researching a poet, emulating style, and developing a signature style in their own poetry. By writing in their unique voices, students will contribute to the literary community. Academic discourse, collaborative discussions, presentation, and writing and revision make up much of the unit.

Embedded Assessment 1: Students will use technology to create their own anthology of original poems with complementary visuals. They will also write a reflection that explains the style and content of the work.

Embedded Assessment 2: Students will write a style-analysis essay of a poet's collected works and choose one of the poems to present as an oral interpretation to the class.

Unit 5: Coming of Age on Stage

(8 weeks)

STANDARDS

RL.9-10.1, RL.9-10.2, RL.9-10.3,RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.10; RI.9-10.1, RI.9-10.2, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.8; W.9-10.1, W.9-10.4, W.9-10.5, W.9-10.7; SL.9-10.1, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.6; L.9-10.6

- A. Students end the year with Shakespeare’s coming-of-age play *Romeo and Juliet*. Students will have ample opportunity to hear and speak Shakespeare’s language, view filmed interpretations, and collaboratively interpret scenes from the play. They will also read related information texts, research diverse viewpoints about the play, and write an argument for or against the tragedy’s merit as a relevant, timeless drama worthy of study.

The first part of the unit helps students build a historical and rhetorical context for *Romeo and Juliet* while helping them to gain confidence speaking in front of an audience. With guidance and close reading, students will interpret and analyze Shakespeare’s language, characters, and plot. Students will also view portions of film interpretations to examine and critique directors’ choices. This study as well as identification of theatrical elements will help students collaboratively plan their own performances.

In the second part of the unit, students will read diverse opinions of published authors regarding Shakespeare’s relevance to life in such pieces as “On the Bard’s Birthday, Is Shakespeare Still Relevant?” by Alexandra Petri, an excerpt from *How Shakespeare Changed Everything*, by Stephen Marche, and “Why It’s Time to Give the Bard the Heave-ho!” by Brando Tobshaw. Students learn the importance of using rhetorical appeals of logos, ethos, and pathos; supporting claims and counterclaims with clear reason and evidence; and maintaining a formal, academic style and tone. Students produce a multiparagraph, argumentative essay that synthesizes evidence.

- B. Shakespeare’s play will serve as the springboard for a performance with peers of a key scene from *Romeo and Juliet*. After their study of the play, students will assess Shakespeare’s relevance for today.

Embedded Assessment 1: Students in an “acting company” create a notebook with textual evidence and commentary on their planned scene. Students interpret, rehearse, and perform a scene from Shakespeare’s *Romeo and Juliet*. Students will also write a reflection evaluating their final performance.

Embedded Assessment 2: Students will synthesize and cite evidence in an argumentative essay that maintains a formal, academic style to evaluate Shakespeare’s relevance and influence in today’s world. Students will follow the writing process for this embedded assessment.

**Additional Recommended Materials - Must be approved by Board of Education.**