

Literature and Language 9B

The second semester of English 9—Literature and Language 9B—offers students the opportunities to study texts closely from varying perspectives, honing their critical reading skills at the same time as they apply the writing strategies they developed during the first term. Through careful reading of both print and non-print texts, students search for understanding and learn to be comfortable with the diverse interpretations of experience that arise out of a wide variety of perspectives. Laying a foundation for the detailed analysis and thoughtful argumentation that will be expected of them throughout the rest of their high school careers, the course asks students to examine texts through multiple lenses and to consider both the internal and external forces with which a writer works.

The semester is organized into three six-week units. In the first unit—Literature as Craft—students read novels and short stories that reward a careful analysis of style, applying the lessons of the Writing and Language semester to the authorial choices of professional writers. In Unit 2—Literature in Context—students use a wider lens to explore fictional and nonfictional narratives set in a particular time and place. The impact of these settings on the authors' themes and purposes becomes a focus of reading, as well as how our interpretation of these texts has changed in the time since they were written. In the final unit—Literature as Art—students not only explore in depth the poetic and dramatic achievement of *Romeo and Juliet* but also look at how poetry has communicated over the years since Shakespeare's time. As in Writing and Language 9A, the course is designed to help students realize the promise of language and literature for their own authentic purposes.

A Note About This Guide:

This document is intended as a resource and supplement for the English 9B course page in the Instruction Center. It contains hyperlinks to webpages both inside and outside MCPS. It will be updated and revised frequently, with all updates announced through the English Forum. While this document may certainly be printed, it is perhaps better used electronically, to take advantage of its dynamic nature. Please note the date on the title page to ensure that you have the most up-to-date version.

COMMON TASKS — ENGLISH 9B

Throughout the three units the focus should be to engage students in creative and critical thinking and to provide opportunities to practice the skills they need to be literate adults. At the end of the course and beyond, students should remember not only the stories they enjoy reading, but also what it means to be careful readers, thinkers, and writers.

While this is a literature course, teachers should first consider what literature will best prepare students to engage with language no matter what they read. Teachers should plan instruction with their grade level team to ensure that students read a broad range of diverse texts and authors to prepare for the common tasks. The primary goal of each task is to ensure that students transfer important concepts and skills when they encounter new and unfamiliar texts.

Unit 1: Literature as Craft

Write a short narrative imitating the style of an author.

Analyze the significance of a passage for the work as a whole.

Unit 2: Literature in Context

With a group, research a historical allusion or detail from a work and deliver a multimedia presentation explaining how it informs readers' understanding of the work.

Explain how an author develops a particular argument within a fictional text, then respond to that argument.

Unit 3: Literature as Art

Perform a scene from *Romeo and Juliet*, adapting the setting or style to enhance a theme or idea.

Write an analysis of how the structure and language of a poem contribute to its meaning or purpose.

Unit 1: Literature as Craft

The focus of the semester’s first unit—Literature as Craft—is on the ways that authors achieve thematic and artistic effects through their writing choices—a clear bridge from the first semester. A careful consideration of style, based on the familiar concepts of diction, syntax, figurative language, and imagery, allows students to make the connections between what they have been doing as writers during the first semester and what professional writers do as a matter of course. Common tasks that require students to imitate and analyze various texts enhance these skills.

Enduring Understandings

- Authors use stylistic techniques to give life to their stories.
- The structure of a text contributes to its meaning.
- Authors make deliberate choices to create the effects they want.

Essential Questions

- How do various literary techniques create meaning?
- How do authors vary narrative elements to achieve their purposes?
- What factors influence the choices authors make in a story?

The texts studied in this unit reward careful attention to style. In addition to study of a full-length novel, teachers should employ a variety of short stories written from diverse perspectives in order to give students a chance to consider in the works of professional writers the kinds of stylistic decisions they themselves experimented with in the Writing and Language course. Some consideration of nonfiction, including essays of criticism and analysis, may offer ideas and serve as models for students’ own responses to what they read.

Common Tasks

9B.1.1 Write a short narrative imitating the style of an author.

9B.1.2 Analyze the significance of a passage for the work as a whole.

Texts

During the unit students read at least one core text and a robust selection of short stories. Teachers emphasize the craft of each writer, using the text as a vehicle to focus on the Enduring Understandings and Essential Questions of the unit. Teachers may consider other works that are appropriate for the objectives of the unit, including nonprint texts or essays when appropriate.

Teachers should plan instruction with their grade level team to ensure that students read a broad range of diverse texts and authors. As teachers choose supplementary pieces, they should consider the core text and offer choices that cross culture and gender.

Core Texts

<i>The Absolutely True Diary of a Part-Time Indian</i>	Sherman Alexie
<i>Cold Sassy Tree</i>	Olive Ann Burns
<i>Flowers for Algernon</i>	Daniel Keyes
<i>The House on Mango Street</i>	Sandra Cisneros
<i>Of Mice and Men</i>	John Steinbeck
<i>The Princess Bride</i>	William Goldman
<i>A Separate Peace</i>	John Knowles
<i>The Story of a Shipwrecked Sailor</i>	Gabriel Garcia-Marquez

Anthologies

<i>Contemporary Short Stories</i>	Arthur N. Applebee, et al., eds.
<i>The Language of Literature</i>	Arthur N. Applebee, et al., eds.
<i>Points of View</i>	James Moffett, Kenneth McElheny, eds.

Literature Circles

- Students should frequently be given choices about what they will read, so teachers should use a literature circles model approach at least once during the semester.
 - Students should approach the reading of their chosen books through the lens of the unit—focusing on the writer’s craft and how he or she uses language to achieve desired effects.
 - Texts may be chosen either from the list of [literature circle texts](#) or from the core texts that are not being used in the school instructionally.
 - Assessment of students’ reading should remain informal. Rather than reading checks and comprehension quizzes, encourage students to reflect on their own reading both in writing and in class discussion.
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Unit 2: Literature in Context

In the second unit—Literature in Context—students explore the ways that authors both respond to the social and historical forces of their time and create a vision of that time for future readers. Recognizing both the fact that writers are influenced by the events and values of their own society in creating a work of literature and that our understanding of those works is affected by the relationship between that time and ours, students ponder the universality of many classic works and consider how they are reinterpreted over time. The common tasks in this unit encourage students to explore the background knowledge that enhances

Essential Questions

- How do authors manipulate historical events to get at larger truths?
- What effects can a work of literature have on the present and the future?
- How do historical and social factors affect the creation of a work of literature?

Enduring Understandings

- While literature is not history, stories help readers understand the past.
- Social and historical forces shape an author’s work.
- Literature that engages with the issues of its time may lead to social change.

our understanding of works written in other times and to show how these significant works continue to have a hold on us long after their publication.

The texts chosen for study in this unit will offer a blend of fiction and nonfiction, allowing students to consider how history is shaped in different ways for different purposes. In asking the question “What makes a work endure?” students consider how society’s reinterpretations of a work over time add depth and nuance to a powerful original vision.

Common Tasks

- 9B.2.1 With a group, research a historical allusion or detail from a work and deliver a multimedia presentation explaining how it informs readers’ understanding of the work.
- 9B.2.2 Explain how an author develops a particular argument within a fictional text, then respond to that argument.
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Texts

During the unit students read at least one core text and a robust selection of other pieces, both fiction and nonfiction. Teachers emphasize the historical and social context of each work, using the text as a vehicle to focus on the Enduring Understandings and Essential Questions of the unit. Teachers may consider other works that are appropriate for the objectives of the unit, including nonprint texts or essays when appropriate.

Teachers should plan instruction with their grade level team to ensure that students read a broad range of diverse texts and authors. As teachers choose supplementary pieces, they should consider the core text and offer choices that cross culture and gender.

Core Texts

<i>April Morning</i>	Howard Fast
<i>Cry, the Beloved Country</i>	Alan Paton
<i>A Farewell to Arms</i>	Ernest Hemingway
<i>Great Expectations</i>	Charles Dickens
<i>Hiroshima</i>	John Hersey
<i>Les Misérables</i>	Victor Hugo
<i>My Antonía</i>	Willa Cather
<i>To Kill a Mockingbird</i>	Harper Lee

Literature Circles

- Students should frequently be given choices about what they will read.
 - Teachers should use a literature circles model approach at least once during the semester.
 - Students should approach the reading of their chosen books through the lens of the appropriate unit—focusing on the historical context of the work.
 - Texts may be chosen either from the [list of literature circle texts](#) or from the core texts that are not being used in the school instructionally.
 - Assessment of students' reading should remain informal. Rather than reading checks and comprehension quizzes, encourage students to reflect on their own reading both in writing and in class discussion.
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Unit 3: Literature as Art

Few works have such a hold on students as Shakespeare’s *Romeo and Juliet*, which is why it has been a mainstay of the curriculum for so many years. But more than simply engaging in the annual ritual of “doing” Shakespeare, teachers can take the opportunity of the final unit of the year—Literature as Art—to synthesize the year’s work by exploring with students the emotional and aesthetic power of language when it works on all levels—as poetry, as performance, as historical commentary, as joyful play. The common tasks of the unit emphasize the communal and performance nature of the genre as well as the

intellectual

and analytical. In addition to spending some time with the play, students also engage in the investigation of both classical and contemporary poetry, exploring how the formal structures of pre-twentieth-century poems slowly gave way to more experimental forms in the past hundred years, and how in both cases language at its best demonstrates its power to celebrate, to mourn, to wonder, to criticize, to remember, to communicate, to connect.

Enduring Understandings

- The lyric or dramatic poet uses incisive language to express ideas and emotions.
- Poetry and drama depend on sound and metaphor to create meaning.
- Performance adds an interpretive dimension to both poetic and dramatic literature.

Essential Questions

- How do readers respond to the imaginative language and intense expression of poetry?
- How do sound techniques and metaphorical language contribute to meaning?
- How is the written text transformed when it is performed?

Common Tasks

- 9B3.1 Perform a scene from *Romeo and Juliet*, adapting the setting or style to enhance a theme or idea.
- 9B3.2 Write an analysis of how the structure and language of a poem contribute to its meaning or purpose.
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Texts

During the unit all students read *Romeo and Juliet* by William Shakespeare, along with supplementary texts that will enhance students' understanding and appreciation of the play. Teachers use the text as a vehicle to focus on the Enduring Understandings and Essential Questions of the unit. Teachers may consider other works that are appropriate for the objectives of the unit, including non-print texts or essays when appropriate.

The poetry study in this unit should be organized according to the needs of schools and students. Teachers select poems to study from a variety of texts that offer a wide diversity in form, in challenge, in theme, and in cultural viewpoint. They may consider thematic links to the Shakespeare study or choose another focus to engage and challenge students.

Core Text for Unit 3

Romeo and Juliet

William Shakespeare

Poetry Anthologies and Resources

Getting the Knack

Stephen Dunning and William Stafford

Introduction to Poetry

X.J. Kennedy and Dana Gioia, eds.

The Practice of Poetry

Robin Behn

Perrine's Sound and Sense

Thomas R. Arp and Greg Johnson, eds.

Teaching Poetry in High School

Albert B. Somers

Poetry Foundation/*Poetry Magazine*

www.poetryfoundation.org

Poetry 180

www.loc.gov/poetry/180

Language Standards

Teachers plan instruction to incorporate language instruction into writing; the goal is for students to think clearly about ways to improve their own writing. Exercises in sentence combining, expansion, and imitation offer ways students can compose more sophisticated and effective sentences. *Separated* and *simulated* instruction may be used to introduce concepts; include *integrated* instruction to ensure that students apply these and other skills in their writing.

Common Core Language Standards for Grades 9-10

- L.9-10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- a) **Use parallel structure.**
 - b) **Use various types of phrases** (noun, verb, adjectival, adverbial, participial, prepositional, absolute) **and clauses** (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
- L.9-10.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- a) **Use a semicolon** (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
 - b) **Use a colon** to introduce a list or quotation.
 - c) Spell correctly.
- 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.
- a) Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian's Manual for Writers*) appropriate for the discipline and writing type.
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Teachers should also consult the list of [Language Progressive Skills](#) to identify those concepts initially taught in earlier grades that are most likely to require review and re-teaching, based on students' needs. The most relevant of these may include the following:

- Produce complete sentences, recognizing and correcting fragments and run-ons (L.4.1f).
- Correctly use frequently confused words (L.4.1g).
 - The document [Commonly Confused Words](#), found in the Course Materials section of the Instruction Center course page for English 9B, outlines the expected sequence for teaching and reviewing the most common of these terms. Teachers should address those words identified at grade 9 but also use student writing samples and portfolios to review words that may need further instruction and practice from earlier years.
 - The words listed for English 9, which may appear on second semester formative and final assessments, include the following:

accept/except

farther/further

affect/effect

fewer/less

desert/dessert

set/sit

every day/everyday

- Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language (L.6.1e).
 - Vary sentence patterns for meaning, reader/listener interest, and style (L.6.3a).
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Vocabulary acquisition continues to be a necessary and vital part of the English curriculum. Vocabulary study not only enhances understanding of the writer's craft—how word choice creates character, defines mood, and sets tone—but also is the key to a richer reading of all texts. Determining meaning and understanding word structure give students the tools to become independent, strategic readers of challenging texts.

- 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.
- Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
 - Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
 - Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
 - Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Interpret figures of speech in context and analyze their role in the text.
 - Analyze nuances in the meaning of words with similar denotations.
- L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
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Course Terms

The list below is **not** comprehensive; it is intended as a guideline for establishing a foundation of knowledge and common language for instruction. This page lists concepts that students should work with throughout the semester. Also, the categories overlap; while a term may be listed under a particular heading, students may encounter it in several different contexts.

Students should also review and continue to use the terms from English 9A as they become effective practitioners and users of domain-appropriate language.

READING AND WRITING

Allusion
 Analysis
 Annotation
 Audience
 Characterization
 Close reading
 Complex character
 Connotation
 Context
 Denotation
 Dialogue
 Diction
 Evaluation
 Evidence
 Figurative language
 Hyperbole
 Metaphor
 Personification
 Simile
 Understatement
 Flashback
 Foreshadowing
 Inference
 Irony
 Dramatic
 Situational
 Verbal
 Mood
 Motif
 Multimedia
 Narrator
 Pacing
 Paraphrase
 Parody

Perspective/point of view
 First person
 Shifting
 Third person
 Limited
 Omniscient
 Plot structure
 Exposition
 Inciting incident
 Rising action
 Climax
 Falling action
 Denouement/resolution
 Self-reflection
 Sensory imagery
 Setting
 Summary
 Symbol
 Syntax
 Theme
 Thesis
 Tone
 Voice
 Writer's purpose

POETRY

Alliteration
 Apostrophe
 Blank verse
 Couplet
 Free verse
 Iambic pentameter
 Meter
 Repetition
 Rhyme

Rhythm
 Sonnet
 Speaker
 Stanza

DRAMA

Act
 Antagonist
 Aside
 Conflict
 Monologue
 Protagonist
 Pun
 Scene
 Secondary character
 Soliloquy
 Subtext
 Wordplay

LANGUAGE

Absolute phrase
 Adjective phrase
 Adverb phrase
 Adverb clause
 Colon
 Dependent clause
 Independent clause
 Noun clause
 Noun phrase
 Parallel structure
 Participial phrase
 Prepositional phrase
 Relative clause
 Semicolon
 Verb phrase

English 9 Literature Circle Texts

The works listed below are all approved for English 9, but most do not need the same level of instructional support as the core texts. Consider giving students the opportunity to read some of these works independently and to use them for student-guided discussion. You may also choose literature circles titles from the list of core texts for each unit, as long as those particular works are not being used instructionally.

The Autobiography of Miss Jane Pittman Ernest J. Gaines

Betsey Brown Ntozake Shange

Black and White Paul Volponi

Buried Onions Gary Soto

Children of the River Linda Crew

The Chosen Chaim Potok

The Curious Incident of the Dog in the Night-Time Mark Haddon

Cut Patricia McCormick

Ellen Foster Kaye Gibbons

Emma Jane Austen

Ender's Game Orson Scott Card

Girl with a Pearl Earring Tracy Chevalier

The Heart Is a Lonely Hunter.... Carson McCullers

The Honorable Prison..... Lyll Becerra De Jenkins

Jacob Have I Loved..... Katherine Paterson

The Red Badge of Courage Stephen Crane

Silas Marner George Eliot

The Sound of Waves Yukio Mishima

Speak..... Laurie Halse Anderson

Sunrise over Fallujah Walter Dean Myers

A Tale of Two Cities..... Charles Dickens

Waiting for the Rain Sheila Gordon

Watership Down Richard Adams

When the Legends Die Hal Borland

Wish You Well David Baldacci

Working Studs Terkel

Yoruba Girl Dancing Simi Bedford