

**9<sup>TH</sup> GRADE:**  
**HONORS ENGLISH**  
**(ARCHETYPES AND ARGUMENTATION)**  
**BCPS CURRICULUM**

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## INTRODUCTION TO BCPS-LANGUAGE ARTS CURRICULUM DOCUMENTS

This is living document – one that has evolved over time and will continue to change and grow in the future. If you are teaching the class for which this curriculum has been written, then you should be aware that **you are required to cover the outcomes listed in this document.** To help you with this, we have included suggested texts, activities, and even pacing guides that support these outcomes. Teachers have the freedom to change or adapt activities and pacing to fit their own class’ needs. Teachers may add or change some of the texts for a course, although any novel/textbook changes must be approved by the Board of Education.

We have carefully written these outcomes for what we expect to have to teach this particular grade level. These outcomes are written with the expectation that these students already have covered the outcomes from previous years. For example, unity within a piece of writing is important, but it is not one of the outcomes for senior English because we assume that it has already been dealt with in prior classes. We hope that this will save students from having to hear the same material, year after year. Nevertheless, if a teacher notes that a class needs to go back and review some skills from previous years, then the teacher should do so.

Most of our assumptions of what this grade level should already be able to do are incorporated into the sample rubrics for the writing assignments. Another source for finding out what the previous grade did is, of course, that grade’s curriculum document.

**A last note on the outcomes:** After each outcome is a code linking it to the strand, standard, and content expectation.

# PHILOSOPHY FOR 9<sup>TH</sup> GRADE HONORS CURRICULUM

9<sup>th</sup> Grade Honors English is a course designed to expand on the knowledge acquired in Junior High as well as introduce the major components of the Advanced Placement Curriculum: Literary Archetypes and Argumentation. **As a department, we assume that students come in with the following literacy capacity:**

- Reading a variety of genres and distinguishing the general forms and features
- Articulating personal reactions to texts through writing, reflection, and discussion
- Writing in a variety of genres for different purposes
- Understanding the basic grammatical structures and how grammar may be used to affect voice and meaning

With this background, the primary goal of 9<sup>th</sup> Grade Honors English is to create a learning environment where students can take ownership of their own learning process and become aware of their strengths and weaknesses as readers, writers, and participants in oral discussion all the while processing pieces of classical literature as well as informational texts.

While the general outcomes of this course are aligned with the National Common Core Standards, the general outcomes of the Honors Class are predicated on Rosenblatt's theory of reader response and are therefore constructed of the following:

- Students will connect the text to the current world issues that are relevant to their own worlds
- Student will develop and retain a love of literature, reading, and writing
- Students will connect themselves to the emotional heart of the text
- Students will read and analyze poetry, prose, and drama
- Students will develop a solid background in classic literature as well as quality modern literature
- Students will prepare themselves for the expectations of their junior and senior Advanced Placement coursework
- Students will write and support arguments based on fiction and non-fiction
- Students will develop their use of grammar and sentence structure
- Students will analyze how voice is constructed and refine their own
- Students will express themselves creatively through artistic choices
- Students will build the work ethic and stamina

Students in 9<sup>th</sup> Grade Honors English will be exposed to a variety of literary pieces and genres such as drama, short stories, novels, poetry and expository texts. Through the study of these texts, they will engage in metacognitive activities: considering what they do to interpret a

text based on their unique prior knowledge, and how they construct an interpretation when meaning breaks down. In other words, students will be armed to fight difficult texts—in high school, college, and life—with an arsenal of literacy strategies. They will also analyze texts for stylistic devices authors use to engage their audience. This will serve two purposes: one, that they have the tools necessary to assist them when searching for messages inferred in the text; two, that they can consider their own style and the ways their stylistic choices can engage their audience. Students will practice writing for various purposes (specifically through creative and expository modes) and implement tools in their own craft. Ultimately, student writing exercise will culminate in literary analysis paper (end of semester one), a personal narrative (opening of semester two), and a research paper (end of semester two). Finally, students will reflect on their growth as a reader and writer and articulate the purpose behind the strategies they use to heighten their literacy awareness; this reflection will come in the form of discussion and writing, where students will be encouraged to overcome fears of peer collaboration and begin to voice their thoughts clearly and honestly.

Overall, these units are designed to provide students with tools to critically engage in the world through reading, writing, and dialogue. These skills will prepare students with the foundation they need to be successful throughout their high school career and begin them on the path toward becoming critical, historically and culturally informed citizens.

# 9<sup>TH</sup> GRADE HONORS FOCUS QUESTIONS

(\*DERIVED FROM STATE OF MICHIGAN RECOMMENDATIONS)

## Semester One

### Unit 1

What are literary archetypes? Why are they important?  
Where do I stand in relation to these archetypes?

### Unit 2

How do archetypes function in society?  
How do I build networks of people to support me? \*  
How am I a reflection of my relationships? \*  
How do my relationships within and across groups affect others? \*

### Unit 3

How do my skills and talents help to define me? \*  
How do I relate to my family, my community and society? \*  
What influence do class, religion, language, and culture have on my relationships and my decisions? \*

## Semester Two

### Unit 4

What is voice in writing? How is it constructed? \*  
What does my own voice sound like? \*

### Unit 5

What is social criticism?  
How does media shape my view of the world?  
How do I see my beliefs reflected in our government? \*

### Unit 6

What are the primary principles of argumentation?  
How is literature used to make arguments?  
What is my responsibility to society? \*  
What can I contribute as an individual? \*

### Unit 7

How do archetypes and argumentation work together?  
What change should be made in society? Why? How?

## Honors 9<sup>th</sup> Grade Curriculum Semester One Overview

	Unit 1: A Quest is Never a Quest	Unit 2: Driving Forces	Unit 3:
Anchor Texts – Literature and Archetype Focus	<ul style="list-style-type: none"> <li>• <i>The Odyssey</i> by Homer</li> <li>• <i>Siddhartha</i> by Herman Hesse</li> <li>• “Odysseus” by W.S. Merwin</li> <li>• Excerpts from <i>The Lost Tales of the Odyssey</i></li> <li>• “Where I am From” by George Ella Lyon</li> <li>• Vocabulary Lists 1-4: Archetypes</li> <li>• How do archetypes and their variances affect the meaning of text?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Romeo and Juliet</i> by William Shakespeare</li> <li>• Vocabulary Lists 5-8: Archetypes, Poetry, elements of literature</li> <li>• Assorted Sonnets including Shakespeare’s “Sonnet 116” and Frost’s “The Road Not Taken”</li> <li>• Pablo Neruda’s “Ode to Broken Things”</li> <li>• How do archetypes and their variances affect the meaning of text?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Lord of the Flies</i> by William Golding</li> <li>• <i>Long Way Home</i> by Ishmael Beah</li> <li>• “The Most Dangerous Game” by Richard Connell</li> <li>• Vocabulary Lists 9-10: elements of literature</li> <li>• How do archetypes and their variances affect the meaning of text?</li> </ul>
Thematic Connection to Student/Modern Life	<ul style="list-style-type: none"> <li>• The War at Home: The Effects of War on Families</li> </ul>	<ul style="list-style-type: none"> <li>• Bad Parenting 101: Recipe for a Tragedy</li> </ul>	<ul style="list-style-type: none"> <li>• Video Games and Playing at Death</li> <li>• “Pack” Psychology</li> <li>• Child Soldiers in Africa and Asia</li> </ul>
Required Assessments and Writings	<ul style="list-style-type: none"> <li>• Creative Writing: I am from Poem</li> <li>• Creative Writing: Character Poem - 2 drafts</li> <li>• Reflection on character poem</li> <li>• Literary Analysis: Evolving Archetypes</li> <li>• Reflection on Literary Analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Writing: Sonnets or Odes</li> <li>• Reflection on Sonnet or Ode</li> <li>• Literary Analysis: Motifs</li> <li>• Reflection on Literary Analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Writing: Write a scene that parodies <i>Lord of the Flies</i>, or <i>Romeo and Juliet</i>, or <i>Odyssey</i></li> <li>• Reflection on Parody</li> <li>• Literary Analysis: Allegory and Symbol</li> <li>• Reflection on Literary Analysis</li> <li>• Final Exam: Redrafted Essay of student choice of tests</li> </ul>
Grammar/Style Focus	<ul style="list-style-type: none"> <li>• Basic Structures:               <ul style="list-style-type: none"> <li>○ Thesis</li> <li>○ Topic sentences</li> <li>○ Tie-back sentences</li> <li>○ Transitions</li> </ul> </li> <li>• Literary Devices               <ul style="list-style-type: none"> <li>○ Parallel structure</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Poetry Elements               <ul style="list-style-type: none"> <li>○ Rhyme</li> <li>○ Personification</li> <li>○ Enjambment</li> <li>○ End-stopped</li> <li>○ Caesura</li> <li>○ Heroic couplet</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Verisimilitude</li> <li>• Ambiguity</li> <li>• Subtext</li> <li>• Parody</li> <li>• Grammar Basics:               <ul style="list-style-type: none"> <li>○ Subject/ Verb agreement</li> <li>○ Adjective Clause</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Anaphora</li> <li>○ Assonance</li> <li>○ Consonance</li> <li>○ Alliteration</li> <li>○ Simile</li> <li>○ Metaphor</li> <li>○ allusion</li> <li>● Grammar Basics:</li> </ul>	<ul style="list-style-type: none"> <li>○ Iambic pentameter</li> <li>○ Volta/turn</li> <li>● Sentences: <ul style="list-style-type: none"> <li>○ Main clause</li> <li>○ Subordinate clause</li> <li>○ phrase</li> <li>○ Simple</li> <li>○ Compound</li> <li>○ Complex</li> <li>○ Compound complex</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>○ Adverb Clause</li> <li>○ Noun Clause</li> <li>○ Participles and participial phrases</li> <li>○ Prepositional Phrases</li> <li>○ Appositives</li> <li>○ Absolutes</li> <li>○ Gerunds</li> <li>○ Infinitives</li> </ul>
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## Honors 9<sup>th</sup> Grade Curriculum Overview Semester Two

	Unit 1	Unit 2	Unit 3	Unit 4
Anchor Texts – Literature and Archetype Focus	<ul style="list-style-type: none"> <li>• <i>The Catcher in the Rye</i> by J.D. Salinger</li> <li>• <i>Wuthering Heights</i> by Emily Bronte</li> <li>• Vocabulary lists 1-2</li> <li>• How do archetypes and their variances affect the meaning of texts?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Animal Farm</i> by George Orwell</li> <li>• “Boy with his Hair Cut Short” by Rukeyser</li> <li>• “Fort Robinson” by Kooser</li> <li>• Excerpts from Ginsberg’s “Howl”</li> <li>• Vocabulary lists 3-4</li> <li>• How do archetypes and their variances affect the meaning of texts?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>A Lesson Before Dying</i> by Ernest Gaines</li> <li>• <i>Fences</i> by August Wilson</li> <li>• Vocabulary List 5</li> <li>• How do archetypes and their variances affect the meaning of texts?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The Adventures of Huckleberry Finn</i> by Mark Twain</li> <li>• <i>Once Upon a River</i> by Bonnie Jo Campbell</li> <li>• How do archetypes and their variances affect the meaning of texts?</li> </ul>
Thematic Connection to Student/Modern Life	<ul style="list-style-type: none"> <li>• Not So Crazy: Depression, Anti-Social Society Disorder, Post Traumatic Stress Disorder</li> </ul>	<ul style="list-style-type: none"> <li>• Spin, Spin, Spin: Political Manipulation and the Media</li> <li>• The Blood of Patriots: Civil Disobedience</li> </ul>	<ul style="list-style-type: none"> <li>• We Don’t Need No Education?: Teenagers Perspectives on Education</li> <li>• Eye for an Eye?: Capital Punishment in the United States</li> </ul>	<ul style="list-style-type: none"> <li>• Harsh Words: Censorship in the United States</li> <li>• Homeless Children in the United States and Abroad</li> </ul>
Required Assessments and Writings	<ul style="list-style-type: none"> <li>• Creative Writing:               <ul style="list-style-type: none"> <li>○ Personal Narrative</li> </ul> </li> <li>• Literary Analysis</li> <li>• Reflection on Literary Analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Writing: Poems of Social Protest</li> <li>• Literary Analysis</li> <li>• Reflection on Literary Analysis</li> <li>• Imitations of “Howl” or “Fort Robinson”</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Writing: Write a newspaper editorial/blog about the conviction of Jefferson (utilizing rhetorical devices) – 2 drafts</li> <li>• Reflection on editorial</li> <li>• Literary Analysis</li> <li>• Reflection on Literary Analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Final Exam : Persuasive Speech utilizing rhetorical devices – 3 drafts</li> <li>• Final Exam: Literary Analysis Essay</li> <li>• Final Exam: Propaganda Analysis of <i>Bowling for Columbine</i></li> </ul>
Grammar/Style Focus	<ul style="list-style-type: none"> <li>• Style and Voice               <ul style="list-style-type: none"> <li>○ Syntax</li> <li>○ Diction</li> <li>○ Tone</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Propaganda and Logical Fallacies</li> <li>• Appeal Types               <ul style="list-style-type: none"> <li>○ Ethos, pathos, logos</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Rhetorical Devices List II: Identify and Experiment</li> </ul>	<ul style="list-style-type: none"> <li>• Rhetorical Devices List III: Identify and Experiment</li> </ul>

	<ul style="list-style-type: none"><li>○ Detail</li><li>○ Colloquialisms</li><li>○ Idiosyncrasies</li><li>○ Sarcasm</li><li>○ Infer</li><li>○ Imply</li><li>● Grammar</li><li>Punctuation:<ul style="list-style-type: none"><li>○ Commas</li><li>○ Dashes</li><li>○ Parentheses</li><li>○ Quotation Marks</li></ul></li></ul>	<ul style="list-style-type: none"><li>● Uses of Rhetorical Devices<ul style="list-style-type: none"><li>○ Persuade</li><li>○ Entertain</li><li>○ Inform</li><li>○ Express</li></ul></li><li>● Rhetorical Devices List I: identify and experiment</li></ul>		
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# National Common Core 9-10 Standards

**X = Addressed, F= Special Focus**

<b>READING LITERATURE</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
<b>Key Ideas and Details</b>							
RL.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	X	X	X	X	X	X	X
RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	X	X	X	X	X	X	X
RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	X	F	X	X	X	F	X
<b>Craft and Structure</b>							
RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	X	X	X	F	X	X	X
RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g.,	X	F	X	X	X	X	X

parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.							
RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.	F	X	F	X	X	X	X
<b>Integration of Knowledge and Ideas</b>							
RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).	F	F					F
RL.9-10.8. (Not applicable to literature)							
RL.9-10.9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).		X	X	X	F	X	X
<b>Range of Reading and Level of Text Complexity</b>							
RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	X	X	X	X	X	X	X

**READING INFORMATIONAL  
TEXT**

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
<b>Key Ideas and Details</b>							
RI.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	X	X	X	X	X	X	X
RI.9-10.2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	X	X	X	X	X	F	F
RI.9-10.3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.	X	X	X	X	X	F	F
<b>Craft and Structure</b>							
RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).	X	X	X	X	X	F	F
RI.9-10.5. Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).	X	X	X	X	X	F	F
RI.9-10.6. Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	X	X	X	X	X	F	F
<b>Integration of Knowledge and Ideas</b>							
RI.9-10.6. Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.	X	X	X	X	F	F	F
RI.9-10.8. 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.					F	F	F
RI.9-10.9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address,					F	F	F

<b>READING INFORMATIONAL TEXT</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.							
<b>Range of Reading and Level of Text Complexity</b>							
RI.9-10.10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	X	X	X	X	X	X	X

<b>WRITING</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
<b>Text Types and Purposes<sup>1</sup></b>							
W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. <ul style="list-style-type: none"> <li>• Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.</li> <li>• 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.</li> <li>• Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</li> <li>• Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>• Provide a concluding statement or section that follows from and supports the argument presented.</li> </ul>	X	X	X	X	X	F	F
W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	X	X	X	X	X	F	F

**WRITING**

	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
<ul style="list-style-type: none"><li>• Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</li><li>• Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</li><li>• Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</li><li>• Use precise language and domain-specific vocabulary to manage the complexity of the topic.</li><li>• Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</li> <li>• 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).</li></ul>							
<p>W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"><li>• 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.</li><li>• Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li><li>• Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</li></ul>	X	X	F	F	F	X	X

## WRITING

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
<ul style="list-style-type: none"> <li>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul>							
<b>Production and Distribution of Writing</b>							
W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	X	X	X	X	X	X	X
W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.	X	X	X	X	X	X	X
W.9-10.6. Use technology, including the Internet, to 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.			X	X	X	F	F
<b>Research to Build and Present Knowledge</b>							
W.9-10.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.						X	X
W.9-10.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.						F	F
W.9-10.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> <li>Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how</li> </ul>	X	X	X	X	X	X	X

**WRITING**

	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
<p>Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p> <ul style="list-style-type: none"> <li>Apply <i>grades 9–10 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).</li> </ul>							
<b>Range of Writing</b>							
W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	X	X	X	X	X	X	X

## SPEAKING & LISTENING

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
<b>Comprehension and Collaboration</b>							
SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. <ul style="list-style-type: none"> <li>• Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</li> <li>• Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</li> <li>• Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</li> <li>• Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</li> </ul>	X	X	X	X	X	X	X
SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.	X	X	X	X	X	F	F
SL.9-10.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.	X	X	X	X	X	F	F
<b>Presentation of Knowledge and Ideas</b>							
SL.9-10.4. Present information, findings, and supporting evidence clearly,	X	X	X	X	X	F	F

<b>SPEAKING &amp; LISTENING</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.							
SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	X	X	X	X	X	F	F
SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.	X	X	X	F	X	X	X

<b>LANGUAGE</b>	<b>Unit 1</b>	<b>Unit 2</b>	<b>Unit 3</b>	<b>Unit 4</b>	<b>Unit 5</b>	<b>Unit 6</b>	<b>Unit 7</b>
<b>Conventions of Standard English</b>							
L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  <ul style="list-style-type: none"> <li>• Use parallel structure.</li> <li>• 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.</li> </ul>	F	F	F	F	F	F	F
L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.  <ul style="list-style-type: none"> <li>• Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>• Use a colon to introduce a list or quotation.</li> <li>• Spell correctly.</li> </ul>	F	F	F	F	F	F	F
<b>Knowledge of Language</b>							

LANGUAGE	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
<p>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.</p> <ul style="list-style-type: none"> <li>Write and edit work so that it conforms to the guidelines in a style manual (e.g., <i>MLA Handbook</i>, <i>Turabian's Manual for Writers</i>) appropriate for the discipline and writing type.</li> </ul>				X	X	X	X
Vocabulary Acquisition and Use							
<p>L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> <li>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.</li> <li>Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).</li> <li>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.</li> <li>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).</li> </ul>	X	X	X	X	X	X	X
L.9-10.5. Demonstrate understanding	X	X	X	X	X	X	X

LANGUAGE	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
<p>of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> <li>• Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</li> <li>• Analyze nuances in the meaning of words with similar denotations.</li> </ul>							
<p>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.</p>	X	X	X	X	X	X	X

## **A Word on Vocabulary:**

While memorization of these items is helpful, more attention should be paid to application of them (I.E. how Shakespeare manipulates archetypes to help construct meaning, or how a student can utilize a rhetorical device effectively in their own writing.) The vocabulary exists to establish a common terminology to facilitate both analysis and writing.

## Honors Nine Master Vocab List

### Honors 9: Semester I: List I: Situational Archetypes and Characters

1. Archetype – n. an original model on which other, similar things are patterned
2. The Quest – What the Hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land.
3. The Task – The nearly superhuman feat(s) the Hero must perform in order to accomplish his quest.
4. The Journey – The journey sends the Hero in search of some truth that will help save his kingdom.
5. The Initiation – The adolescent comes into his maturity with new awareness and problems.
6. The Ritual – The actual ceremonies the Initiate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society
7. The Fall – The descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence.
8. Death and Rebirth – The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death.
9. Battle Between Good and Evil - Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.
10. The Unhealable Wound - Either a physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence.
11. Odyssey- n. A long adventurous voyage; an intellectual or spiritual quest, derived from the story of Odysseus's (king of ancient Ithaka and a one of the Greek leaders in the Trojan War) journey home
12. Muse – v. to be absorbed in thought  
n. a guiding or inspiring spirit n. one of Zeus's daughter who presides over the arts and sciences
13. Citadel – n. a fortress
14. Nymph – n. a beautiful girl  
n. a minor mythological deity often connected to nature and represented as a beautiful young woman
15. Suitor – n. a man who is courting a woman; one who is seeking something – usually through a legal process or romance
16. Zeus – n. ruler of the Greek gods, father of other gods and mortals
17. Athena (Athene) – n. Greek goddess of wisdom and warfare
18. Olympus – n. Greek mountain range; Mount Olympus is the home to the Greek gods
19. Poseidon – n. brother of Zeus and god of the waters, earthquakes, and horses
20. Hermes – n. the messenger for the gods, god of invention, cunning, commerce, and theft.

## **Honors 9: Semester I: List II:: Character Archetypes**

1. **The Hero:** The Hero is a protagonist whose life is a series of well-marked adventures. The circumstances of his birth are unusual, and he is raised by a guardian. He will have to leave his kingdom, only to return to it upon reaching manhood. Characterized by courage, strength, and honor, the hero will endure hardship, even risk his life for the good of all. Leaves the familiar to enter an unfamiliar and challenging world.
2. **Young Man from the Provinces:** The Hero returns to his home and heritage where he is a stranger who can see new problems and new solutions
3. **The Initiates:** The Initiates are young heroes or heroines who must go through some training and ceremony before undertaking their quest.
4. **Mentor :**The Mentor is an older, wiser teacher to the initiates. He often serves as a father or mother figure. He gives the hero gifts (weapons, food, magic, information), serves as a role model or as hero's conscience.
5. **The Mentor - Pupil Relationship:** In this relationship, the Mentor teaches the Hero/pupil the necessary skills for surviving the quest.
6. **The Threshold Guardian :** Tests the hero's courage and worthiness to begin the journey
7. **Father - Son Conflict:** In this relationship, the tension is built due to separation from childhood or some other source when the two meet as men.
8. **Hunting Group of Companions:** These are loyal companions willing to face hardship and ordeal in order to stay together.
9. **Loyal Retainers:** The Retainer's duty is to reflect the nobility and power of the hero.
10. **Friendly Beast:** An animal companion showing that nature is on the side of the hero
11. **The Shadow:** A worthy opponent with whom the hero must struggle in a fight to the end. Must be destroyed or neutralized. Psychologically can represent the darker side of the hero's own psyche.
12. **The Devil Figure:** This character is evil incarnate.
13. **The Evil Figure with Ultimately Good Heart:** A devil figure with the potential to be good. This person is usually saved by the love of the hero.
14. **The Creature of Nightmare:** A monster usually summoned from the deepest, darkest part of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.
15. **The Scapegoat:** An animal, or more usually a human, whose death in a public ceremony expiates some taint or sin of a community. They are often more powerful in death than in life.

## Honors 9: Semester I: List III: Character Archetypes Part II

1. The Outcast: A character banished from a social group for some real or imagined crime against his fellow man, usually destined to wander from place to place.
2. The Platonic Ideal: A woman who is a source of inspiration to the hero, who has an intellectual rather than physical attraction to her
3. Damsel in Distress: A vulnerable woman who needs to be rescued by the hero. She is often used as a trap to ensnare the unsuspecting hero.
4. The Earth Mother: Symbolic of fruition, abundance, and fertility, this character traditionally offers spiritual and emotional nourishment to those with whom she comes in contact. Often depicted in earth colors, has large breasts and hips symbolic of her childbearing capacities.
5. The Temptress or Black Goddess: Characterized by sensuous beauty, this woman is one to whom the protagonist is physically attracted and who ultimately brings about his downfall. May appear as a witch or vampire
6. White Goddess: Good, beautiful maiden, usually blond, may make an ideal marriage partner; often has religious or intellectual overtones.
7. The Unfaithful Wife: A woman married to a man she sees as dull or distant and is attracted to more virile or interesting men.
8. Star-Crossed Lovers: Two characters engaged in a love affair fated to end tragically for one or both due to the disapproval of society, friends, family, or some tragic situation.
9. The Trickster: A wily and crafty figure plays a trick on another or on himself or herself. The trickery is meant to teach a lesson to the reader or listener.
10. The Rebel: A character who resists authority, tradition, or control (usually for a specific reason) and may even take up arms in a revolution
11. The Mad Scientist: An often misunderstood genius who is obsessed with changing the world (for better or worse) through invention
12. The Evil Step Parent: A guardian who stands in for a lost or absent parent and is cruel to their spouse's children
13. The Scapegoat: An animal, or more usually a human, whose death in a public ceremony expiates some taint or sin of a community. They are often more powerful in death than in life.
14. theme – N – the general topic area of a piece that produces a conflict (EX: family relations: parents vs. children)
15. thematic message – n – an idea or opinion that an author might be offering about his theme

### **Honors 9: Semester I: List IV: Archetypal Symbols:**

1. Light vs. Darkness: Light usually suggests hope, renewal, or intellectual illumination while darkness implies the unknown, ignorance, or despair.
2. Innate Wisdom vs. Educated Stupidity: Some characters understand situations instinctively as opposed to those who are more educated and supposedly in charge
3. Supernatural Intervention: Spiritual beings intervene either for or against the hero
4. Fire and Ice: Fire represents knowledge, light, life, and rebirth; while ice represents ignorance, darkness, sterility, and death
5. Nature vs. Mechanistic World: Elements such as trees and animals are good while technology is evil.
6. The Threshold: A gateway to a new world which the hero must enter in order to change and grow
7. The Underworld: A place of death or metaphorically a place where the hero encounters with the dark side of himself. Entering an underworld is a form of facing a fear of death.
8. Haven vs. Wilderness : Places of safety contrast sharply against a dangerous wilderness. In havens, heroes are often sheltered for a time in order to regain health and resources
9. Water vs. Desert: Because Water is necessary to life and growth, it commonly appears as a birth symbol, as baptism symbolizes a spiritual birth. Rain, rivers, oceans, etc. also function the same way. The Desert suggests sterility and death
10. The Magic Weapon: The weapon the hero needs in order to complete his quest.
11. The Whirlpool: Symbolizes the destructive power of nature or fate.
12. Heaven vs. Hell: Places that cannot be reached by man (historically) are where divine, primordial powers exist. The skies and mountaintops house his gods, the bowels of the earth contain diabolic forces
13. The Crossroads: A place or time of decision when a realization is made and change or penance results
14. The Maze: A puzzling dilemma or great uncertainty, search for the dangerous monster inside of oneself, or a journey into the heart of darkness
15. The Castle: A strong place of safety which holds treasure or princess, may be enchanted or bewitched
16. Irony: the idea that the opposite of what of what is expected is true
17. Foreshadow – V – a technique through which an author hints at what events will happen in a story
18. Deus ex machina – Latin for “God in the Machine,” in literature it means when a god (or other unexpected force) enters the story at the climax and restores order or helps solve the conflicts

## Honors 9: Semester I: List V: Archetypal Symbols

1. The Tower: A strong place of evil, represents the isolation of self
2. Fog : Symbolizes uncertainty, confusion, lack of direction
3. Red: blood, sacrifice, passion, disorder
4. Green: growth, hope, fertility
5. Pink: innocence and purity (modern: not so pure. . . )
6. Blue: highly positive, security, tranquility, spiritual purity
7. Brown: Closeness to nature, (negatives: decay, rot)
8. Black: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy
9. Gray: Complexity, wisdom (negatives: confusion, decay)
10. Purple: often relates to royalty, also sensuousness and erotica
11. White: light, purity, innocence, timelessness, divinity (negatives: death, horror, supernatural)
12. Yellow: enlightenment, wisdom, warmth
13. Orange: confusion, chaos,
14. 3 : light, spiritual awareness, unity (holy trinity), male principle
15. 4 : associated with the circle, life cycle, four seasons, female principle, earth, natural elements
16. 7 : the most potent of all symbolic numbers signifying the union of three and four, the completion of a cycle, perfect order, perfect number, religious symbol
17. Pretentious: ADJ: exaggerated, showy, pompous,
18. Diction: N: the words an author chooses to use
19. Coherent: ADJ: able to be understood

### **Grammar Addendum**

**Clause (Main Clause) : A phrase that contains a subject and a verb**

**Phrase: a group of words that functions together**

**Simple sentence: A single main clause**

**Odysseus refused to marry the beautiful Nausikaa.**

**Compound Sentence: Two main clauses hooked together by a coordinating conjunction**

**Complex Sentence: A subordinating clause connected to a main clause with a subordinating conjunction.**

**Although**

**Compound Complex Sentence: A sentence with two main clauses and one or more subordinating clauses.**

**Mercutio is the only character who put the blame where it belongs and no one paid attention to his lesson.**

## **Honors 9: Semester I: List VI: Heroic Archetypes/*Romeo and Juliet***

1. Hero as warrior: A near god-like hero faces physical challenges and external enemies
2. Hero as lover: A pure love motivate hero to complete his quest
3. Hero as Scapegoat: Hero suffers for the sake of others
4. Romantic Hero: Also known as the gothic Hero; a lover with a decidedly dark side
5. Proto-Feminist Hero: Female heroes who take on the same feats as males
6. Apocalyptic Hero: Hero who faces the possible destruction of society
7. Anti-Hero: A non-hero, given the vocation of failure, sometimes humorous, the center of the action though not a admirable character
8. Defiant Anti-hero: Opposer of society's definition of heroism/goodness, works for what he see as his own brand of good or justice
9. Unbalanced Hero: The Protagonist who has (or must pretend to have) mental or emotional deficiencies
10. The Flawed Hero: A hero who suffers from some ailment, most often something in his personality or psyche (alcoholism, addiction, depression)
11. Transcendent Hero: Also known as the Tragic Hero: The hero of tragedy whose fatal flaw brings about his downfall, but not without achieving some kind of transforming realization or wisdom
12. The Other Hero: Also known as the Denied Hero The protagonist whose status or essential otherness makes heroism possible
13. The Superheroic: Exaggerates the normal proportions of humanity; frequently has divine or supernatural origins. In some sense, the superhero is one apart, someone who does not quite belong, but who is nonetheless needed by society.
14. Chorus: N: In drama, a group of people that recite the prologue, epilogue, or comment on the action
15. Propagate: V: to cause to multiple or breed, to transmit, to make known
16. Motif:N: a recurring structure, image, object, that enhances the readers understanding of a work's themes
17. Theme:N: A fundamental or universal idea that is explored in a literary work. The struggle of good versus evil or the struggle of children against parents for example
18. Soliloquy: N: A speech, often in verse, by a lone character that is made to the audience only and is could considered a type of interior monologue in which the character reveals his inner thoughts
19. Monologue:N: a speech made by one character, possibly to other character, possibly to the audience
20. Exposition: N: the information about or explanation of a situation usually found in the beginning of a work.

## **Honors 9: Semester I: List VII: Romeo and Juliet and Poetry**

1. Alliteration - the repetition of an initial (beginning of the words) consonant sounds in close proximity (1-2 lines) within a poem
2. Assonance – the repetition of a vowel sound within a small section or line of a poem
3. Consonance – the repetition of a consonant sound within a small section or line of a poem
4. Onomatopoeia – a word that sounds like whatever it is describing (Bang, Swish)
5. Simile – a phrase that relates/compares two unlike things using “like” or “as”
6. Metaphor – the direct comparison of two unlike things
7. Personification – attributing human movement to non-human things
8. Sonnet – a 14 line poem with a specific rhyme scheme and a volta, usually written in iambic pentameter
9. Rhyme scheme – the pattern of end rhymes in a poem
10. Enjambment – adj- means that one line of a poem carries on to the next without stopping
11. End-stopped – adj – mean that a line of poetry is ended with punctuation
12. Caesura – a pause in the middle of a line of poetry, usually indicated by punctuation
13. Ode – a long, formal poem that celebrates a particular subject
14. Iamb – a unit of language (a poetic foot) that consists of an unstressed syllable followed by a stressed syllable (marked as ~ / ) – Example: today
15. Heroic couplet – two lines of iambic pentameter that rhyme
16. Iambic pentameter – a sequence of five iambs in a line of poetry, often used by Shakespeare
17. Figurative Language – the collective term for an author’s use such stylistic techniques as simile, metaphor, symbolism, hyperbole, etc
18. Hyperbole – the extreme exaggeration of facts or a emotions
19. Cliché – a word or phrase that is used so often that it has little meaning or uniqueness
20. Parallelism – or parallel structure – the repetition of a word phrase to build momentum in writing.

### **Grammar Addendum**

**Adjective Clause: A subordinate clause that adds detail to a noun**

**Odysseus killed the Cyclops, the giant that ate part of his crew.**

**Adverb Clause: A subordinate clause that adds detail to a verb, adjective, or adverb**

**After he killed Tybalt, Romeo was banished.**

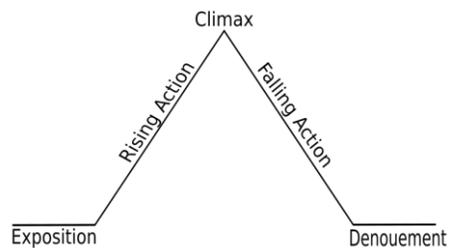
**Noun Clause: A clause the functions like a noun.**

**Piggy knew that the boys needed to build a shelter.**

## **Honors 9: Semester I: List VIII: Plot Parts and Characters**

1. Plot: the arrangement of events in a story that center around the conflict. Many stories will have a plot and a subplot
2. Conflict: The struggle(s) that moves the plot forward. Often stated as A vs. B. For example parents vs. children or man vs. fate. There is usually a central struggle in a text along with other minor conflicts
3. Rising Action: the early part of the narrative, which builds momentum and develops the major conflict
4. Climax: The moment of highest tension in which the central conflict is resolved. There may be smaller climaxes that resolve subplots as well
5. Denouement (falling action): the later part of the narrative, during which the events of the climax are dealt with by the protagonist or other characters
6. Reversal (peripeteia): a sudden shift that sends the protagonists fortunes in another direction
7. Resolution: an ending that satisfactorily answers all the questions raised over the course of the plot
8. Protagonist: the character that the plot evolves around, called the hero if the character is admirable and the anti-hero if the character is not admirable
9. Antagonist: The primary character (or entity) that frustrates the protagonist quest to achieve his goal
10. Stock character: a common character type that occurs in literature: similar to an archetype. Examples include: the mean doctor, the scheming villain, the witty servant
11. Foil: a character who is similar to the main character, by comparing the foil to the main character, the reader can learn something about the main character through the difference
12. Static Character: a character who does not change over the course of the novel
13. Dynamic Character: a character who does change or learn a lesson over the course of the story

14. Allegorical Character: a character who stands for some idea or principle, sometimes they are even named for the idea. Ex: a character named Honesty represents honesty
15. Flat character: a character who is not developed or complex
16. Round Character: a well developed, realistic character
17. Allusion: A reference to a well know person or event, typically historical rather than pop-cultural.
18. Polysyndeton –N – the repetition of conjunctions in close proximity for a rhetorical effect, to build rhythm, and emphasize. “The day was gray **and** rainy **and** stark **and** full of the promise of nothing but putting out the ashes of our fire.
19. Asyndeton – N – the omission of conjunctions that would normally be used. “Are all your victories, glories, triumphs, spoils reduced to such a small meaning?”
20. Freytag’s Pyramid – N – Gustav Freytag developed his theory of dramatic structure to apply to five act plays like Romeo and Juliet, but its components can be applied to other forms of literature



## Honors 9: Semester I: List IX: Lord of the Flies

1. Prominent – adj – famous, well-known
2. Emboss – v – to stamp, to print, to decorate
3. Incredulous – adj – doubtful, disbelieving, skeptical, dubious
4. Pallor – n – paleness, whiteness of skin
5. Humiliation – n – disgrace, shame, embarrassment
6. Pliant – adj – flexible, bendable, elastic
7. Spontaneous – adj – impulsive, spur-of-the-moment, unplanned
8. Ebullience – n – an intense enthusiasm
9. Virtuous – adj – good, righteous, honorable, moral
10. Recrimination – n – an accusation, blame that is put on someone
11. Nimble – adj – lively, quick, agile, able to jump easily from place to place
12. Tirade – n – an outburst, a rant, an angry lecture
13. Indignant – adj – angry, resentful, offended
14. Furtive – adj – secretive, stealthy, sly
15. Gesticulate – gesture, wave, signal
16. Solemn – adj – somber, serious, sad
17. Belligerent – adj – aggressive, argumentative, loud-mouthed
18. Impalpable – adj – imaginary, non-existent, intangible
19. Tacitly – adv – unspoken, implied by action
20. Reverence – n – respect, admiration, awe

## Honors 9: Semester I: List X: Lord of the Flies:

1. Ambiguous – ADJ – when writing is deliberately unclear so as to allow for more than one interpretation. (As opposed to vague, in which writing is just unclear and confusing.) – N: Ambiguity.
2. Verisimilitude – N – the quality of appearing to be true or real
3. Rhetorical device – N – the generic term given to language tools and structures such as: repetition, parallel structure, zeugma, etc.
4. Microcosm – N – a small, representative version of a larger thing
5. Synecdoche – N – a figure of speech in which a part of something stands in for the whole. Example: “I just bought a new **set of wheels**.” Set of wheels could stand in for a car.
6. Freudian – ADJ – relating to the psychoanalytic theories of Sigmund Freud, the idea that one thing often represents or masks another in human understanding
7. Anaphora – N – the repetition of a word at the beginning of success phrases, clauses, sentences, or verses. Example:
  - Out of the** cradle endlessly rocking,
  - Out of the** mocking-bird's throat, the musical shuttle,
  - Out of the** Ninth-month midnight...- from “Out of the Cradle Endlessly Rocking” by Walt Whitman
8. Cynicism – N – a habitually negative attitude, often brought on by world-weariness
9. Parody – N – a work that imitates another work in terms of style but for the purpose of ridicule or comedy
10. Zeugma –N- a grammatical construction in which one word (usually a adjective or verb) is used to apply to two different nouns, though it works in different ways and is perhaps inappropriate. Example: “He **took** my advice and my wallet.” **Took** should really be **stole** in regard to the wallet.
11. Chiasmus- a grammatical construction in which the two elements of a expression are set against each other. Example: "You **forget** what you want to **remember**, and you **remember** what you want to **forget**." – Cormac McCarthy, *The Road*
12. Naturalism – N – In literature, the practice of describing precisely the actual circumstances of human life
13. Romanticism – a literary movement emphasizing the importance of the imagination, emotion, and the purifying connection man can have with nature
14. Modernism – In literature, a movement that is concerned with nontraditional, innovative forms of expression
15. Post-modernism – Literature that reacts against modernism and embraces traditional forms or extreme modernist styles (Modernists went too far vs. Modernists didn't go far enough)
16. Zeitgeist – N – the spirit of the time, the characteristic outlook of an era

## Honors 9: Semester II: List I: Analytical Terms

1. Infer – V – to make a conclusion based on the evidence
2. Imply – V – to express indirectly
3. Juxtapose – V – to look at two things at the same time, to hold two things side by side for comparison
4. Syntax – n – an author’s use of sentence structures, patterns, and grammatical formations
5. Diction – n – the words an author chooses to use
6. Colloquialism – N – an informal expression or slang, especially if in the context of formal writing
7. Idiosyncrasy – n – a behavioral trait or tendency specific to an individual, an eccentricity
8. Project – V – to put yourself into another’s place or situation
9. Verbification – n- the technique of turning a noun into a verb
10. Paradox – n – a statement that seems absurd or even contradictory because it contains two surface truths that oppose each other, but often expresses a deeper truth
11. Subtext – n – the implied meanings in a literary texts, themes that are not directly addressed
12. candor – n – honesty, frankness, sincerity of expression ( also candid) EX: His comments were very **candid**. Given the situation, his **candor** was amazing.)
13. Unreliable narrator – a first person narrator whose accuracy in reporting the events of narrative is questionable
14. sarcasm – n – cutting, ironic, and insincere expressions whose intent is often to ridicule
15. condescend – n – to talk down to someone, to believe you have to lower yourself to an inferior level
16. verbose – adj – long-winded, talkative, given to using a lot of words.

## **Honors 9: Semester II: List II: Propaganda and Fallacies**

Logos: A writer's or speaker's appeal to the logic of the audience

Pathos: A writer's or speaker's appeal to the emotions of his audience.

Ethos: A writer or speaker's appeal to the values (ethical standing of the audience's culture) of the audience

### **Propaganda Techniques**

- Bandwagon: This technique involves encouraging people to think or act in some way just because others are. Example: "You should go to the movie because we're all going to the movie."
- Loaded Words: This technique involves making a claim that uses words with overly positive or negative connotations or association. Example: "His political point of view is demonic!"
- Snob Appeal: This technique involves making a claim that one should act or think a certain way simply because it is said to be the best in some manner : intelligence, quality, value. Ex: "Any intelligent person knows that the President's policies are terrible."
- Transfer: This technique attempts to get its audience to move their affections for one thing to another unrelated thing. Ex: "It's St. Patrick's day! Celebrate with a beer at the bar!"
- Unreliable Testimony: This technique involves having an unqualified person endorse a product or an action or an opinion. Ex: "Eat at McDonald's because (insert celebrity name here) says it's the best."
- Vague undefined terms: This technique involves promoting or challenging an opinion by using words so generic or so poorly defined as to be almost meaningless. Ex: "Drink Pepsi! It's good!"
- Appeal to tradition: substantiating one's opinion by saying that since something has been done traditionally it is therefore right. If a thing is done in the past, it should also be done in the future.
- Appeal to authority: referring to famous or influential people in order to back up your claim, even if those famous people are not experts in the area being discussed

## Logical Fallacies

- **Begging the Question:** Someone fails to present evidence their claim is correct (thus begging the audience to ask why their claim is correct). Ex: “Mr. Kay is the best teacher!”
- **Circular Reasoning:** This fallacy occurs when the evidence given to support a claim is simply a restatement of the claim. Ex: “Mr. Kay is the best teacher because he is.”
- **Either/Or Fallacy: Black and White reasoning: False Dichotomy:** This occurs when someone claims there are only two alternatives when there are actually more. Ex: “You are either with us in the fight against terror or you are against us.”
- **False Analogy:** occurs when someone assumes that because two things are similar in one way, they are also similar in another.
- **Over or hasty generalization:** This occurs when someone assume that what is true (or good for) of some is true (or good for) of all – or what is true of one part of a whole, is also true of the whole.
- **Post hoc , ergo propter hoc – a Latin phrase :** false cause and effect: this occurs when someone assume one event causes another just because they happen one after the other. Ex: “I was tardy, so I failed the quiz.”
- **Ad hominem:** attacking your opponent’s character or personality rather than his opinion
- **Red herring:** going off on a tangent that has no relation to one’s claim or the issue being discussed
- **Fallacy of the golden mean:** falsely assumes that the middle ground between two extremes is the best policy
- **Slippery slope:** the assumption that one event will lead to another
- **Tu Quoque: You do it, too:** substantiating one’s opinion by claiming that something is good because one’s opponent does it, too

## Honors 9: Semester II: List III: Rhetoric I

1. Hyperbole – deliberately exaggerating facts to achieve an effect, often comic. “My spring break was so exciting that I found time to clean out my ear wax.”
2. Understatement – deliberately making something out to be less than it is in order to achieve a particular effect. “Einstein was a *fairly intelligent* guy.”
3. Litotes – a rhetorical device in which one states the opposite of an idea in order to imply it. “That was *no easy* journey” instead of “That was a hard journey.”
4. Antithesis – Using contrasting language to highlight contrasting ideas. “That’s one *small* step for a man, one *giant* step for mankind.”
5. Hypophora – A rhetorical technique where one asks a question and then provides an answer. “So what grade will you get? Look at your scores and you will see.”
6. Rhetorical Question – A question which carries an implied answer. “How long should we endure such terrible treatment?”
7. Procatleipsis – A rhetorical device where one anticipates an opponents argument and then responds to it. “Many teachers think it is OK to offer extra credit but I do not.”
8. Distinctio – a device that presents a word and then further defines the word. “This will be a very enjoyable book, and by enjoyable I mean that we will learn a lot about style from it.”
9. Simile – A device that compares two things using “like” or “as.” “My love for her is like a beautiful ship that is taking on water through two huge gashes caused by the iceberg of her personality.”
10. Metaphor – comparing two things by directly stating that one is the other. “The metaphor is the prison cell of the ignorant.”
11. Analogy – A comparison that makes use of something that is known to help explain something that is not well known. “Texting has become the playground note passing of twenty-first century students.”
12. Allusion – A reference to a fairly well known person, place, or thing. “You don’t have to be Holden Caulfield to appreciate a good allusion.”

13. Eponym – a device that links a famous person to another in order to link their characteristics to the lesser known person. “With all her intelligence, Carrie is a regular Lisa Simpson.”
14. Sententia – a fancy term for a famous, though almost always anonymous, quote that is used at the end of speech to help sum up an argument. “After all, all is fair in love and war.”
15. Exemplum – Facts or anecdotal evidence that is attached to a claim. “Many high school are like prisons; they pen people up for years and when they are finally allowed out, they are no better off than they were to begin with.”

## Honors 9: Semester II: List IV: Rhetorical Organization Devices

- 1) Climax: Organizing ideas within a sentence or paragraph so that they move from least important to most important. It is often a sequence that utilizes parallelism. Paying attention in schools leads to good grades leads to college leads to a career, but none of it is worth anything until you use it help other people.
- 2) Parallelism: Using the same general structure for multiple parts of a sentence or sentences. "To learn is to acquire knowledge, to hone a skill, to live a life" or "She stared blankly and blinked slowly" Pronoun verb adverb article verb adverb.
- 3) Chiasmus: A form of parallelism in which elements of a sentence are stated and then flipped. "I see nothing I want and want nothing I see."
- 4) Anadiplosis: A rhetorical device where **key** word that appears near the end of a sentence is then repeated early in next sentence. "Capital punishment results in the end of a life. An end is something that can't be undone."
- 5) Conduplicatio: a rhetorical device where a key word in one sentence is repeated near the beginning of the next sentence. "One of the truest measures of a civilization is found in their treatment of their criminals. A civilization is just that: civil, even to the lowest of the low."
- 6) Metabasis: A rhetorical device that quickly summarizes what has been said and hints at what is to come. "So far, we have seen that capital punishment is both unconstitutional and costly, but there is still another issue: It is immoral."
- 7) Parenthesis: A device used to insert additional information about another element of the sentence. It is usually set off with commas. The Iron Maiden, a metal casket lined with spikes that skewered the body inside, was a medieval torture device.
- 8) Apostrophe: a rhetorical device in which an author or speaker directly addresses a person or a personified object. "Justice, where have you gone?"
- 9) Enumeratio: A rhetorical device that provides a list of details that expands on the central idea of a speech or paper. "This speech will cover the crucial reasons behind supporting the death penalty: first, that is just; second, that it is constitutional; third, that is human; and fourth, that it is cost effective."
- 10) Antanagoge: Placing a negative point beside a positive one in order to make the negative seem less strong. "Capital punishment might be practiced by several modern societies, but the practice itself is barbaric."

## Honors Nine: Semester II: List V: Rhetorical Devices

- 1) Epithet: combining a descriptive adjective and a noun to bring a scene to life or evoke an idea or emotion. “The clear-thinking student quickly computed the answer.” The most complex epithets use unusual adjectives with the nouns (as long as they still make logical sense). “The **carnivorous lunchroom** was a jungle of activity from which unsuspecting students might never emerge.”
- 2) Asyndeton: “He was tall, dark, handsome.”
- 3) Polysyndeton: “We have an army and a navy and an air force and special forces.”
- 4) Zeugma: “The runner lost the race and his scholarship.”
- 5) Synecdoche: A part of something stands in for the whole. “All **hands** on deck.”
- 6) Metonymy: Something associated with an person, place, or thing, stands in for it in a sentence. “The **White House** answered its critics.” “The **pen** is mightier than the sword.”
- 7) Hyperbaton: a rhetorical device in which you arrange the words on your sentence in an unexpected order to make certain parts of a sentence or even a whole sentence stand out.  
“The class, **long and boring**, put most of the students into a trance.”
- 8) Aporia: A rhetorical device that utilizes an opening phrase that expresses doubt or uncertainty. “I don’t know...” “I have never understood...” “I often wonder...” “I cannot say...”
- 9) Anaphora: repeating a particular word or phrase at the beginning of clauses or sentences. “I am from sandlots and ball games. I am from dark theaters and popcorn. I am from smoky bars and riotous stadiums.”
- 10) Epistrophe: repeating a particular word or phrase at the end of clauses or sentences. “When I was a child, I spoke as a child, I understood as a child, I thought as a child...”
- 11) Amplification: a device in which a something is repeated while adding detail and information to the original description with the purpose of emphasizing something: “We went to school on the coldest day of the year, so cold that their was frost on the windows and icicles on the chalkboard.”

12) Personification: giving human attributes to something that is not human. “The flowers shook their leaves and spit pollen into the air.”

13) Parataxis: A rhetorical device that involves listing a series of clauses with no conjunctions. “Write a word, write a sentence, write a paragraph, write an essay.”

## UNIT 1 – A QUEST IS NEVER A QUEST (6 WEEKS)

<b>Big Ideas/ Themes</b>	<ul style="list-style-type: none"> <li>• The War at Home: The Effects of War on Families</li> <li>• Journeys of self-discovery</li> </ul>
<b>Learning Targets</b>	<ul style="list-style-type: none"> <li>• Students will be able to recognize basic Jungian literary archetypes</li> <li>• Students will review and recognize basic parts of speech</li> <li>• Students will learn and utilize gerunds, infinitives, absolutes and gerunds</li> <li>• Students will recognize and utilize certain poetic tools</li> <li>• Students will analyze literary elements to formulate meaning</li> <li>• Students will examine current situations of armed conflict and their effects on soldiers and civilians</li> <li>• Students will examine and apply Reader-Response Criticism and New Criticism</li> </ul>
<b>Focus Questions</b>	<ul style="list-style-type: none"> <li>• What are literary archetypes?</li> <li>• Why are they important?</li> <li>• Why should we study them?</li> </ul>
<b>Anchor Texts</b>	<ul style="list-style-type: none"> <li>• <i>The Odyssey</i> by Homer</li> <li>• <i>Siddhartha</i> by Herman Hesse</li> </ul>
<b>Grammar/ Style Focus</b>	<ul style="list-style-type: none"> <li>• Basic Essay Structures:             <ul style="list-style-type: none"> <li>○ Thesis</li> <li>○ Topic sentences</li> <li>○ Tie-back sentences</li> <li>○ Transitions</li> </ul> </li> <li>• Literary Devices             <ul style="list-style-type: none"> <li>○ Parallel structure</li> <li>○ Anaphora</li> <li>○ Assonance</li> <li>○ Consonance</li> <li>○ Alliteration</li> <li>○ Simile</li> <li>○ Metaphor</li> <li>○ allusion</li> </ul> </li> <li>• Grammar Basics:             <ul style="list-style-type: none"> <li>○ Participles and participial phrases</li> <li>○ Prepositional Phrases</li> <li>○ Appositives</li> <li>○ Absolutes</li> <li>○ Gerunds</li> <li>○ Infinitives</li> </ul> </li> </ul>
<b>Supplementary Texts</b>	<ul style="list-style-type: none"> <li>• “I am From” by George Ella Lyon</li> <li>• “The Trouble with Poetry” by Billy Collins</li> <li>• “An Introduction to Poetry” by Billy Collins</li> </ul>

	<ul style="list-style-type: none"> <li>● Selections from other translations of the <i>Odyssey</i></li> <li>● Excerpts from <i>Troy</i></li> <li>● “Odysseus” by W.S. Merwin</li> </ul>
<p><b>Supplementary Activities</b></p>	<ul style="list-style-type: none"> <li>● Recreate Eris’s trouble-making tactic of rolling a golden apple into the wedding in Greek mythology (provide background notes for why Odysseus is where he is)</li> <li>● Read news articles on the effects war has on families</li> <li>● Read George Ella Lyon’s” Where I am from” and imitate it using their own experience with a special focus on anaphoric structure, motif, and diverse sensory imagery</li> <li>● Students will compare sections from different translations of the <i>Odyssey</i> and compare how a translators diction affects the readers view of the character and action</li> <li>● Examines Odysseus’s choice to come home</li> <li>● Compare and contrast Odysseus and Achilles with an eye toward Homer’s ideas about heroism</li> <li>● Read Merwin’s <i>Odysseus</i>, examine for stylistic technique as well as what Merwin is saying about the subject. Have students identify the character that is most like them and compose a poem that develops the connection and uses stylistic techniques</li> <li>● Discuss formation of Buddhism and its core tenets</li> <li>● Compare Siddhartha’s quest with Telemachos’</li> </ul>

## Introduction to Poetry

### By Billy Collins

I ask them to take a poem  
and hold it up to the light  
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem  
and watch him probe his way out,

or walk inside the poem's room  
and feel the walls for a light switch.

I want them to waterski  
across the surface of a poem  
waving at the author's name on the shore.

But all they want to do  
is tie the poem to a chair with rope  
and torture a confession out of it.

They begin beating it with a hose  
to find out what it really means.

- 1) What is the difference between what the instructor wants the students to do and what they actually do?

## Where I'm From

by George Ella Lyon

I am from clothespins,  
from Clorox and carbon tetrachloride.  
I am from the dirt under the back porch.  
(Black, glistening  
it tasted like beets.)  
I am from the forsythia bush,  
the Dutch elm  
whose long gone limbs I remember  
as if they were my own.

I'm from fudge and eyeglasses,  
from Imogene and Alafair.  
I'm from the know-it-alls and the pass-it-ons,  
from perk up and pipe down.  
I'm from He restoreth my soul with a cottonball lamb  
and ten verses I can say myself.

I'm from Artemus and Billie's Branch,  
fried corn and strong coffee.  
From the finger my grandfather lost to the auger  
the eye my father shut to keep his sight.  
Under my bed was a dress box  
spilling old pictures,  
a sift of lost faces  
to drift beneath my dreams.

I am from those moments—  
snapped before I budded—  
leaf-fall from the family tree

## ODYSSEY Pronunciation Guide

Agamemnon a-ga-MEM-non	Nausikaa NOW-see-ka
Laertes La-AIR-teez	Arete AR-eh-tee
Aiaia AY-ah-yah	Argive AR-guyv
Laistrygonia Lass-trih-GO-nee-ah	Odysseus Oh-DIS-yus
Aias AY-us	Artemis AR-tem-is
Lakedaimon Lack-ah-DAY-mon	Ogygia Oh-GIDG-ah
Aigisthos Ah-GIS-thos	Orestes Or-ES-teez
Laodamas Lay-OD-ah-mas	Danaans DAN-na-ans
Aigyptios Eg-GIP-tee-ohs	Demodokos Deh-MAH-do-kos
Aiolia Ay-OH-lee-ah	Peisistratos Pay-SIS-tra-tos
Malea MAIL-ee-yah	Penelope Pa-NEL-oh-pee
Akhaians Ah-KAY-ans	Elpenor EL-pen-or
Medon ME-don	Persephone Per-SEFF-oh-nee
Akhilleus Ah-KILL-ee-us	Erebos AIR-eh-bos
Melanthios Meh-LAN-thee-os	Phaiakians Fay-AH-kee-ans
Alkinoos Al-KIN-oh-us	Eumaios Yew-MAY-os
Menelaos Men-eh-LAY-ohs	Phemios FEE-me-ohs
Antinoos An-TIN-oh-us	Eurykleia Yer-RIK-lee-ah
Mentes MEN-teez	Philoktetes Fil-OCK-teh-teez
Antiphates An-TIFF-ah-teez	Eurylokhos Yer-RILL-oh-kos
Mykenai My-KEN-ay	Polyphemos Pol-ee-FEE-mos
Aphrodite Af-fro-DY-tee	Eurymakhos Yer-RIM-ah-kos
Ares AR-eez	Pontonoos Pon-TOH-no-us

Poseidon Po-SI-dun

Helios HEE-lee-os

Proteus PRO-tee-us

Hephaistos Heh-FES-tos

Pylos PEE-los

Herakles HAIR-ah-kleez

Hermes HER-meez

Seirenes SEH-ree-neeZ

Skheria Scai-REE-ah

Ikarios Ick-AR-ee-ohs

Ino EE-no

Teiresias Te-REE-see-us

Telemakhos Ta-LEM-ah-kos

Kalypso Kah-LIP-so

Thrinakia Thrih-NAH-kee-ah

Kikones KICK-oh-neeZ or Kih-KOH-neeZ

Thyestes Thy-ES-teeZ

Kirke KER-kee

Kharybdis Kah-RIB-dis

Klytaimnestra Kly-tem-NES-tra

Ktesippos KTEH-sip-pos

Kyklopes KY-clo-peeZ

Note the tendency to move the accent back to three syllables from the end.

Also note the absence of the soft C (Kirke--not Circe).

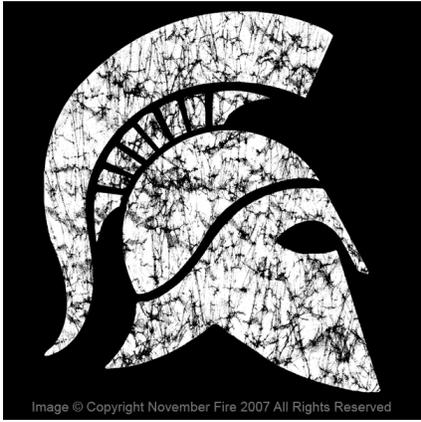
# **Odysseus**

By W. S. Merwin

For George Kirstein

**Always the setting forth was the same,  
Same sea, same dangers waiting for him  
As though he had got nowhere but older.  
Behind him on the receding shore  
The identical reproaches, and somewhere  
Out before him, the unraveling patience  
He was wedded to. There were the islands  
Each with its woman and twining welcome  
To be navigated, and one to call "home."  
The knowledge of all that he betrayed  
Grew till it was the same whether he stayed  
Or went. Therefore he went. And what wonder  
If sometimes he could not remember  
Which was the one who wished on his departure  
Perils that he could never sail through,  
And which, improbable, remote, and true,  
Was the one he kept sailing home to?**

## Honors 9: The Odyssey Analytical Essay



I would rather follow the plow as thrall to another man, one with no land allotted to him and not much to live on, than be king a king over all the perished dead...

- Achilles

So here is a reminder about why we study archetypes...

On their own, archetypes are really just stereotypes and clichés – not worth a whole lot. Meaning for archetypes occurs in how they are used or how they are changed. They become tools that help an author create a message.

For this essay, I want you to examine how Homer uses Achilles and Odysseus to create the idea of the ideal hero. How does the ideal man in the *Iliad* (Troy) compare to the ideal man in the *Odyssey*? Hint: If Homer was writing about what kind of a person a man should be, how does his idea of “a man” shift from *The Iliad* to *The Odyssey*. Really pay close attention to the differences between Achilles and Odysseus, the choices they make and the lessons they learn.

**The Question: How does Homer use *The Odyssey* to build on and/or criticize the values (kleos, courage, honor) he established in *The Iliad* (Troy)? Be sure to mention such things as major themes, characters, conflicts, and archetypes. BE SURE TO DIRECTLY ANSWER THE QUESTION.**

**Sample Thesis:**

Homer’s view of the ideal man seems to shift. In *The Iliad*, he sees the qualities of a man as including \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_; while in *The Odyssey*, the ideal man embodies \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.

Higher Scores are usually about 4 Paragraphs in length and each paragraph about 200 words. Body paragraphs should be packed with relevant details, examples, archetypes, etc.

You should have an introduction, at *least* two body paragraphs, and a concluding paragraph.

Use the terminology of the question when constructing your thesis, which should appear in your first paragraph

- 1) Study the topic closely and be sure you address each aspect of it.

- 2) Organize your ideas before you start. Which idea leads to which idea?
- 3) Don't get flowery; go for the meat of your essay. (Opinion + proof)
- 4) Make your essay coherent. All your points should work to prove your thesis.
- 5) Use plain, simple words. You don't want to come across as pretentious.
- 6) Use verbs that are full of life – active verbs. Avoid passive (being) verbs as much as possible (is, are, was, am, has been, had been, and will be)
- 7) Vary your sentences. Need to make a quick point: short sentence. Outraged? Short sentence with exclamation, etc. etc. Start sentences with:
  - a. Prepositional phrases: In the beginning, At the start, etc.
  - b. Adverbs, adverbial phrases: Originally, Initially, etc
  - c. Conjunctions: But, Not only, Either, So, etc
  - d. Verbal infinitives: To get going, To launch, To put forth
  - e. Adjectives and adjectival phrases: Fresh from, Headed by, etc.
  - f. Participles: Leading off, Starting off, Beginning with, etc.
  - g. Inversions: Unique is the essay that begins with...(adjective and noun are flipped)
  - h. Dependent clauses: If you follow my lead, When you start with, etc.
- 8) Use the stylistic conventions of literary essays:
  - a. Use standard English prose
  - b. Place titles of poems in quotes, underline plays and novels
  - c. Discuss pieces in terms of literary present. "Woolf writes..." NOT "Woolf wrote"
  - d. Refer to the "speaker" or the "narrator" rather than the "author"
  - e. Keep yourself in the background – DON'T use "I" – we already know it's your thoughts
  - f. If quoting from the text, do it exactly as it appears. Use a "/" to indicate line breaks or an ellipses (...) to indicate an omission
  - g. Don't use a quotation as a sentence by itself
  - h. Develop your ideas with proof – either paraphrased or quoted
  - i. Don't define literary techniques
  - j. Don't summarize unless needed for clarification.

## Master Rubric: Honors Ninth Grade Essays

Scoring Criteria	Exemplary	Proficient	Emerging	Lacking
<b>Organizational Structure</b>	<p>The multi-paragraph essay is sophisticated and well written, using an organizing structure appropriate to the purpose, audience, and context. The essay contains:</p> <ul style="list-style-type: none"> <li>• an effective introduction with an engaging lead and strong thesis</li> <li>• coherent and focused body paragraphs designed to contain an insightful topic sentence, relevant textual support, and reflective commentary</li> <li>• a conclusion that insightfully captures the ideas presented and shows their larger ramifications.</li> </ul>	<p>The multi-paragraph essay is well organized and contains:</p> <ul style="list-style-type: none"> <li>• an effective introduction with a clear lead and thesis</li> <li>• clear body paragraphs that contain relevant topic sentences, appropriate textual support, and reflective commentary</li> <li>• a clear conclusion that extends ideas presented in the essay but may miss the larger importance</li> </ul>	<p>The multi-paragraph essay may be disorganized and/or may be missing key structural components. It may contain the following:</p> <ul style="list-style-type: none"> <li>• an unfocused introduction with a limited lead and unclear thesis</li> <li>• limited body paragraphs that may contain inconsistent topic sentences, irrelevant textual support, or vague reflective commentary</li> <li>• a conclusion that simple repeats ideas, summarizes</li> </ul>	<ul style="list-style-type: none"> <li>• May be a single paragraph</li> <li>• Paragraphs lack coherence preventing insight and analysis</li> <li>• Introduction is absent or unclearly connected</li> <li>• Thesis is absent or unclear</li> <li>• Textual support is minimal, irrelevant or absent</li> <li>• There is no conclusion</li> </ul>
<b>Details and Analysis of Text</b>	<ul style="list-style-type: none"> <li>• The essay contains an in-depth understanding of the text that extends beyond a summary to provide sophisticated and valid ideas.</li> <li>• Relevant ideas and details presented in the essay allow for an insightful analysis</li> <li>• The essay insightfully addresses each element of the prompt</li> </ul>	<ul style="list-style-type: none"> <li>• The essay contains a clear understanding of the text that extends beyond a summary</li> <li>• Details and ideas presented in the essay contain relevant information and allow for an appropriate analysis</li> <li>• The essay addresses the prompt but is lacking in unique insight, prior ideas dominate the essay</li> </ul>	<ul style="list-style-type: none"> <li>• The essay displays a vague understanding of the text, presenting misconceptions</li> <li>• The essay contains unclear ideas and summary</li> <li>• The details and ideas contain irrelevant information, allowing only for weak, misguided, repetitive analysis</li> <li>• The essay addresses only part of the prompt</li> </ul>	<ul style="list-style-type: none"> <li>• The essay displays little understanding of the text</li> <li>• The essay contains extensive summary with little to no analysis</li> </ul>

<b>Writer's Style</b>	<p>The essay contains skillful use of:</p> <ul style="list-style-type: none"> <li>• strong and consistent academic voice</li> <li>• sophisticated vocabulary and diction</li> <li>• a variety of rhetorical devices used for effect</li> <li>• a variety of sentence structures used for effect</li> <li>• quotes embedded seamlessly to maintain the flow of ideas</li> </ul>	<p>The essay contains:</p> <ul style="list-style-type: none"> <li>• a consistent academic voice, may slip into first person</li> <li>• a variety of rhetorical devices</li> <li>• a variety of sentence structures</li> <li>• appropriate vocabulary and diction</li> <li>• appropriate use of embedded quotes but sentences are not seamless</li> </ul>	<p>The essay contains:</p> <ul style="list-style-type: none"> <li>• inconsistent/inappropriate voice</li> <li>• ineffective use of sentence structure (run-ons / fragments)</li> <li>• limited use of rhetorical strategies</li> <li>• inappropriate or limited vocabulary and diction</li> <li>• quotations are jammed in and left to stand on their own</li> </ul>	<p>This essay contains:</p> <ul style="list-style-type: none"> <li>• Quotations inappropriately used or not used at all</li> <li>• Sentence structure prevents understanding</li> <li>• Little to no use of rhetorical strategies</li> <li>• Vocabulary and diction are insufficient</li> <li>• Quotations are jammed into text or entirely absent</li> </ul>
<b>Writing Conventions</b>	<ul style="list-style-type: none"> <li>• The composition contain few or no errors in grammar, spelling, punctuation, or capitalization</li> <li>• Purposefully uses punctuation for effect throughout: ellipses, parentheses, colon, semicolon, quotation marks, dashes , etc.</li> </ul>	<ul style="list-style-type: none"> <li>• The composition contains few or no errors in grammar, spelling, punctuation, or capitalization.</li> </ul>	<ul style="list-style-type: none"> <li>• The composition may contain some minor errors in grammar, spelling, punctuation, or capitalization that do not detract from the work.</li> </ul>	<ul style="list-style-type: none"> <li>• The composition contains multiple errors in grammar, spelling, punctuation, or capitalization that detract from the quality of the work.</li> </ul>

## For Revised Essays

<b>Evidence of the Writing Process</b>	<ul style="list-style-type: none"> <li>• There is extensive evidence that the writing process was used to produce a text that is ready for publication.</li> <li>• The essay demonstrates thoughtful planning, significant revision, and attention to the instructors scaffolding</li> </ul>	<ul style="list-style-type: none"> <li>• There is evidence that the essay reflects the stages of the writing process and demonstrates planning, revision based on scaffolding.</li> <li>• Although there are some errors, they do not interfere with the reader's comprehension of the text.</li> </ul>	<ul style="list-style-type: none"> <li>• There is little evidence that the essay reflects the stages of the writing process. The essay demonstrates minimal evidence of planning, revision, attention to scaffolding.</li> <li>• The errors present are distracting to the reader.</li> </ul>	<p>Paper has not been redrafted, merely recopied at best.</p>
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## UNIT 2 – STARS AND OTHER DIRECTIONAL FORCES (5 WEEKS)

<b>Big Ideas/ Themes</b>	<ul style="list-style-type: none"> <li>● Parental expectations and modeling</li> <li>● Elements the shape and direct lives</li> </ul>
<b>Learning Targets</b>	<ul style="list-style-type: none"> <li>● Still will be able to recognize Jungian archetypes and determine how they affect meaning</li> <li>● Students will learn and apply Archetypal Criticism and Feminist Criticism</li> <li>● Students will distinguish between sentence types and vary sentence types in their own writing</li> <li>● Students will recognize and utilize poetic devices</li> <li>● Students will analyze literary elements to formulate meaning</li> <li>● Students will examine their own lives and perceptions regarding the forces that influence them (parents, friends, media, etc.)</li> </ul>
<b>Focus Questions</b>	<ul style="list-style-type: none"> <li>● What are literary archetypes and how do they affect meaning?</li> <li>● What are the forms of irony and how do they affect meaning?</li> <li>● What are the elements of a tragedy?</li> <li>● What are poetic devices and how do they affect meaning?</li> </ul>
<b>Anchor Texts</b>	<ul style="list-style-type: none"> <li>● <i>Romeo and Juliet</i> by William Shakespeare</li> </ul>
<b>Grammar/ Style Focus</b>	<ul style="list-style-type: none"> <li>● Poetry Elements             <ul style="list-style-type: none"> <li>○ Rhyme</li> <li>○ Personification</li> <li>○ Enjambment</li> <li>○ End-stopped</li> <li>○ Caesura</li> <li>○ Heroic couplet</li> <li>○ Iambic pentameter</li> <li>○ Volta/turn</li> </ul> </li> <li>● Sentences:             <ul style="list-style-type: none"> <li>○ Main clause</li> <li>○ Subordinate clause</li> <li>○ phrase</li> <li>○ Simple</li> <li>○ Compound</li> <li>○ Complex</li> <li>○ Compound complex</li> </ul> </li> </ul>
<b>Supplementary Texts</b>	<ul style="list-style-type: none"> <li>● <i>Romeo and Juliet</i> by William Shakespeare</li> <li>● “Ode to Clothing” by Pablo Neruda</li> <li>● “Ode to Broken Things” by Pablo Neruda</li> <li>● “I Think You’re Wonderful” by Thomas Lux</li> <li>● “Ode to a Nightengale” by John Keats</li> </ul>

	<ul style="list-style-type: none"> <li>• “To an Athlete Dying Young” by A.E. Houseman</li> <li>• “Aubade” by Phillip Larkin</li> <li>• “Aubade – The City” by Thomas Merton</li> </ul>
<b>Supplementary Activities</b>	<ul style="list-style-type: none"> <li>• Compare and contrast Mercutio’s death in Baz Luhrman’s film with his death in Franco Zeffirelli’s</li> <li>• Examine sonnets by Billy Collins and Shakespeare and discuss how each fit the proscribed sonnet form</li> <li>• Have students write odes and/or sonnets and discuss how each fits the form</li> <li>• Discuss how Shakespeare manipulates gender roles in <i>Romeo and Juliet</i></li> <li>• Have students stage short scenes from <i>Romeo and Juliet</i></li> </ul>

# SUGGESTED PACING

<b>Week</b>	<b>Reading</b>	<b>Writing</b>	<b>Grammar/Style/ Vocabulary</b>	<b>Other, Recommended Resources, Activities</b>
<b>1</b>	•	•	•	•
<b>2</b>	•	•	•	•
<b>3</b>	•	•	•	•

## SONNET 130

My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground:  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.

- William Shakespeare

*American Sonnet*

We do not speak like Petrarch or wear a hat like Spenser  
and it is not fourteen lines  
like furrows in a small, carefully plowed field

but the picture postcard, a poem on vacation,  
that forces us to sing our songs in little rooms  
or pour our sentiments into measuring cups.

We write on the back of a waterfall or lake,  
adding to the view a caption as conventional  
as an Elizabethan woman's heliocentric eyes.

We locate an adjective for weather.  
We announce that we are having a wonderful time.  
We express the wish that you were here

and hide the wish that we were where you are,  
walking back from the mailbox, your head lowered  
as you read and turn the thin message in your hands.

A slice of this faraway place, a width of white beach,  
a piazza or carved spires of a cathedral  
will pierce the familiar place where you remain,

and you will toss on the table this reversible display;  
a few square inches of where we have strayed  
and a compression of what we feel.

- Billy Collins

## Ode to Broken Things

By Pablo Neruda

Things get broken  
at home  
like they were pushed  
by an invisible, deliberate smasher.  
It's not my hands  
or yours  
It wasn't the girls  
with their hard fingernails  
or the motion of the planet.  
It wasn't anything or anybody  
It wasn't the wind  
It wasn't the orange-colored noontime  
Or night over the earth  
It wasn't even the nose or the elbow  
Or the hips getting bigger  
or the ankle  
or the air.  
The plate broke, the lamp fell  
All the flower pots tumbled over  
one by one. That pot  
which overflowed with scarlet  
in the middle of October,  
it got tired from all the violets  
and another empty one  
rolled round and round and round  
all through winter  
until it was only the powder  
of a flowerpot,  
a broken memory, shining dust.

And that clock  
whose sound  
was  
the voice of our lives,

the secret  
thread of our weeks,  
which released  
one by one, so many hours  
for honey and silence  
for so many births and jobs,  
that clock also  
fell  
and its delicate blue guts  
vibrated  
among the broken glass  
its wide heart  
unsprung.

Life goes on grinding up  
glass, wearing out clothes  
making fragments  
breaking down  
forms  
and what lasts through time  
is like an island on a ship in the sea,  
perishable  
surrounded by dangerous fragility  
by merciless waters and threats.

Let's put all our treasures together  
-- the clocks, plates, cups cracked by the  
cold --  
into a sack and carry them  
to the sea  
and let our possessions sink  
into one alarming breaker  
that sounds like a river.  
May whatever breaks  
be reconstructed by the sea  
with the long labor of its tides.  
So many useless things  
which nobody broke  
but which got broken anyway.

## Honors 9: Romeo and Juliet

**The Question: Write a well-detailed and organized essay that shows how Shakespeare uses motifs to emphasize his thematic messages. (Make sure you reference things like characters, symbols, plot elements, archetypes, etc. as part of your essay! Add: Details, details, details!)**

- **Essay needs to contain a thesis that directly responds to the prompt question within the first paragraph (Use the terminology of the question when constructing your thesis)**
- **All Paragraphs need topic sentences, proof, analysis, and tie-in sentences.**
- **Higher scores are usually a minimum of about 4 Paragraphs in length and each paragraph about 200 words.**
- **AVOID SUMMARIZING**

**Additional Challenge : You must utilize each of the following:**

- **Simple Sentences**
- **Complex Sentences**
- **Compound Sentences**
- **Compound Complex Sentences**

**Other recommendations from the AP College Board:**

- 9) Study the topic closely and be sure you address each aspect of it.
- 10) Organize your ideas before you start. Which idea leads to which idea?
- 11) Don't get flowery; go for the meat of your essay. (Opinion + proof)
- 12) Make your essay coherent. All your points should work to prove your thesis.
- 13) Use plain, simple words. You don't want to come across as pretentious.
- 14) Use verbs that are full of life – active verbs. Avoid passive (being) verbs as much as possible (is, are, was, am, has been, had been, and will be)
- 15) Vary your sentences. Need to make a quick point: short sentence. Outraged? Short sentence with exclamation, etc. etc. Start sentences with:
  - a. Prepositional phrases: In the beginning, At the start, etc.
  - b. Adverbs, adverbial phrases: Originally, Initially, etc
  - c. Conjunctions: But, Not only, Either, So, etc
  - d. Verbal infinitives: To get going, To launch, To put forth
  - e. Adjectives and adjectival phrases: Fresh from, Headed by, etc.
  - f. Participles: Leading off, Starting off, Beginning with, etc.
  - g. Inversions: Unique is the essay that begins with...(adjective and noun are flipped)
  - h. Dependent clauses: If you follow my lead, When you start with, etc.
- 16) Use the stylistic conventions of literary essays:
  - a. Use standard English prose
  - b. Place titles of poems in quotes, underline plays and novels
  - c. Discuss pieces in terms of literary present. "Woolf writes..." NOT "Woolf wrote"
  - d. Refer to the "speaker" or the "narrator" rather than the "author"
  - e. Keep yourself in the background – DON'T use "I" – we already know it's your thoughts
  - f. If quoting from the text, do it exactly as it appears. Use a "/" to indicate line breaks or an ellipses (...) to indicate an omission
  - g. Don't use a quotation as a sentence by itself
  - h. Develop your ideas with proof – either paraphrased or quoted
  - i. Don't define literary techniques
  - j. Don't summarize unless needed for clarification.

## UNIT 3 – PLAYING AT DEATH

### (7 WEEKS)

<b>Big Ideas/ Themes</b>	<ul style="list-style-type: none"> <li>• Adolescent Psychology</li> <li>• Nature vs. Nurture</li> <li>• The Pack Mentality</li> </ul>
<b>Learning Targets</b>	<ul style="list-style-type: none"> <li>• Students will recognize symbol and allegory and analyze how they contribute to meaning</li> <li>• Students will analyze literary elements to formulate meaning</li> <li>• Students will learn and utilize noun, adjective, adverb, gerunds, infinitives, and absolutes</li> <li>• Students will learn and apply psychological criticism including the id, ego, and superego</li> </ul>
<b>Focus Questions</b>	<ul style="list-style-type: none"> <li>• How does memoir differ from other genres</li> <li>• How do psychological elements affect meaning in <i>Lord of the Flies</i></li> </ul>
<b>Anchor Texts</b>	<ul style="list-style-type: none"> <li>• <i>Lord of the Flies</i> by William Golding</li> <li>• <i>Long Way Home</i> by Ishmael Beah</li> </ul>
<b>Grammar/ Style Focus</b>	<ul style="list-style-type: none"> <li>• Verisimilitude</li> <li>• Ambiguity</li> <li>• Subtext</li> <li>• Grammar Basics:             <ul style="list-style-type: none"> <li>○ Subject/ Verb agreement</li> <li>○ Adjective Clause</li> <li>○ Adverb Clause</li> <li>○ Noun Clause</li> </ul> </li> </ul>
<b>Supplementary Texts</b>	<ul style="list-style-type: none"> <li>• “The Most Dangerous Game” by Richard Connell</li> <li>•</li> </ul>
<b>Supplementary Activities</b>	<ul style="list-style-type: none"> <li>• Research and examine instances where obedience to authority resulted in tragedy (My Lai, Genocides, etc)</li> <li>• Research use of child soldiers across the globe</li> <li>• Research and debate ideas of nature and nurture</li> <li>• Present a lesson on the basics psychoanalytic criticism</li> <li>• Examine characters from <i>Lord of the Flies</i> to determine what they could allegorically represent</li> <li>• Examine Golding’s Sentences structures</li> <li>• Imitate the island with an authority-less classroom, letting students run class for a time and then assessing how well they accomplished certain tasks (within reason of course)</li> <li>• Examine absence of women in the <i>Lord of the Flies</i></li> <li>• Examine the impact of video games, debate whether or not they desensitize students to violence</li> <li>• Examine gangs and the power structure and why people join them</li> <li>• Rewrite scenes from perspectives of different boys</li> <li>•</li> </ul>



# SUGGESTED PACING

<b>Week</b>	<b>Reading</b>	<b>Writing</b>	<b>Grammar/Style/ Vocabulary</b>	<b>Other, Recommended Resources, Activities</b>
<b>1</b>	•	•	•	•
<b>2</b>	•	•	•	•
<b>3</b>	•	•	•	•

## **Sentence Analysis: *Lord of the Flies***

**Below are the opening sentences of *Lord of the Flies*. Identify the construction of each label clause types and sentence types.**

**The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.**

**Rewrite all of them as simple sentences:**

**Speculate about why Golding may write them as he does:**

## Lord of the Flies: Honors 9 Test

Write an essay about how William Golding uses allegorical characters and symbolism to create the message of *Lord of the Flies*.

Quick review of character types:

Round Characters: Characters who have complex personalities

Flat Characters: Characters who only seem to behave one way and are not very complex.

Static Characters: Characters who stay the same over the course of a story.

Dynamic Characters: Characters who change over the course of a story.

Allegorical Characters: Characters who represent or symbolize abstract ideas (Example: Piggy = intelligence)

Higher Scores are usually about 4 Paragraphs in length and each paragraph about 200 words.

**Use the terminology of the question when constructing your thesis, which should appear in your first paragraph.**

- 1) Study the topic closely and be sure you address each aspect of it.
- 2) Organize your ideas before you start. Which idea leads to which idea?
- 3) Don't get flowery; go for the meat of your essay. (Opinion + proof)
- 4) Make your essay coherent. All your points should work to prove your thesis.
- 5) Use plain, simple words. You don't want to come across as pretentious.
- 6) Use verbs that are full of life – active verbs. Avoid passive (being) verbs as much as possible (is, are, was, am, has been, had been, and will be)
- 7) Vary your sentences. Need to make a quick point: short sentence. Outraged? Short sentence with exclamation, etc. etc. Start sentences with:
  - a. Prepositional phrases: In the beginning, At the start, etc.
  - b. Adverbs, adverbial phrases: Originally, Initially, etc
  - c. Conjunctions: But, Not only, Either, So, etc
  - d. Verbal infinitives: To get going, To launch, To put forth
  - e. Adjectives and adjectival phrases: Fresh from, Headed by, etc.
  - f. Participles: Leading off, Starting off, Beginning with, etc.
  - g. Inversions: Unique is the essay that begins with...(adjective and noun are flipped)
  - h. Dependent clauses: If you follow my lead, When you start with, etc.
- 8) Use the stylistic conventions of literary essays:
  - a. Use standard English prose
  - b. Place titles of poems in quotes, underline plays and novels
  - c. Discuss pieces in terms of literary present. "Woolf writes..." NOT "Woolf wrote"
  - d. Refer to the "speaker" or the "narrator" rather than the "author"
  - e. Keep yourself in the background – DON'T use "I" – we already know it's your thoughts
  - f. If quoting from the text, do it exactly as it appears. Use a "/" to indicate line breaks or an ellipses (...) to indicate an omission
  - g. Don't use a quotation as a sentence by itself
  - h. Develop your ideas with proof – either paraphrased or quoted
  - i. Don't define literary techniques
  - j. Don't summarize unless needed for clarification.

## UNIT 4 – RIGID DISORDER

(4 WEEKS)

<b>Big Ideas/ Themes</b>	<ul style="list-style-type: none"> <li>• Mood disorders: clinical depression, bipolar disorder, post-traumatic stress, and anti-social anxiety disorders</li> </ul>
<b>Learning Targets</b>	<ul style="list-style-type: none"> <li>• Students will continue to recognize and analyze archetypes</li> <li>• Students will discuss and apply Psychological Criticism</li> </ul>
<b>Focus Questions</b>	<ul style="list-style-type: none"> <li>• What is voice in writing? How is it constructed?*</li> <li>• What does my own voice sound like?</li> </ul>
<b>Anchor Texts</b>	<ul style="list-style-type: none"> <li>• <i>The Catcher in the Rye</i> by J.D. Salinger</li> <li>• <i>Wuthering Heights</i> by Emily Bronte (or excerpts and film)</li> </ul>
<b>Grammar/ Style Focus</b>	<ul style="list-style-type: none"> <li>• Grammar             <ul style="list-style-type: none"> <li>○ Participles and participial phrases</li> <li>○ Prepositional Phrases</li> <li>○ Appositives</li> <li>○ Absolutes</li> <li>○ Gerunds</li> <li>○ Infinitives</li> </ul> </li> <li>• Style and Voice             <ul style="list-style-type: none"> <li>○ Syntax</li> <li>○ Diction</li> <li>○ Tone</li> <li>○ Detail</li> <li>○ Colloquialisms</li> <li>○ Idiosyncrasies</li> <li>○ Sarcasm</li> <li>○ Infer</li> <li>○ Imply</li> <li>○</li> </ul> </li> </ul>
<b>Supplementary Texts</b>	<ul style="list-style-type: none"> <li>• “The Battle-field” by Emily Dickinson</li> <li>• “The Soldier” by Rupert Brooke</li> <li>• “Clay Boy” – Chapter 1 from Leif Enger’s <i>Peace Like a River</i></li> </ul>
<b>Supplementary Activities</b>	<ul style="list-style-type: none"> <li>• Present students with symptoms of different disorders and ask them to “diagnose” Holden (clinical depression, bipolar disorder, post-traumatic stress, and anti-social anxiety disorders)</li> <li>• Examine <i>Catcher in the Rye</i> in terms of Holden’s voice: syntax, diction, tone, sensory imagery, figurative language, and detail</li> <li>• Compare Holden’s voice to other voices including Ruben’s in <i>Peace Like a River</i> and Beah’s in <i>Long Way Home</i></li> <li>• Examine what creates voice</li> <li>• Have students compose their own personal narrative, paying close attention to elements of voice</li> <li>• Have students examine each others’ voices</li> <li>• View scenes (or entirety) of <i>Finding Forrester</i> and “diagnose” William,</li> </ul>

compare him to Holden, and compare what isolates Jamal to what isolate the William and Holden

- Examine the childhood of Heathcliff as compared to their children in *Wuthering Heights*
- Compare and contrast Heathcliff and Holden, including their views on children, childhood, parenting, romance, women,
- Present a lesson on gothic literature and examine how *Wuthering Heights* fits into or works against the definition
- Read Poems by Dickinson and Brooke and try and answer D.B. question of Allie as to which is the better war poet.

## SUGGESTED PACING

<b>Week</b>	<b>Reading</b>	<b>Writing</b>	<b>Grammar/Style/ Vocabulary</b>	<b>Other, Recommended Resources, Activities</b>
<b>1</b>	•	•	•	•
<b>2</b>	•	•	•	•
<b>3</b>	•	•	•	•

## D.B.'s Question to Allie

After returning from the war, D.B. asks Allie who was the better poet from World War I: Rupert Brooke or Emily Dickinson? Allie says it was Emily. Read the two poems below. Do you agree with Allie? Use the claim/proof/significance structure to write an answer.

### The Soldier

If I should die, think only this of me:  
That there's some corner of a foreign field  
That is forever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam,  
A body of England's, breathing English air,  
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.

Rupert Brooke

### The Battle-field

They dropped like flakes, they dropped like stars,  
Like petals from a rose,  
When suddenly across the June  
A wind with fingers goes.

They perished in the seamless grass, --  
No eye could find the place;  
But God on his repealless list  
Can summon every face.

Emily Dickinson

## UNIT 5 – STATE OF THE STATE

### (4 WEEKS)

<b>Big Ideas/ Themes</b>	
<b>Learning Targets</b>	<ul style="list-style-type: none"> <li>• Students will discuss and apply Marxist and Historical Criticism</li> <li>• Student will recognize propaganda techniques and logical fallacies</li> </ul>
<b>Focus Questions</b>	<ul style="list-style-type: none"> <li>• What are utopias/dystopias?</li> <li>• What are the different types of rhetorical appeals?</li> <li>• What are common forms of propaganda?</li> <li>• What are common logical fallacies?</li> <li>• How can history (and knowledge of it) affect literature</li> </ul>
<b>Anchor Texts</b>	<ul style="list-style-type: none"> <li>• <i>Animal Farm</i> by George Orwell</li> <li>• <i>A Handmaid's Tale</i> by Margaret Atwood</li> </ul>
<b>Grammar/ Style Focus</b>	<ul style="list-style-type: none"> <li>• Propaganda and Logical Fallacies</li> <li>• Appeal Types <ul style="list-style-type: none"> <li>○ Ethos, pathos, logos</li> </ul> </li> <li>• Uses of Rhetorical Devices <ul style="list-style-type: none"> <li>○ Persuade</li> <li>○ Entertain</li> <li>○ Inform</li> <li>○ Express</li> </ul> </li> <li>• Rhetorical Devices List I: identify and experiment</li> <li>• Grammar <ul style="list-style-type: none"> <li>Punctuation: <ul style="list-style-type: none"> <li>○ Commas</li> <li>○ Dashes</li> <li>○ Parentheses</li> <li>○ Quotation Marks</li> </ul> </li> </ul> </li> </ul>
<b>Supplementary Texts</b>	<ul style="list-style-type: none"> <li>• “Civil Disobedience” by Henry David Thoreau</li> <li>• “The Declaration of Independence” by Thomas Jefferson</li> <li>• “Howl” (Excerpts) by Allen Ginsberg</li> <li>• “Boy with his Hair Cut Short” by Rukeyser</li> <li>• “Fort Robinson” by Ted Kooser</li> </ul>
<b>Supplementary Activities</b>	<ul style="list-style-type: none"> <li>• Have students discuss and create their own utopian visions</li> <li>• Have students analyze Old Major’s speech for propaganda and fallacy</li> <li>• Have students analyze modern advertisements for values appeals, logical fallacies, and propaganda techniques.</li> </ul>

## SUGGESTED PACING

<b>Week</b>	<b>Reading</b>	<b>Writing</b>	<b>Grammar/Style/ Vocabulary</b>	<b>Other, Recommended Resources, Activities</b>
<b>1</b>	•	•	•	•
<b>2</b>	•	•	•	•
<b>3</b>	•	•	•	•

## UNIT 6 – DON'T' NEED NO EDUCATION (4 WEEKS)

<b>Big Ideas/ Themes</b>	
<b>Learning Targets</b>	•
<b>Focus Questions</b>	•
<b>Anchor Texts</b>	• <i>A Lesson Before Dying</i> by Enrst Gaines •
<b>Grammar/ Style Focus</b>	•
<b>Supplementary Texts</b>	•
<b>Supplementary Activities</b>	•

## SUGGESTED PACING

<b>Week</b>	<b>Reading</b>	<b>Writing</b>	<b>Grammar/Style/ Vocabulary</b>	<b>Other, Recommended Resources, Activities</b>
<b>1</b>	•	•	•	•
<b>2</b>	•	•	•	•
<b>3</b>	•	•	•	•

# UNIT 7 – DRIFTING

## (6 WEEKS)

<b>Big Ideas/ Themes</b>	
<b>Learning Targets</b>	•
<b>Focus Questions</b>	•
<b>Anchor Texts</b>	<ul style="list-style-type: none"> <li>• <i>Once Upon a River</i> by Bonnie Jo Campbell</li> <li>• <i>The Adventures of Huckleberry Finn</i> by Mark Twain</li> </ul>
<b>Grammar/ Style Focus</b>	•
<b>Supplementary Texts</b>	•
<b>Supplementary Activities</b>	•

# SUGGESTED PACING

<b>Week</b>	<b>Reading</b>	<b>Writing</b>	<b>Grammar/Style/ Vocabulary</b>	<b>Other, Recommended Resources, Activities</b>
<b>1</b>	•	•	•	•
<b>2</b>	•	•	•	•
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## **Course Syllabus**

### **Honors Ninth Grade English: Archetype and Argumentation**

#### **I. Course Description:**

Ninth Grade Honors English is the first installment of the process that will give students running start into their college education, or at the very least, expose them to a diverse mix of some of the best literature the world has to offer as well as prepare them to write and argue at a college level. In creating this course, several factors have been taken into account including: providing a foundation on which both the Junior and Senior Advanced Placement Courses may be built, the National Core Standards, the ACT standards, the need for readings that are both unifying and diverse, and Louise Rosenblatt's theory of reader-responses literature. Two focal points have been established for this purpose: literary archetypes and argumentation. The archetypes should provide the foundation of literature studies while argument provides the foundations in rhetoric. Higher order thinking skills will be enhanced by both particularly in regard to concepts of reasoning, opinion, and proof. That said, this curriculum sets out to help students become lifelong readers and lovers of literature and writing. Students may be reading classical works, but they will be making very modern connections that are derived both from the themes of the works and their own lives.

This is a course with a demanding and rigorous reading list. Students will be expected to read thirteen anchor texts, nine novels, one memoir, and two dramas over the course of the year as well as a selection of poetry. The majority of this reading is done outside of class and amounts to approximately 20-30 pages of reading per night. Canonical texts are recommended by the College Board and may address mature topics. Modern texts are instructor selected according with quality and diversity in mind and are board-approved. Literature will be examined for its many elements, including the archetypes at work in the narrative, artistic facets of the writing, and the possible agendas of the texts.

Writing is an integral part of the curriculum and will be addressed both analytically (in the forms of assessments, essays, and speeches); and creatively (in the forms of narratives and poetry).

#### **II. Class Philosophy:**

We are *all* teachers and students. Each one of us has a unique voice and perspective that is deserving of respect and dignity and will enhance our class' discovery of the world through literature. We will learn from each other, and share our thoughts, ideas, and observations with one another; we will function as a community of learners.

**III. General Class Rule:** Learn and Let Learn. All issues fall under that single rule.

#### **IV. This Curriculum Will:**

1. Motivate students to learn while building student work ethic
2. Connect the text to the current world and issues that face the student
3. Broaden the students' knowledge and understanding of the world
4. Help students develop and retain a love of literature, reading, and writing
5. Train students to read poetry, prose, and drama for meaning
6. Train students to read a work analytically and emotionally
7. Prepare students for their Junior (rhetoric) and Senior AP (literature) coursework
8. Train students to write and support arguments based on fiction and non-fiction
9. Develop students' grammar, sentence structure, and voice
10. Train students to express themselves creatively through artistic choices

#### **V. Students Will:**

1. Read and analyze a wide variety of literature utilizing reading strategies that will allow them to connect their own lives to literature
2. Recognize and analyze the use of literary archetypes and their impact on texts
3. Write and revise a variety of works including both creative and analytical
4. Respond directly and efficiently to timed examinations
5. Demonstrate progression in the mastery of the six traits of analytical writing including: ideas, organization, sentence fluency, voice, word choice, embedded quotes
6. Demonstrate progression in the mastery of the traits of creative writing including: details, imagery, diction, language, sentence fluency
7. Demonstrate a progressing understanding of how writers make meaning with literary devices as well as tone, diction, imagery, syntax, etc.
8. Demonstrate the ability to use rhetorical devices for effect
9. Assemble a writing portfolio containing: a reference chart of writing terms and techniques, polished papers, and rough drafts
10. Communicate effectively in speech and in writing for a variety of purposes

#### **VI. Class Expectations:**

1. Come to class with the proper materials: class notebook, paper, writing utensils, homework, the text currently being studied by the class
2. Be in class everyday on time
3. Complete and turn in papers and assignments on time (see late work policy)
4. Willingly participate in class discussions, group activities, etc.
5. Willingly share your views, beliefs, and ideas, and listen as others share theirs.

#### **VI. Reading Assignments**

I cannot stress enough the importance of reading in your life, but I suppose I can stress its importance in this class. Literature for this class needs to be read diligently and punctually. I will provide a reading schedule, but if you are not used to the amount of reading we plan on doing, I heartily encourage you to create a schedule of your own. Certain days, our in class activities will

hinge on having a certain assignment read, so having your reading completed is a must for participation. Don't kid yourself about length either! Poetry assignments may seem short, but they usually require at least a double read to have a good feel for the elements we will be examining.

## VII. Writing Assignments

**A. Argumentative (Critical)** –Students will analyze how a particular literary element (or elements) affects the meaning of the book. Student should pull quotations from the text as they synthesize meaning from such rhetorical elements as diction, syntax, symbolism, tone, figurative language, theme and motifs, voice, imagery, melody, and structure.

**B. Argumentative (Position Paper)**– Students will learn the primary components of debate and construct and present both Affirmative and Negative arguments around a given resolution. As the final essay of the year, students will be expected to write an argumentative research paper.

**C. Creative (Specific)**– Students will complete creative assignments utilizing a variety of genres. The pieces should reflect the stylistic elements currently being studied. The grade for these assignments will be based on the success of the imitation in terms of the rhetorical style (including diction, syntax, symbolism, tone control, figurative language, theme and motifs, voice, imagery, melody, and structure). Additional criteria will be based on the genre being studied at the time.

## VIII. Bridge Work

Put simply, students learn and interact better with the literature they are assigned to read in schools when they can connect to and care about it. These connections cannot be undervalued. Certainly we can analyze works for meanings and symbols, etc, but ultimately, I believe literature helps us learn about ourselves and understand the world around us so a willing and open mind is critical to personal growth. Making these connections to literature is, at times, a monumental task. As a teacher, I can model my own such connections, but I cannot make them for others. In order to encourage this process, I ask students to complete “Bridge Work” – assignments whose goal is for the student to find ways to meaningfully connect to the literature we are studying.

## IX. Assessments

Assessments for this class consist of AP style tests. These assessments are graded once as tests and then may be taken and reworked as argumentative papers, so students will also have an opportunity to revise these tests after receiving feedback. Revised papers should be turned in along with their previous drafts. They should display reaction to the scaffolding comments provided by the instructor. The focus and criteria for these papers will vary according to the assignment, but are generally assessed using the master rubric that is a modified version of the AP College Springboard rubric.

## X. Grading

You will receive a weighted grade for this course. In other words, some class requirements have a greater impact on your final grade than others. Updated grades will be posted regularly. Your final grade will be based on the following percentages:

### Calculating your Academic Grade

- |                                                                                                          |     |
|----------------------------------------------------------------------------------------------------------|-----|
| ❑ Class Work: Daily Assignments/Informal Discussions/Drafts/<br>Double Sided Journals/Discussion Guides  | 25% |
| ❑ Bridge Work: Journals or Essays                                                                        | 25% |
| ❑ Assessments: Timed Practice Tests/Formal Discussions/Quizzes/Revisions/<br>Reflections/Creative Pieces | 50% |

### Calculating your Final Grade

- |                  |     |
|------------------|-----|
| ❑ Final Exams    | 20% |
| ❑ Academic Grade | 80% |

**Special Note:** In taking this class, you acknowledge that you are advanced and motivated in your academics, and thus the grading process for this class may differ from most as I take this acknowledgement into account. Grades for this class are point based and weighted, but I consider, in my grading, what I call “proper effort” on behalf of the student, meaning I take into account such elements as sustained focus, internalization of literature, general improvement and self improvement, punctuality, attendance, assisting others in a cooperative environment, and pleasantly and productively contributing to the educational environment of the classroom. It is my hope that by avoiding the artificial limits of the standard grading process, instruction will be less intimidating, further individualized, as learning beyond the 100% theory is encouraged. Put succinctly: A student’s only competitor is himself. Challenge yourself and you are well on your way to a good grade.

**Special Note 2:** It is generally encouraged that Students who fail to maintain a C – (70%) or higher at the close of each semester be placed in the regular English class for the next semester.

## XI. Primary Course Texts:

**Atwood, Margaret.** *Handmaid’s Tale*  
**Beah, Ishmael.** *A Longway Gone*  
**Bronte, Emily.** *Wuthering Heights*  
**Campbell, Bonnie Jo.** *Once Upon a River*  
**Gaines, Ernest.** *A Lesson Before Dying*  
**Golding, William.** *The Lord of the Flies*  
**Hesse, Herman.** *Siddhartha*

**Homer.** *The Odyssey*  
**Orwell, George.** *Animal Farm*  
**Salinger, J.D.** *The Catcher in the Rye*  
**Shakespeare, William.** *Romeo and Juliet*  
**Twain, Mark.** *Huck Finn*  
**Wilson, August.** *Fences*

## **XI. Supplemental Materials**

As we spend the year studying archetypes and argumentation, it is sometimes useful to incorporate films that are relevant to our curriculum studies and stimulating to our discussions, writings, and assessments as well as our imaginations. The Films include:

Scenes from *Troy*  
The entirety of *O Brother, Where Art Thou?*  
Scenes from *Romeo and Juliet* (both Luhrman and Zefferili)  
Scenes from *Batman Begins*  
Scenes from *The Dark Knight*  
Scenes from *The Star Wars Saga*  
Scenes from *Indiana Jones Films*  
Scenes from *Finding Forester*  
Scenes from *Big Fish*  
Scenes from *Boyz N the Hood*  
Scenes from *Dead Poets Society*  
The entirety of *Crouching Tiger, Hidden Dragon*  
Scenes from *A Lesson Before Dying*  
The entirety of *Bowling for Columbine*  
The entirety of Ken Burns' documentary *Mark Twain*

## **XII. Policies**

### **A. Homework**

As an Honors course, this is a rigorous higher-level course. The reading is challenging; the writing is frequent and requires an independent mind. This class requires a commitment to completing assignments in a timely manner. Class discussions only work if we all come to class prepared. We will cover material at a steady rate, but I will work up a schedule for each week through the weekend so that you may plan your time accordingly. If you ever have any questions or concerns, please come talk to me. Homework is due when students walk in the door for class. (See late work policy)

### **B. Absences**

Absences do affect your ability to pass the class. After 10 unexcused absences (per semester), make up work will not be allowed or make up instruction provided. This is not a correspondence class. **Be present for the instruction.**

### **C. Tardiness**

**You are expected, and it is to your greatest benefit, to arrive to class on time.**

\*\*\*When you are late, you get yourself off to a bad start and you also create a disruption for the entire class. If for some reason you are late, please come in as quietly as possible, and see a fellow classmate or me *after* class for any information you may have missed.

### **D. Late Work Policy**

All assignments, projects and papers should be completed and submitted *on time*. With that in mind:

- ❑ Scores for home work turned in up to one week late may have its score reduced by 10%.
- ❑ Scores for home work turned in up to two weeks late may have its score reduced 20%.
- ❑ After these grace periods, assignments will not be accepted and 0 will be entered.
- ❑ Students who have an *excused* absence will be allowed 2 days to make up their work for *full* credit.
- ❑ Students absent because of suspension are expected to pick up their work have it completed upon their return.
- ❑ Work that is done in class and due at the end of the period may not be turned in late.

## **XII. Your Success is Important to Me!**

I would like to see 100% success for my students! I am willing to do everything I can to help you be successful and learn a great deal. I encourage you to stay after school for academic help. The key to academic success in my class is to do the following:

- ❑ Come to class on time everyday
- ❑ Write down all assignments and major dates in your notes or planner
- ❑ Turn all assignments in, even if they are late (late credit is better than no credit)
- ❑ Keep up with your reading
- ❑ Keep all assignments until the end of the semester
- ❑ See me *before* a problem gets out of hand
- ❑ Keep an open mind, be willing to learn new things, and ask questions!
- ❑ Be willing to do anything extra that will help you succeed (for example: stay after school for extra explanations, get a tutor, complete extra projects, make flash cards for unfamiliar terms, be organized, etc.)

Be good. Do good. See beauty.

**Please detach this page and return it as a note that you (and your parents) have read and understand the expectations of the Honors Ninth Grade class.**

Student Signature: \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_

Parent/Guardian email address: \_\_\_\_\_

**Thanks for reading! I'm looking forward to a great year!**

**“The only constant in life is change.”**

**- Heraclitus, Ancient Greek Philosopher**

**“In times of change, learners inherit the earth; while the learned find themselves beautifully equipped to deal with a world that no longer exists.”**

**- Eric Hoffer, 20th Century American Writer and Philosopher**