

**SUBJECT AREA:** Language Arts  
**COURSE / GRADE LEVEL:** English I Grade 9  
**School with rotator schedule**

MONTH	ESSENTIAL QUESTION(S)	STRAND / CONTENT	SKILLS	RESOURCES	ASSESSMENTS
August/ September	How do tales and myths explain the inexplicable? What is a hero? What is a villain?	Literature and Viewing <u>The Odyssey</u> by Homer Selected scenes from the feature film <u>The Odyssey</u> “ <u>The Odyssey: A Book Review</u> ” by Stephen Goode “Siren Song” by Margaret Atwood “Penelope” by Dorothy Parker “Ithaka” by C.V. Cavafy Relevant literary terms Research and Speech Research skills Speaking and listening skills Gods and goddesses of mythology (oral report and written report presented with documentation) Writing 6 Traits Focus: Ideas, Conventions Diagnostic essay Myth Documented project/report/paper Pamphlet/Brochure FCAT preparation Instructional Focus Calendar: FCAT Reading—Cluster Four (Reference and Research)	* denotes FCAT Reading subtest LA.A.1.4.1—prereading strategies *LA.A.1.4.2—vocabulary strategies LA.A.1.4.3—refining vocabulary LA.A.1.4.4—response strategies *LA.A.2.2.7—comparison/contrast *LA.A.2.4.4—gathering and evaluating written information *LA.A.2.4.5—devices of persuasion *LA.A.2.4.6—study and research skills *LA.A.2.4.7—validity and reliability of primary sources *LA.A.2.4.8—synthesis of information from multiple sources LA.B.1.4.1—prewriting strategies LA.B.1.4.2—drafting and revising LA.B.1.4.3—edited final documents LA.C.1.4.1—listening strategies LA.C.1.4.3—strategies for informal and formal discussions LA.C.3.4.1—volume, stress, pacing, enunciation, eye contact and gestures	Textbook— <u>The Language of Literature</u> McDougal Littell’s Audio Library Textbook— <u>Writer’s Inc.</u> Selected scenes from the video— <u>The Odyssey</u> Internet Library sources Supplemental text— <u>Heroes, Gods and Monsters of Greek Myths</u> by Bernard Evslin <u>2001: A Space Odyssey</u> by Arthur C. Clarke  Recording—Mariah Carey’s “Hero”  Supplemental adolescent reading: <u>A Wizard of Earthsea</u> by Ursula K. LeGuin <u>African Tales, Uh-Huh</u> by Ashley Bryan <u>Alligators in the Sewer and 222 Other Urban Legends</u> by Thomas Craughwell <u>Ask the Bones: Scary Stories from around the World</u> by Arielle North Olson and Howard Schwartz <u>Between a Rock and a Hard Place</u> by Alden R. Carter <u>The Big Wander</u> by Will Hobbs	Diagnostic essay Myth Documented project/report/paper Pamphlet/Brochure Individual and/or group presentations with written report and documentation Other teacher-selected assessments, including short and extended response questions

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			LA.C.3.4.2—variety of speaking strategies LA.C.3.4.3—details, illustrations, analogies and visual aids LA.E.1.4.1—literary forms *LA.E.2.2.1—cause/effect LA.E.2.4.2—relationships among elements of literature LA.E.2.4.3—poetry analysis	<u>The Brave</u> by Robert Lipsyte <u>Shabanu: Daughter of the Wind</u> by S. F. Staples <u>Somewhere in the Darkness</u> by Walter Dean Myers <u>Souder</u> by William Armstrong <u>The True Confessions of Charlotte Doyle</u> by Avi	
October/ November	What emotions come into play when resolving conflicts? What are ways to resolve conflicts?	Literature and Viewing From among these selections: “The Necklace” by Guy De Maupassant “The Necklace” performance video “The Most Dangerous Game” by Richard Connell “Games People Probably Shouldn’t Play” <u>Businessweek</u> “The Gift of the Magi” by O. Henry “The Possibility of Evil” by Shirley Jackson Author Study: Edgar Allan Poe “Life and Times” Netactivities “The Author’s Style” “Annabel Lee” by Edgar Allan Poe “The Bells” by Edgar Allan Poe Letter to Marie Clemm by Edgar Allan Poe “The Cask of Amontillado” by Edgar Allan Poe “The Cask of Amontillado”	LA.A.1.4.1—prereading strategies *LA.A.1.4.2—vocabulary strategies LA.A.1.4.3—refining vocabulary LA.A.1.4.4—response strategies *LA.A.2.2.7—comparison/contrast *LA.A.2.4.1—main idea, details, and development *LA.A.2.4.2—author’s purpose and point of view LA.A.2.4.3—preferences in fiction and nonfiction *LA.A.2.4.5—devices of persuasion *LA.A.2.4.6—study and research skills LA.B.1.4.1—prewriting strategies LA.B.1.4.2—drafting and revising	Textbook— <u>The Language of Literature</u> McDougal Littell’s Audio Library McDougal Littell’s Performance Video McDougal Littell’s Netactivities Textbook— <u>Writer’s Inc.</u>  Supplemental adolescent reading: <u>Crews</u> by Maria Hinojosa <u>Don’t You Dare Read This, Mrs. Dunphrey</u> by Margaret Haddix <u>Freedom’s Children</u> by Ellen Levine <u>Heaven</u> by Angela Johnson <u>Krik? Krak!</u> by Edwidge Danticat <u>Orfe</u> by Cynthia Voigt <u>What Child Is This? A Christmas Story</u> by Caroline B. Cooney	Letter of complaint Character sketch Short story Persuasion paper Other teacher-selected assessments, including short and extended response questions

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		performance video “The Story Behind ‘The Cask of Amontillado’” by Edward Rowe Snow “Where Have You Gone, Charming Billy?” by Tim O’Brien Relevant literary terms Writing 6 Traits Focus: Ideas, Organization Letter of complaint Character sketch Short story FCAT preparation Persuasion paper (FCAT format) Instructional Focus Calendar: FCAT Reading—Cluster Two (Main Idea, Plot, and Purpose)	LA.B.1.4.3—edited final document LA.B.2.4.2—organizing information LA.B.2.4.3—writing fluently for a variety of occasions, audiences, and purposes LA.E.1.4.1—literary forms LA.E.1.4.3—universal themes LA.E.1.4.5—cultural and historical periods’ stylistic, thematic, and technical qualities *LA.E.2.2.1—cause/effect *LA.E.2.4.1—effectiveness of literary elements LA.E.2.4.2—relationships among elements of literature LA.E.2.4.3—poetry analysis LA.E.2.4.6—personal response/ connection to literature	<u>White Lilacs</u> by Carolyn Meyer	
December/ January	What are the kinds of journeys on which people go? How do we differentiate between illusion and reality?	Literature and Viewing From among these selections: “The Road Not Taken” by Robert Frost “Song of the Open Road” by Walt Whitman “Life Without Go-Go Boots” by Barbara Kingsolver from <u>Angela’s Ashes</u> by Frank McCourt “Oranges” by Gary Soto “Luxury” by Nikki Giovanni “Metaphor” by Eve Merriam	*LA.A.1.4.2—vocabulary strategies LA.A.1.4.3—refining vocabulary LA.A.1.4.4—response strategies LA.A.2.2.7—comparison/contrast *LA.A.2.4.1—main idea, details, and development *LA.A.2.4.2—author’s purpose and point of view LA.B.1.4.1—prewriting strategies	Textbook— <u>The Language of Literature</u> McDougal Littell’s Audio Library Textbook— <u>Writer’s Inc. Literary Fair Handbook</u> Supplemental adolescent reading: <u>Bless Me, Ultima</u> by Rudolfo A. Anaya <u>Dogsong</u> by Gary Paulsen <u>The Frozen Waterfall</u> by Gaye	Poetry—free verse, rhymed verse, and other types selected by students and teacher Exposition/Illustration (FCAT format) Other teacher-selected assessments, including short and extended response questions

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		<p>“My Father’s Song” by Simon J. Ortiz</p> <p>“Marine Corps Issue” by David McClean</p> <p>“The First Appendectomy” by William A. Nolen</p> <p>“On Being Seventeen, Bright—and Unable to Read” by David Raymond</p> <p>“The Bass, the River, and Sheila Mant” by W. D. Wetherell</p> <p>“The Open Window” by Saki</p> <p>“Sorry, Right Number” by Stephen King</p> <p>“Beware: Do Not Read This Poem” by Ishmael Reed</p> <p style="text-align: center;">Writing</p> <p>6 Traits Focus: Ideas, Word choice</p> <p>Original poetry—free verse, rhymed verse, and other types of poems included in the District Literary Fair (ABCDarian, cinquain, concrete, haiku, persona, rap, shrinklit, sonnet, tanka)</p> <p style="text-align: center;">FCAT preparation</p> <p>Exposition/Illustration (FCAT format)</p> <p>Instructional Focus Calendar:</p> <p>FCAT Reading—Cluster Three (Comparisons and Cause/Effect)</p>	<p>LA.B.1.4.2—drafting and revising</p> <p>LA.B.1.4.3—edited final documents</p> <p>LA.D.1.4.1—culture transmitted through language and literature</p> <p>LA.D.1.4.2—adjustments in Language use</p> <p>LA.D.2.4.1—reactions, perceptions, and beliefs shaped by language</p> <p>LA.D.2.4.2—subtleties of literary devices</p> <p>LA.E.1.4.1—literary forms</p> <p>LA.E.1.4.2—universal themes</p> <p>*LA.E.2.2.1—cause/effect</p> <p>*LA.E.2.4.1—effectiveness of literary elements</p> <p>LA.E.2.4.3—poetry analysis</p>	<p>Hicyilmaz</p> <p><u>Jesse</u> by Gary Soto</p> <p><u>The Lord of the Rings</u> by J.R.R. Tolkien</p> <p><u>My Sister’s Bones: A Novel</u> by Cathi Hanauer</p> <p><u>Street Child</u> by Berlie Doherty</p> <p>Additional supplemental reading:</p> <p><u>The Catcher in the Rye</u> by J. D. Salinger</p>	

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February/ March	How do our actions impact others or cause chain reactions?	<p>Literature and Viewing</p> <p>“William Shakespeare’s Life: A Genius from Stratford” by Robert Anderson</p> <p><u>The Tragedy of Romeo and Juliet</u> by William Shakespeare</p> <p><u>The Tragedy of Romeo and Juliet</u> performance video</p> <p>Selected scenes from the feature film <u>Romeo and Juliet</u></p> <p>“Brothers Are the Same” by Beryl Markham</p> <p>Relevant literary terms</p> <p>Speaking and Listening</p> <p>Debate or oral presentation</p> <p>Modern-day skits based on the play</p> <p>Writing</p> <p>6 Traits Focus: Word choice, Fluency</p> <p>Description paper</p> <p>Email</p> <p>FCAT Preparation</p> <p>Persuasion paper</p> <p>Instructional Focus Calendar: FCAT Reading—Cluster One (Words and Phrases in Context)</p>	<p>LA.A.1.4.1—prereading strategies</p> <p>*LA.A.1.4.2—vocabulary strategies</p> <p>LA.A.1.4.3—refining vocabulary</p> <p>LA.A.1.4.4—response strategies</p> <p>LA.A.2.2.7—comparison/contrast</p> <p>*LA.A.2.4.5—devices of persuasion</p> <p>LA.A.2.4.6—study and research skills</p> <p>LA.B.1.4.1—prewriting strategies</p> <p>LA.B.1.4.2—drafting and revising</p> <p>LA.B.1.4.3—edited final documents</p> <p>LA.C.1.4.2—personal preferences in listening to literature</p> <p>LA.C.3.4.5—sustained argument with support</p> <p>LA.E.1.4.1—literary forms</p> <p>LA.E.1.4.4—characteristics of major types of drama</p> <p>*LA.E.2.2.1—cause/effect</p> <p>*LA.E.2.4.1—effectiveness of literary elements</p> <p>LA.E.2.4.2—relationships among elements of literature</p> <p>LA.E.2.4.6—personal response/connection to literature</p>	<p>Textbook—<u>The Language of Literature</u></p> <p>Textbook—<u>Writer’s Inc.</u></p> <p>Selected scenes from the videos—<u>Romeo and Juliet</u> and <u>West Side Story</u></p> <p>Supplemental adolescent reading:</p> <p><u>Across the Barricades</u> by J. Lingard</p> <p><u>Fair Day, and Another Step Begun</u> by Katie Letcher Lyle</p> <p><u>How Could You Do It, Diane?</u> by Stella Pevsner</p> <p><u>Seedfolks</u> by Paul Fleischman</p> <p><u>Smack</u> by Melvin Burgess</p> <p><u>Song of the Buffalo Boy</u> by Sherry Garland</p> <p><u>Summer of My German Soldier</u> by Bette Greene</p> <p><u>Swallowing Stones</u> by Joyce McDonald</p> <p><u>Tenderness</u> by Robert Cormier</p> <p><u>The Year They Burned the Books</u> by Nancy Garden</p> <p>Additional supplemental reading:</p> <p><u>Ordinary People</u> by Judith Guest</p> <p><u>West Side Story</u> by Arthur Laurents</p>	<p>Debate</p> <p>Description paper</p> <p>Email</p> <p>Persuasion paper</p> <p>Other teacher-selected assessments, including short and extended response questions</p>

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April/May	What kinds of events shape our lives and our belief systems?	<p>Literature and Viewing</p> <p>Author Study: Maya Angelou from <u>I Know Why the Caged Bird Sings</u> by Maya Angelou</p> <p>“Caged Bird” by Maya Angelou</p> <p>An Interview by George Plimpton</p> <p>“New Directions” by Maya Angelou</p> <p>“Encounter with Martin Luther King” by Maya Angelou</p> <p>“I Have a Dream” by Martin Luther King</p> <p>“I Have a Dream” performance video</p> <p>“Only Daughter” by Sandra Cisneros</p> <p>“Cloud” by Sandra Cisneros from <u>The House on Mango Street</u> by Sandra Cisneros</p> <p>“A Local Universe” by Jenny Upglow</p> <p>“On Writing <u>The House on Mango Street</u>” by Sandra Cisneros</p> <p>Selections from <u>The Rose That Grew from Concrete</u> by Tupac Shakur</p> <p>From among these selections: from <u>Black Boy</u> by Richard Wright</p> <p>“The Scarlet Ibis” by James Hurst</p> <p>“Theme for English B” by Langston Hughes</p> <p>from <u>The Perfect Storm</u> by Sebastian Junger</p> <p>“The Wreck of the Hesperus” by</p>	<p>LA.A.1.4.1—prereading strategies</p> <p>*LA.A.1.4.2—vocabulary strategies</p> <p>LA.A.1.4.3—refining vocabulary</p> <p>LA.A.1.4.4—response strategies</p> <p>*LA.A.2.2.7—comparison/contrast</p> <p>*LA.A.2.4.1—main idea, details, and development</p> <p>*LA.A.2.4.2—author’s purpose and point of view</p> <p>*LA.A.2.4.4—gathering and evaluating written information</p> <p>*LA.A.2.4.5—devices of persuasion</p> <p>*LA.A.2.4.6—study and research skills</p> <p>*LA.A.2.4.7—validity and reliability of primary sources</p> <p>*LA.A.2.4.8—synthesis of information from multiple sources</p> <p>LA.B.1.4.1—prewriting strategies</p> <p>LA.B.1.4.2—drafting and revising</p> <p>LA.B.1.4.3—edited final documents</p> <p>LA.B.2.4.1—synthesis from a variety of media</p> <p>LA.B.2.4.2—organizing information</p>	<p>Textbook—<u>The Language of Literature</u></p> <p>McDougal Littell’s Audio Library</p> <p>McDougal Littell’s Performance Video</p> <p>McDougal Littell’s Netactivities</p> <p>Textbook—<u>Writer’s Inc.</u></p> <p>Newspaper/Magazine/TV documentary</p> <p>Family members and/or friends</p> <p>Internet</p> <p>Library materials</p> <p>Additional supplemental reading:</p> <p><u>Great Expectations</u> by Charles Dickens</p> <p>Supplemental adolescent reading:</p> <p><u>A Fine White Dust</u> by Cynthia Rylant</p> <p><u>Basher Five-Two: The True Story of F-16 Fighter Pilot Captain Scott O’Grady</u> by Scott O’Grady with Michael French</p> <p><u>The Brave</u> by Robert Lipsyte</p> <p><u>Dogsong</u> by Gary Paulsen</p> <p><u>Through My Eyes</u> by Ruby Bridges</p> <p><u>Within Reach: My Everest Story</u> by Mark Pfetzer and Jack</p>	<p>Letter of request</p> <p>Exposition paper</p> <p>Personal narrative</p> <p>Other teacher-selected assessments, including short and extended response questions</p>

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		<p>Henry Wadsworth Longfellow Newspaper/magazine/television nonfiction selections Relevant literary terms Writing 6 Traits Focus: Voice, Fluency Letter of request Exposition paper Personal narrative</p> <p>FCAT Preparation Instructional Focus Calendar: FCAT Reading—Cluster Four (Reference and Research)</p>	<p>LA.B.2.4.4—selecting and using a variety of electronic media LA.B.2.4.3—writing fluently for a variety of occasions, audiences, and purposes LA.C.1.4.4—bias, prejudice, or propaganda in oral messages LA.C.2.4.1—main concept in nonprint media message LA.C.2.4.2—nonverbal cues in nonprint media LA.C.3.4.1—volume, stress, pacing, enunciation, eye contact and gestures LA.C.3.4.4—oral communication skills LA.D.2.4.5—analysis of mass media LA.D.2.4.6—laws controlling delivery and use of media LA.E.1.4.5—cultural and historical periods’ stylistic, thematic, and technical qualities *LA.E.2.2.1—cause/effect LA.E.2.4.6—personal response/ connection to literature</p>	<p>Galvin <u>Women of Hope: African Americans Who Made a Difference</u> by Joyce Hansen</p> <p>Additional supplemental reading: <u>Great Expectations</u> by Charles Dickens</p>	