

City of Angels School
Independent Study – Los Angeles Unified School District
High School Instructional Framework – Course ID # 203109
CCSS English 10A

The major purpose of this **CCSS English 10A** course is to analyze literature and expository text in greater depth and produce complex writing assignments. Students will continue to apply the knowledge and skills acquired in earlier grades with more refinement, depth, and sophistication with grade-appropriate material. Students will apply and refine their command of the writing process and writing conventions to produce narrative, persuasive, expository, and descriptive texts of at least 1,500 words each.

CCSS English 10A is organized into three standards-based instructional components that focus on persuasion, exposition, and literary analysis, integrating skills of reading, writing, listening, and speaking. During the persuasion instructional component, students will read persuasive texts, with a focus on the credibility of an author’s argument, the relationship between generalizations and evidence, the comprehensiveness of evidence, the way in which the author’s intent affects the structure and tone of the text, and extend ideas through original analysis, evaluation, and elaboration. Students will also write persuasive essays and deliver persuasive presentations. In the exposition component, students will read expository texts, with a focus on synthesizing and extending ideas presented in primary and secondary sources, including works by a single author dealing with a single issue. In addition, students will write expository essays and deliver expository presentations. During the literary analysis component, students will read literary texts, with a focus on analyzing central themes in multiple works as well as analyzing themes in relation to issues of an historical period. Students will write responses to literature and deliver oral responses to literature. **CCSS English 10A** meets the basic **tenth-grade** English requirement for graduation and fulfills the A requirement of the UC/CSU Subject Area Requirements.

Standards

Material covered in this instructional guide aligns with the Common Core State Standards (CCSS). The English Language Arts CCSS consist of Career and College Ready (CCR) anchor standards and grade-specific content standards. To view each of the standards for the categories listed above in detail; download the California Common Core State Standards for English Language Arts from <http://www.cde.ca.gov/re/cc/>.

Texts and Websites

Savas, [MyPerspectives English Language Arts Grade 10](#) © 2022

Student may access the textbook companion site, Achieve 3000, and Edgenuity/MyPath software programs that assist with reading comprehension skills through Schoology.

Grade Distribution:

- Weekly Assignments =70% (Writing = 70%, comprehension questions, vocabulary, and grammar = 30%)
- Performance Assessments = 30%.
- Your teacher use the following standard grading rubric for completeness and accuracy: A=90-100%, B=80-89%, C=70-79%, D=60-69%, and F<60%.

MyPerspectives English

Unit opener: this reading is a short introduction to the unit. Students complete a vocabulary word network(word association) and a summary of the reading.

Each Reading follows the same pattern – students complete all activities for each reading (in order), unless otherwise directed by your teacher. Short summaries of each activity are following (readings vary with some activities):

- **(Assignment 1)**
 - **Concept Vocabulary:** Introduce the vocabulary words in the selection.
 - **First Read:** During the First Read, students will read to notice details, annotate the text as they read, make connections beyond the text, and respond by writing a brief summary of the selection. There is a First Read guide with guiding questions (digital version can be typed on).
 - **Comprehension Check:** short answer comprehension questions
 - **Research:** Students are asked to choose something from the reading to research to clarify and explore.

- **(Assignment 2)**
 - **Close Read (second read):** Students respond to questions (annotate/question/conclude) directly in their digital or print Student Edition (example provided).
 - **Analyze the Text:** Short answer questions with evidence cited.

- **(Assignment 3)**
 - **Analyze Craft and Structure:** Literary device lesson.
 - **Concept Vocabulary:** A closer look at vocabulary words and word study.

- **(Assignment 4)**
 - **Conventions:** Grammar/mechanics practice.
- **Selection test is available online digitally or print forms**

- **(Assignment 5) (teacher discretion)**
 - **Writing to Sources:** Includes one or more writing assignments associated with the reading and an evidence log leading to the Performance Assessment.
 - **Speaking and Listening:** Includes one or more speaking and listening (presentation type) assignments associated with the reading and an evidence log leading to the Performance Assessment.

Performance Task/Performance Assessment

- Performance Task is a final writing/speaking project based on the readings.
- Performance Assessment is a final writing/speaking project based on the Essential Question

Optional Novel (teacher discretion) – One correlated novel was chosen from a list of options offered by Savvas. See MyPerspectives+ for more options.

Supplementary Resources for Relearning and Differentiation (available through Savvas App)

- ELD Support:
 - Accessible Leveled Text (summarized versions of the readings with explanations)
 - Audio reading in multiple languages
 - English Language Support Lessons
- Advanced Learners –
 - Extension Questions
 - Independent Learning additional texts
 - Conventions additional lessons/ mini lessons/Interactive lessons
 - Literary Device additional lessons/ mini lessons/Interactive lessons
 - Novel Correlations/Trade Books
- Struggling Readers:
 - Accessible Leveled Text (summarized versions of the readings with explanations)
 - Audio reading
 - English Language Support Lessons
 - Conventions additional lessons/ mini lessons/Interactive lessons
 - Literary Device additional lessons/ mini lessons/Interactive lessons
- All Readers:
 - Audio Reading
 - Word Study additional lessons
 - Conventions additional lessons/mini lessons/Interactive lessons
 - Literary Device additional lessons/mini lessons/Interactive lessons

*Multicultural Selection

Week 1 - Unit 1: <i>Inside the Nightmare</i> ESSENTIAL QUESTION: What is the allure of fear?
<ul style="list-style-type: none">○ Achieve 3000: Levelset Assessment○ Achieve3000: Complete two 5-step lesson articles○ Unit Introduction: “My introduction to Gothic Literature” pp. 6-8 (Read, Vocabulary & Summary)○ Reading#1: “Why Do Some People Enjoy Fear?” pp. 90-99<ul style="list-style-type: none">○ Optional: Novel reading: *<i>The Alchemist</i> by Paulo Coelho Read & answer discussion questions Prologue & Part 1 (Week 1-3)
Week 2 – Unit 1: <i>Inside the Nightmare</i> ESSENTIAL QUESTION: What is the allure of fear?
<ul style="list-style-type: none">○ Achieve3000: Complete two 5-step lesson articles○ Reading #2: “The Fall of the House of Usher” pp. 12-35○ Reading #3: *<i>“House Taken Over”</i> pp. 36-49<ul style="list-style-type: none">○ Optional: Novel reading
Week 3 – Unit 1: <i>Inside the Nightmare</i> ESSENTIAL QUESTION: What is the allure of fear?
<ul style="list-style-type: none">○ Achieve3000: Complete two 5-step lesson articles○ Reading #4: Media- from <i>How to Tell You’re Reading a Gothic Novel – In Pictures</i> pp. 50-57○ Performance Task: Explanatory Essay pp.58-63<ul style="list-style-type: none">○ Optional: Novel reading

<p>Week 4 – Unit 2: <i>Outsiders and Outcasts</i> ESSENTIAL QUESTION: Do people need to belong?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Unit Introduction: “Isn’t Everyone a Little Bit Weird?” pp. 130-132 (Read, Vocabulary & Summary) ○ Reading #1 Argument-<i>Revenge of the Geeks</i> pp.224-231 <ul style="list-style-type: none"> ○ Optional: Novel reading: <i>The Alchemist</i> Read & answer discussion questions Part 2 (Week 4-6)
<p>Week 5 – Unit 2: <i>Outsiders and Outcasts</i> ESSENTIAL QUESTION: Do people need to belong?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #2: <i>The Metamorphosis</i> pp. 136-185 <ul style="list-style-type: none"> ○ Optional: Novel reading
<p>Week 6 – Unit 2: <i>Outsiders and Outcasts</i> ESSENTIAL QUESTION: Do people need to belong?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #3: Media- <i>Franz Kafka and Metamorphosis</i> pp. 186-189 ○ Performance Task: Argumentative Essay pp. 190-195 <ul style="list-style-type: none"> ○ Optional: Novel reading
<p>Week 7 – Unit 3: <i>Extending Freedom’s Reach</i> ESSENTIAL QUESTION: What is the relationship between power and freedom?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Unit Introduction: “Born Free: Children and the struggle for Human Rights” pp. 262-264 (Read, Vocabulary & Summary) ○ Reading #1: <i>from</i> the “Four Freedoms” Speech, pp. 268-281 <ul style="list-style-type: none"> ○ Optional: Novel reading: <i>The Alchemist</i> Read & answer discussion questions Part 3 (Week 7-9)
<p>Week 8 – Unit 3: <i>Extending Freedom’s Reach</i> ESSENTIAL QUESTION: What is the relationship between power and freedom?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #2: “Inaugural Address” pp. 282-293 ○ Reading #3: Media- “Inaugural Address” pp. 294-297 <ul style="list-style-type: none"> ○ Optional: Novel reading
<p>Week 9 – Unit 3: <i>Extending Freedom’s Reach</i> ESSENTIAL QUESTION: What is the relationship between power and freedom?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #4; * “Caged Bird” & “Some Advice to Those Who Will Serve Time in Prison” pp. 324-335 ○ Reading #5: * “The Censors” pp. 336-343 <ul style="list-style-type: none"> ○ Optional: Novel reading
<p>Week 10 Final</p> <ul style="list-style-type: none"> ○ Option 1: Performance Task: Informative Essay pp. 298-303 ○ Option 2 Novel Study- Test or Final Essay on <i>The Alchemist</i> by Paulo Coelho

The Alchemist

Paulo Coelho

ABOUT THE AUTHOR

Paulo Coelho (b. 1947) is a Brazilian writer who was born in Rio de Janeiro to devout Catholics. During his teen years, he decided he wanted to become a writer, but that goal upset his parents, who thought it was no way to earn a living. When he was 17, he rebelled against his Catholic religion and Coelho's parents admitted him to a psychiatric hospital, where he received electroshock therapy. Despite several escape attempts, he remained there until the age of 20. He spent his early adult years living life, as he puts it, as a “hippie,” in the 1960s. He worked for a while as a songwriter and lyricist, as well as an actor, journalist, and theater director. Some of his song lyrics got him trouble with the Brazilian military government authorities at that time and he was arrested a number of times for subversion. In prison, he was tortured. Later, he traveled through South America, North Africa, Mexico, and Europe and became interested in magic and the occult.

In 1986, as part of a spiritual reawakening, Coelho walked the Camino de Santiago (Road of Santiago de Compostela, or The Way of St. James), an important Christian pilgrimage route in northwest Spain that dates to the Middle Ages. His route extended for some 500 miles, and he ended up writing a book about his experience, called *O Diário de Um Mago* (*Diary of a Magus*). In English, the book is published as *The Pilgrimage*. The following year, he wrote *The Alchemist* in one two-week spurt. After a slow start, the novel eventually gained popularity, and in 1994, it was published in the United States. It has since gone on to be translated into dozens of languages, become a worldwide sensation and one of the best-selling books in history. For several years, there has been talk of the novel being made into a movie—Coelho sold the rights—but as of 2015, the film is still in development.

BACKGROUND

Alchemy was an early form of chemistry which sought to purify and elevate objects into higher, more perfect forms of themselves. In particular, alchemists tried to transform “base” metals, such as lead, into “noble” metals—especially gold. Alchemy was practiced in the Middle Ages throughout Europe, the Islamic world, and Asia. Spiritual philosophies were a unifying principle of the scientific quest.

One necessary element of alchemy was the philosopher's stone, the legendary substance capable of transmuting base metals into gold. It was supposedly created by a process called *The Magnum Opus* (The Great Work), and had a number of mystical powers, including the ability to heal all illnesses.

Alchemy began to die out in the 18th–19th centuries as modern scientific methods came into use. However, alchemical principles remain woven into certain spiritual cultures today.

Urim and Thummim, the black and white stones in the story, are from the Hebrew Bible, and were objects that a High Priest used in divination.

QUICK GUIDE

As you read *The Alchemist*, keep the following literary elements in mind:

- **ARCHETYPE** is a character, situation, or setting that represents a universal symbol, or type, based on patterns of human nature. Archetypes occur frequently in literature and are often recognizable, at their most basic, as the stock characters, storylines, and settings found in fairytales, myths, fables, and other folkloric literary genres.
- **THEME** is a main idea or an underlying meaning of a literary work that may be stated directly or indirectly.

- MOTIF is a literary element that repeats itself throughout a piece of literature, underscoring the work's overall theme.
 - SYMBOLISM is a literary device in which an object or image stands for a deeper concept.
 - ANTHROPOMORPHISM is a literary device in which human qualities, emotions, and motivations are ascribed to inanimate things
-

VOCABULARY

1. **alchemist** *n.* a person who studies or practices alchemy
2. **zenith** *n.* the highest point reached by a celestial object
3. **muse** *v.* to consider something thoughtfully
4. **lame** *adj.* having an injured or disabled leg or foot which causes one to limp
5. **omen** *n.* an event regarded as a portent of the future; a sign or warning
6. **whet** *v.* to sharpen
7. **infidel** *n.* a person who adheres to a religion other than one's own
8. **ruefully** *adv.* sorrowfully or with regret
9. **divination** *n.* the process of seeking knowledge of the future by supernatural means
10. **capricious** *adj.* given to sudden and unaccountable changes of mood or behavior
11. **nocturnal** *adj.* relating to, or occurring in the night
12. **oasis** *n.* a fertile spot in a desert where there is water
13. **mirage** *n.* an optical illusion caused by atmospheric conditions, especially in the desert
14. **wary** *adj.* being on one's guard against danger
15. **brandish** *v.* to wave a weapon as a threat
16. **scimitar** *n.* a sword with a curved blade that broadens toward the point
17. **heed** *v.* pay attention to
18. **elixir** *n.* a magical or medicinal potion, as brewed by alchemists to prolong life indefinitely
19. **impenetrable** *adj.* Impossible to pass through
20. **abrade** *adj.* scrape or rub away

PART I: PROLOGUE AND PART ONE

Discussion Questions

1. When the lake speaks in the Prologue, which literary element listed above comes into play?
2. What hints does the Prologue provide about the story ahead?
3. What might the empty, abandoned church **symbolize**?
4. Why did the boy decide to drop out of the seminary and become a shepherd at age 16? How old is he as the story begins?
5. How does the boy view his sheep? What do you make of his disturbing thought that he could decide to kill all of his sheep?
6. How do the sheep function as a **motif**?
7. Why does the dream interpreter demand one-tenth of the boy's future fortune, knowing she would not get paid for her consultation that day? After hearing the woman's interpretation of his dream, the boy thought he had wasted his time with her. Had he?
8. Melchizedek tells Santiago a story about a shopkeeper's son and a wise man. The wise man says, "The secret of happiness is to see all the marvels of the world, and never to forget the drops of oil on the spoon." Which literary element(s) described above does this passage illustrate?
9. How does Melchizedek function as an **archetype** in this story?
10. At the end of Part One, the narrative includes the line, "There was a moment of silence so profound that it seemed the city was asleep." What does this silence **symbolize**?

WRITING ACTIVITY Who is Melchizedek? Do you think he is who he says he is? Why or why not? Use examples from the story to support your argument.

PART II: PART TWO (PAGES 51–112)

Discussion Questions

1. What is beginner's luck and how does it figure in Santiago's work for the crystal merchant?
2. Why doesn't the merchant really want to go to Mecca?
3. How does the word *maktub* function as a **motif** in this story?
4. Identify at least two hints that Melchizedek is intervening in Santiago's life at critical moments.
5. The Englishman says to the boy, "Imagine if everyone went around transforming lead into gold. Gold would lose its value." Why is that?
6. How does the Englishman's approach to learning compare to Santiago's?
7. Compare the camel driver's attitude about life with that of the sheep.
8. When Santiago sees Fatima for the first time, he immediately realizes he is in love. How does love function as a **theme** in this story?
9. Identify the **archetypal** elements in the scene where the alchemist first appears before the boy.
10. Which literary element is this passage an example of? "...the desert tests all men: it challenges every step, and kills those who become distracted."

WRITING ACTIVITY What role does the desert play in this story? Include examples from the text and reference any applicable literary elements in your answer.

PART III: PART TWO, (PAGES 112–END) AND EPILOGUE

Discussion Questions

1. Santiago's heart speaks to him about the role the heart plays in a person's search for treasure. "We, people's hearts, seldom say much about those treasures..." it says. What literary element does this passage illustrate?
2. Throughout the book, Santiago has to conquer his fear. How does this relate to one of the book's themes?
3. How does Santiago prepare for the moment when he will have to turn himself into the wind or die?
4. On the third day of his preparation, the desert begins to speak to Santiago. Why does the author use anthropomorphism at this point in the story?
3. How does Santiago turn himself into the wind?
6. How is the full moon an archetype in this tale?
7. How do dreams function as a motif in this story?
8. In the Prologue, the story of Narcissus spoke of vanity. How does that motif finally figure in Santiago's story, now that it is near the end?
9. In the Epilogue, when Santiago shouts to the sky, "You old sorcerer..." to whom is he speaking?
10. In the Epilogue, why is Santiago so sure he will never again see the old king Melchizedek?

WRITING ACTIVITY How does alchemy function as a **symbol** in this story?

PULLING IT ALL TOGETHER

WRITING What is your Personal Legend? Have you seen any evidence in your life of the universe conspiring to help you to achieve your dream?

PANEL DISCUSSION Fatima proudly explains the role of "a woman of the desert" being one of waiting for her man to return from seeking his dream. "I want my husband to wander as free as the wind that shapes the dunes," she says. What is the author's attitude toward women? In his view, do women have a Personal Legend? Explain. How, if at all, does the author's portrayal of women

affect your opinion of the book?

SENSITIVE ISSUES

The book's treatment of two different religions' traditions as equally valid, or as similar paths that lead to the same truth, may make some students uncomfortable. Students who believe that only God is divine might take offense at the author's thesis. The suggestion that a woman's main duty in life is to wait at home while a man pursues his dream may also be offensive.

Name:

Date:

TRADE BOOK TEST

The Alchemist

Paulo Coelho

A. Thinking About *The Alchemist*

Choose the best answer.

1. What was Santiago studying to become before he decided to be a shepherd?
 a. an alchemist
 b. a merchant
 c. a priest
 d. a baker
2. What is one of the five obligations required of all Muslims?
 a. to travel to Mecca
 b. to carry two sacred stones
 c. to cross the desert
 d. to visit the Pyramids
3. Why does the Englishman join the caravan?
 a. He wants to visit the Pyramids.
 b. He had a recurring dream.
 c. He is seeking the alchemist.
 d. He seeks an ancient book at the oasis.
4. When does Santiago fall in love with Fatima?
 a. when she drops the water jug
 b. when the caravan arrives at Al-Fayom
 c. when she tells him where to find the alchemist
 d. when she tells him she has been waiting for him her entire life
5. What does Santiago interpret the flight of the hawks to mean?
 a. He will become the wind.
 b. An army is coming to the oasis.
 c. He has found his perfect mate.
 d. Men will attack him in Egypt.
6. According to the chieftains of the oasis, which of the following is a rule of the Tradition?
 a. Never trust a stranger.
 b. Carry arms but don't use them.
 c. Smoke the hookah before making decisions.
 d. The oasis is neutral territory in a war.
7. Why does Santiago feel joy when the masked man holds a sword to his forehead?
 a. He knows it is the alchemist.
 b. The omens assure he will live.
 c. He realizes he has overcome fear.
 d. He would die for his Personal Legend.

Name:

Date:

8. What does the alchemist know after the boy turns himself into the wind?
- a. The boy is more powerful than he is. c. He has found his perfect disciple.
- b. His purpose in living is over. d. The wind has learned an important lesson.
9. When Santiago discovers the treasure, how does he know Fatima still waits for him?
- a. Women of the desert always wait. c. He hears it in the Language of the World.
- b. She sends him a kiss on the levanter. d. She is named for the Prophet's daughter.
10. Which title below would be the best alternative title for this book?
- a. *Fifty Thousand Date Trees* c. *Santiago's Quest*
- b. *The Importance of Omens* d. *Five Lessons of the Desert*

B. Recognizing Literary Elements and Techniques

Answer each question below with the best term from the following list:
archetype, theme, motif, symbolism, and anthropomorphism.

11. What literary element is illustrated by the quote, "You don't have to understand the desert: all you have to do is contemplate a single grain of sand, and you will see in it all the marvels of creation."?
-
12. What literary element is used when Santiago explains the nature of love to the desert, and it answers, "I don't know what you are talking about"?
-
13. The significance of dreams plays an important role in this story. What literary element are the dreams an example of?
-
14. Omens matter a great deal in this story. Omens in general are a motif in the book, but which literary element comes into play with each individual omen?
-
15. Santiago himself is portrayed as a spiritual seeker, an adventurer, and as the hero of the book. What literary element is illustrated by these portrayals?
-

Name:	Date:
-------	-------

C. Essay Questions

Write your answers in the space provided. Continue on another page if necessary.

16. The King of Salem tells Santiago that “when you want something, all the universe conspires in helping you to achieve it.” If that’s true, then why do so many people fail to realize their dreams?
-

17. One of the main themes of this book is expressed by Melchizadek early in the book: “To realize one’s destiny is a person’s only real obligation.” Do you agree or disagree with that statement? Explain, using examples from the text.
-

18. A critic of *The Alchemist* asserts that Coelho’s writing is “shoddy and lightweight,” and that his seemingly optimistic philosophy is in fact a harsh world view that blames all unhappiness or lack of fulfillment on personal weakness. Do you agree or disagree with this opinion? Explain.
-