

City of Angels School
Independent Study – Los Angeles Unified School District
High School Instructional Framework – Course ID # 203232

ERWC B

The major purpose of this **ERWC B** 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.

ERWC B 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. **ERWC B** meets the basic **twelfth-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

Savvas, [MyPerspectives British & World Literature Volume 2](#) © 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 4: <i>Seeing Things New</i> Essential Question: Why are both vision and disillusion necessary?
<ul style="list-style-type: none"> ○ Achieve 3000: Levelset assessment ○ Achieve3000: Complete two 5-step lesson articles ○ Unit 4 Introduction, <i>The Assignment of My Life</i>, p. 416-418 (Read, Vocabulary, and Summary) ○ Review with your teacher: Historical Perspectives, pp. 422-425 <ul style="list-style-type: none"> ○ Reading #1: <i>A Valediction: Forbidding Mourning / Holy Sonnet 10</i>, pp. 429-437
Week 2 – Unit 4: <i>Seeing Things New</i> Essential Question: Why are both vision and disillusion necessary?
<ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #2: <i>from Gulliver’s Travels</i>, pp. 438-451 ○ Media #3: <i>from Gulliver’s Travels among the Lilliputians and the Giants / Gulliver’s Travels Cover Art</i>, pp. 452-459 ○ Optional: Novel reading: <i>Into the Wild</i>, by: John Krakauer - Read & answer discussion questions for Chapters 1-5 (Weeks 2-3)

<p>Week 3 – Unit 4: <i>Seeing Things New</i> Essential Question: Why are both vision and disillusion necessary?</p> <p>○ Achieve3000: Complete two 5-step lesson articles ○ Performance Task, pp. 460-467 ○ Optional: Novel reading: <i>Into the Wild</i>, by: John Krakauer - Read & answer discussion questions for Chapters 1-5 (Weeks 2-3)</p>
<p>Week 4 – Unit 5: <i>Discovering the Self</i> Essential Question: How do we define ourselves?</p> <p>○ Achieve3000: Complete two 5-step lesson articles ○ Unit 5 Introduction, <i>Early Dismissal</i>, p. 542-544 (Read, Vocabulary, and Summary) ○ Review with your teacher: Historical Perspectives, pp. 546-551 ○ Reading #1: <i>Lines Composed a Few Miles Above Tintern Abbey / from The Prelude</i>, pp. 552-567 ○ Optional: Novel reading: <i>Into the Wild</i>, by: John Krakauer - Read & answer discussion questions for Chapters 6-10 (Weeks 4-5)</p>
<p>Week 5 – Unit 5: <i>Discovering the Self</i> Essential Question: How do we define ourselves?</p> <p>○ Achieve3000: Complete two 5-step lesson articles ○ Reading #2: <i>Ode to a Nightingale / Ode to the West Wind</i>, pp. 568-583 ○ Optional: Novel reading: <i>Into the Wild</i>, by: John Krakauer - Read & answer discussion questions for Chapters 6-10 (Weeks 4-5)</p>
<p>Week 6 – Unit 5: <i>Discovering the Self</i> Essential Question: How do we define ourselves?</p> <p>○ Achieve3000: Complete two 5-step lesson articles ○ Reading #3: <i>from Frankenstein</i>, pp. 584-603 ○ Optional: Novel reading: <i>Into the Wild</i>, by: John Krakauer - Read & answer discussion questions for Chapters 11-15 (Weeks 6-7)</p>
<p>Week 7 – Unit 5: <i>Discovering the Self</i> Essential Question: How do we define ourselves?</p> <p>○ Achieve3000: Complete two 5-step lesson articles ○ Performance Task, pp.604-611 ○ Optional: Novel reading: <i>Into the Wild</i>, by: John Krakauer - Read & answer discussion questions for Chapters 11-15 (Weeks 6-7)</p>
<p>Week 8 – Unit 6: <i>Finding a Home</i> Essential Question: What does it mean to call a place home?</p>

- Achieve3000: Complete two 5-step lesson articles
- Unit 6 Introduction, **Home Away From Home*, p. 680-682 (Read, Vocabulary, and Summary) ○ Review with your teacher: Historical Perspectives, pp. 686-689 ○ Reading #1: **Back to My Own Country: An Essay*, pp. 690-703 ○ Optional: Novel reading: *Into the Wild*, by: John Krakauer - Read & answer discussion questions for Chapters 16-Epilog (Weeks 8-9)

Into the Wild

Jon Krakauer

ABOUT THE AUTHOR

Jon Krakauer (born 1954) is an American writer and mountaineer who was raised in Corvallis, Oregon. His father, Lewis, a physician and climbing enthusiast, introduced him to mountaineering at age eight. Corvallis sits in the long shadow of Marys Peak, at almost 4,100 feet the highest point in Oregon's Coast Range. The rugged terrain of the sparsely populated West serves as setting and metaphor for much of Krakauer's work as a journalist and non-fiction narrative author.

Jon graduated from Hampshire College in Massachusetts in 1976 with a degree in environmental studies. He had resisted his father's urgings that he should become a physician or a lawyer.

Krakauer returned to the West after completing his studies. He alternated between Colorado, Alaska, and the Pacific Northwest, earning a living as a carpenter and salmon fisherman. In his twenties, he sometimes worked just enough to subsidize his passion for mountaineering. In 1980, he married fellow climber Linda Mariam Moore.

Krakauer's success as a writer began with his work for *Outside* magazine. He took on the profession full-time starting in 1983, as a freelancer whose work was also published in *Architectural Digest*, the *New York Times*, the *Washington Post*, and other periodicals. Two of his books were published in 1990: *Eiger Dreams*, a collection of mountaineering essays, and *Iceland: Land of the Sagas*, a book of his photographs.

He is best known for two subsequent books: *Into the Wild* (1996), recounting the fatal odyssey of Christopher McCandless into the Alaskan wilderness; and *Into Thin Air* (1997), a first-person account of a disastrous Mt. Everest expedition in which eight climbers lost their lives.

BACKGROUND

In researching the settings for his mountaineering stories, Krakauer literally goes extremes. He has scaled Everest, on the China-Nepal border, at 29,028 feet the highest elevation on Earth; Alaska's Denali, or Mt. McKinley, at 20,000-plus feet the topmost peak in North America; the Eiger Nordwand (North Face) in the Swiss Alps; and K2 in the Karakoram, a mountain range spanning the borders between Pakistan, India, and China. The author recounts his climb of Alaska's perilous Devils Thumb in chapters 14 and 15 of *Into the Wild*.

QUICK GUIDE

As you read *Into the Wild*, keep the following literary themes and elements in mind:

- **THE AMERICAN ODYSSEY** Wanderlust is basic to the American national character; the United States was established and expanded by wayfarers staking claims in a continuous push west. Krakauer's book sits squarely in a tradition of American literature built around male characters on the move, fleeing social constraints or nursing broken hearts. This kind of journey drives the protagonists in two of the greatest American novels: *The Adventures of Huckleberry Finn* by Mark Twain and *Moby-Dick* by Herman Melville. It likewise drove Christopher McCandless.
- **SETTING** In a relatively slim book, the author devotes significant space and great care to describing the places where the action unfolds. As you read, consider the details that make those places

distinctive, and how they shape the dramas that play out in each venue for Chris McCandless and Jon Krakauer.

- **NARRATIVE VIEWPOINTS** Also called **perspectives**, narrative viewpoints define the speaker who is telling a story to a reader. The bulk of *Into The Wild* is told in the **third person**, in which the writer is an unseen observer, referring to his or her characters as “he,” “she,” “it,” or “they.” Toward the end of the book, Krakauer begins to write extensively in the **first person**, in which *his* actions, thoughts, and feelings are central to the narrative. The first person is marked by use of the personal pronoun “I.” This shift in narrative viewpoint is significant in terms of the parallels Krakauer sees between his life and journey and that of Chris McCandless.
- **IDEALISM** McCandless embodies the classic definition of the idealist: one who disregards practical considerations in pursuit of high principle, or some standard of perfection. His young man’s zeal to live according to such lofty principles endears him to a string of admirers who take a parental interest in his welfare — and irritates more than a few detractors who see his ideals as foolhardy and selfdestructive.
- **SITUATIONAL IRONY** In *Divine Madness*, Lars Elleström gives an example of situational irony, a situation in which the outcome is in sharp contrast to what is expected: “A man takes a step aside in order to avoid getting sprinkled by a wet dog and falls into a swimming pool.” Scholar Lars Elleström devised that example to illustrate situational irony: a circumstance in which an outcome is in sharp contrast to what is expected, with a circular quality or poetic twist in relation to context. From *Into The Wild*, the discovery of Christopher McCandless’s body is marked by situational irony: He was alone for four months in the bush before he starved to death. About three weeks after his demise, six people in three separate parties stumble onto his remains at almost the same time.

VOCABULARY

1. **contumacious** *adj.* stubbornly or willfully disobedient to authority
2. **tamarisk** *n.* a shrub or small tree with tiny leaves on wispy branches
3. **sere** *adj.* dry or weathered; usually describes vegetation
4. **phantasm** *n.* an illusion or apparition
5. **badlands** *n.* vast stretches of eroded, barren ground
6. **burgeoning** *adj.* starting to grow or increase rapidly
7. **recondite** *adj.* little-known
8. **hermit** *n.* a hermit or recluse
9. **bight** *n.* a curve or recess in a geologic feature
10. **cornice** *n.* an overhanging mass of snow at the edge of a steep rock face or cliff
11. **petroglyph** *n.* a rock carving, especially an ancient one
12. **ephemeral** *adj.* lasting for a short time
13. **plaintive** *adj.* sounding sad
14. **lenity** *adj.* kindness or gentleness
15. **sanctimonious** *adj.* making a show of moral superiority
16. **choler** *n.* state of anger
17. **pellucid** *adj.* crystal clear
18. **fatuous** *adj.* ridiculous and pointless
19. **inveigle** *v.* persuade by deceit or flattery
20. **desideratum** *n.* an object of need or desire
21. **labyrinthine** *adj.* irregular and twisting
22. **carapace** *n.* hard upper shell, as of a turtle
23. **madrigal** *n.* a song for several voices, usually featuring elaborate counterpoint
24. **cirque** *n.* a steep, half-open hollow above a valley or on a mountainside
25. **volition** *n.* the possession or exercise of will

CHAPTERS 1–5

Discussion Questions

1. What is the significance of the new name Christopher McCandless gives himself: “Alexander Supertramp?”

2. What leads Jim Gallien to believe that Alex is not the unstable individual he first thought him to be?
3. Chapters 2 and 3 open with detailed descriptions of **setting**. Why are those descriptions significant to the text that follows them?
4. Why do you think so many new acquaintances want to help McCandless?
5. Where is the **situational irony** in McCandless's donation of his college fund to OXFAM America?
6. How does McCandless show a different side of himself when he gets to Bullhead City?

WRITING ACTIVITY The Alaska natives who discovered Chris McCandless's body were well prepared for a short trip into the wilderness. McCandless was lightly equipped for an extended stay there. What does the difference suggest about them and him? Discuss your ideas in a paragraph.

CHAPTERS 6–10

Discussion Questions

1. Why does McCandless brush aside Ronald Franz's request to adopt him as his grandson?
2. What indications does McCandless give in Chapter 7 that he has a strong sense of the dangers he will face in Alaska?
3. How does Chapter 8 represent a change in focus for *Into the Wild*?
4. What did Everett Ruess and Christopher McCandless have in common?
5. Chapter 10 is the shortest chapter in *Into the Wild*. How does brevity suit the subject matter of that chapter?

WRITING ACTIVITY **Idealism** is often associated with youth. Write a paragraph discussing this association, contrasting the changes in outlook and priorities that tend to come with advancing age.

CHAPTERS 11–15

Discussion Questions

1. Find the quote in Chapter 11 on Christopher McCandless's approach to skiing. What does that approach tell you about his personality?
2. What is the secret in his father's past that Chris learns about in Chapter 12? How does he change in response to what he learns?
3. The eating habits of Chris's immediate family change shortly after they learn of his death. What do those changes suggest about their emotions at this time?
4. With Chapters 14 and 15, *Into the Wild* shifts from third to first person. Why does the author change **narrative viewpoint** here?
5. What are the similarities between the fathers of the author and Chris McCandless? How do those shared traits shape comparable responses in Jon Krakauer and Chris McCandless?

WRITING ACTIVITY What kind of needs and values drive adventurous souls to go off alone into the wild?

CHAPTERS 16–EPILOGUE

Discussion Questions

1. Refer to Chapter 16 for the note McCandless left on weathered plywood. How does he see himself at this point in his journey?
2. How does the Thoreau quote that opens Chapter 17 tie in to what became of Chris McCandless?
3. What do we learn in Chapter 17 that suggests McCandless's death could have been averted?
4. How are McCandless's last journal entries different from virtually everything he'd written up to that point?
5. What is the significance of McCandless using his real name in the note he writes on Aug. 12?

6. What do the items Walt and Billie McCandless leave on the bus suggest about their sentiments regarding this brief visit?

How do his suspicions echo the opinions of McCandless given at the start of Chapter 8?

WRITING ACTIVITY Will Forsberg suspected Chris McCandless of vandalizing his cabin.

PULLING IT ALL TOGETHER

WRITING ACTIVITY Name three people Chris McCandless stayed with on his travels and sum up their encounters with him. What are some things these encounters have in common? How do they vary?

PANEL DISCUSSION Together with a small group, discuss the spirit of anti-materialism that drove Chris McCandless to discard his possessions and burn his money. Why would he embrace this challenging code? What might have moved him to adopt it?

SENSITIVE ISSUES

Students may be troubled to read of the strained relationship between Chris McCandless and his father, linked by the author to the double life Walt McCandless led siring children with two women. There could be uncomfortable resonances for readers with a family history of infidelity, divorce, and/or absent fathers.

Name:

Date:

TRADE BOOK TEST

Into the Wild

Jon Krakauer

A. Thinking About *Into the Wild*

Choose the best answer.

1. Christopher McCandless tells Jim Gallien
☐ a. he needs to borrow money. ☐ c. his parents don't understand him.
☐ b. to drop him off at the bus. ☐ d. he wants to live off the land.
2. The following describe Chris McCandless's personality EXCEPT
☐ a. adventurous. ☐ c. illiterate.
☐ b. rebellious. ☐ d. angry.
3. Most of the people McCandless meets admire him because
☐ a. he didn't have to do anything he thought so well didn't want to do. ☐ c. their mothers of him.
☐ b. he is intelligent and ☐ d. he didn't have to work. enthusiastic.
4. McCandless worked at the grain elevator in Carthage for
☐ a. Rom Franz. ☐ c. Nikolai Gogol.
☐ b. Wayne Westerberg. ☐ d. Jan Burres.
5. In his journals, McCandless sometimes refers to himself in the third person as "Alex." From what we learn of him, this suggests
☐ a. he may see himself as a character in an adventure story.
☐ b. he thinks a false identity will keep his parents from finding him.
☐ c. he wants to gain skill in using a particular literary technique.
☐ d. he has lost all grip on reality.
6. In Chapter 5, how does the author describe Jack London?
☐ a. a brilliant scholar. ☐ c. a pathetic hypocrite.
☐ b. a temperamental artist. ☐ d. a fearless pioneer.
7. How does Ronald Franz respond to McCandless's advice that Franz should make "a radical change in his lifestyle?"

- ☐ a. Franz laughs and discards McCandless's letter.
- ☐ b. He asks to adopt Chris as his grandson.
- ☐ c. He moves out of his apartment and sets up camp on the *bajada*.
- ☐ d. He urges Chris to call home.

TRADE BOOK TEST: INTO THE WILD

Name:	Date:
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8. The last evidence of Everett Ruess was found
- ☐ a. at UCLA.
 - ☐ b. in Davis Gulch.
 - ☐ c. by Bill Jacobs.
 - ☐ d. underwater.
9. Walt McCandless believes that his son's many talents made Chris
- ☐ a. overconfident.
 - ☐ b. overbearing.
 - ☐ c. wise beyond his years.
 - ☐ d. like Walt was many years ago.
10. Lewis Krakauer, the author's father,
- ☐ a. was an accomplished violinist.
 - ☐ b. as a child.
 - ☐ c. suffered from polio.
 - ☐ d. had tried to climb Devils Thumb.
 - ☐ e. was an engineer for NASA.
11. Jon Krakauer suggests Chris McCandless may have been poisoned
- ☐ a. by the potato seeds he brought with him.
 - ☐ b. by mold that grows on wild potato seeds.
 - ☐ c. by a diet consisting of too much wild rice.
 - ☐ d. by toxins in the meat of caribou.
12. It could be argued that _____ were ultimately responsible for the death of Chris McCandless.
- ☐ a. arrogance and shortsightedness
 - ☐ b. natives of Alaska
 - ☐ c. supernatural forces
 - ☐ d. the books he loved

B. Recognizing Literary Elements and Themes

Answer each question below with the best term from the following list: *the American odyssey*, *setting*, *narrative viewpoint*, *idealism*, *situational irony*.

13. Of which literary element or theme is the following an example?

“The very core of a man’s living spirit is his passion for adventure.”

-
14. The encampment at the Slabs is suggestive of which literary element or theme?
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15. Which literary element is exemplified by the following text?

“Davis Creek is only a trickle during most of the year and sometimes not even that. Originating at the foot of a high rock battlement known as Fiftymile Point, the stream flows just four miles across the pink sandstone slabs of southern Utah before surrendering its modest waters to Lake Powell ...”

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TRADE BOOK TEST: INTO THE WILD

Name:	Date:
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16. The diary of the final weeks of Chris McCandless is written across the last two pages of a field guide to edible plants. Considering how he died, what literary element or theme does this demonstrate?
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17. The following quote is an example of which literary element or theme?

“As a young man, I was unlike McCandless in many important regards: most notably, I possessed neither his intellect nor his lofty ideals.”

C. Essay Questions

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

18. In Chapter 6, Chris McCandless brushes off Ron Franz’s proposal to adopt Chris as his grandson. In a brief essay, discuss what this exchange reveals about Franz, McCandless, and their sentiments about family. Support your ideas with specific references to the text.

19. In a brief essay, discuss the significance of setting in two chapters that open with detailed descriptions of place: Chapters Two and Nine, “The Stampede Trail” and “Davis Gulch.” How does the author’s description of those places set the stage for the narrative that follows in each chapter?

20. Find and cite evidence of realism at odds with the idealism exemplified by Chris McCandless and other Alaskan wanderers. If the realists you cite can be grouped in a category, what in their backgrounds might put that group at odds with McCandless and others of his romantic stripe?
