

City of Angels School
Independent Study – Los Angeles Unified School District
High School Instructional Framework – Course ID # 203108
CCSS English 9B

The major purpose of this **CCSS English 9B** 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 9B 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 9B** meets the basic **ninth-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 9](#) © 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>Star-Crossed Romances</i>
ESSENTIAL QUESTION: Do we determine our own destinies?
<ul style="list-style-type: none">○ Achieve 3000: Levelset assessment○ Achieve3000: Complete two 5-step lesson articles○ Unit Introduction: Watch video “A Modern Take on Romeo and Juliet” and complete “Romeo and Juliet: A Tragedy? Or Just a Tragic Misunderstanding” pp. 360-362 (Read, Vocabulary & Summary)○ Reading #1: <i>The Tragedy of Romeo and Juliet Act I</i>, pp. 374-399<ul style="list-style-type: none">○ Optional: Novel reading – <i>The Road</i> – Read and answer discussion questions pp 3-89 (Week 1-4)
Week 2 - Unit 4: <i>Star-Crossed Romances</i>
ESSENTIAL QUESTION: Do we determine our own destinies?
<ul style="list-style-type: none">○ Achieve3000: Complete two 5-step lesson articles○ Reading #2: <i>The Tragedy of Romeo and Juliet Act II</i>, pp. 400-423○ Reading #3: <i>The Tragedy of Romeo and Juliet Act III</i>, pp. 424-449○ Reading #4: <i>The Tragedy of Romeo and Juliet Act IV</i>, pp. 450-465<ul style="list-style-type: none">○ Optional: Novel reading – <i>The Road</i> (Continued)
Week 3 – Unit 4: <i>Star-Crossed Romances</i>
ESSENTIAL QUESTION: Do we determine our own destinies?
<ul style="list-style-type: none">○ Achieve3000: Complete two 5-step lesson articles○ Reading #5: <i>The Tragedy of Romeo and Juliet Act V</i>, pp. 466-485○ Performance Task: Write an Argument pp. 494-499<ul style="list-style-type: none">○ Optional: Novel reading – <i>The Road</i> (Continued)

<p>Week 4 – Unit 5: <i>Journeys of Transformation</i></p> <p>ESSENTIAL QUESTION: What can we learn from a journey?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Unit Introduction: *Watch video “Misty’s Copeland’s Hard Fought Journey to Ballet Stardom” and complete “Gone and Back Again: A Traveler’s Advice” pp. 546-548 (Read, Vocabulary & Summary) ○ Reading #1: <i>from the Odyssey, Part 1</i>, pp. 558-593 <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> – Read and answer discussion questions pp 3-89 (Continued)
<p>Week 5 – Unit 5: <i>Journeys of Transformation</i></p> <p>ESSENTIAL QUESTION: What can we learn from a journey?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #2: <i>from the Odyssey, Part 2</i>, pp. 594-623 ○ Reading #3: <i>from the Odyssey, Graphic Novel</i>, pp. 624-633 <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> – Read and answer discussion questions pp 90-189 (Week 5-7)
<p>Week 6 – Unit 5: <i>Journeys of Transformation</i></p> <p>ESSENTIAL QUESTION: What can we learn from a journey?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #4: <i>Application for a Mariner’s License</i>, pp. 634-639 ○ Performance Task: Write an Explanatory Essay pp 640-645 <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> (Continued)
<p>Week 7 – Unit 6: <i>World’s End</i></p> <p>ESSENTIAL QUESTION: Why do we try to imagine the future?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Unit Introduction: Watch video “Doomsday Plane Ready for Nuclear Attack” and complete “Dream’s Winter” pp. 698-700 (Read, Vocabulary & Summary) ○ Reading #1: <i>By the Waters of Babylon</i>, pp. 704-721 <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> – Read and answer discussion questions pp 90-189 (Continued)
<p>Week 8 – Unit 6: <i>World’s End</i></p> <p>ESSENTIAL QUESTION: Why do we try to imagine the future?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #2 <i>There Will Come Soft Rains</i>, pp. 722-735 ○ Reading #3 <i>*The Nuclear Tourist</i>, pp. 746-756 <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> – Read and answer discussion questions pp 190-287 (Week 8-10)
<p>Week 9 – Unit 6: <i>World’s End</i></p> <p>ESSENTIAL QUESTION: Why do we try to imagine the future?</p> <ul style="list-style-type: none"> ○ Achieve3000: Complete two 5-step lesson articles ○ Reading #4 <i>From Radiolab: War of the Worlds</i>, pp. 770-773 ○ Reading #5 <i>The Myth of the War of the Worlds Panic</i>, pp. 774-781 <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> (Continued)
<p>Week 10 - Final</p> <ul style="list-style-type: none"> ○ Optional: Novel reading – <i>The Road</i> - Read & answer discussion questions pp 190-287 (Continued) ○ Option 1: Performance Task: Create a Podcast pp 782-783 ○ Option 2: Novel Study- Novel Test and Final

The Road

Cormac McCarthy

ABOUT THE AUTHOR

Little is known about Cormac McCarthy, and he'd like to keep it that way. Born in 1933 in Providence, Rhode Island, he was raised in Knoxville, where his father was a lawyer for the Tennessee Valley Authority. Young Cormac grew up in a spacious house with maids, but he was always more interested in the goings-on in the shacks nearby and in the lives of those who had less than he did. He attended Catholic schools, where he showed little interest, and he dropped out of the University of Tennessee. It was while stationed in Alaska with the Air Force that he discovered fiction, and he soon began writing it himself.

McCarthy wrote his first novel, *The Orchard Keeper* (1965), while working as an auto mechanic in Chicago. Subsequently, he would interpret his allegiance to literature as a vow of poverty, renouncing middle-class comforts to live in a cabin without heat or running water, a barn that he made habitable with his own bare hands, and even motel rooms, laboring at a manual Olivetti typewriter purchased for \$50 in a Knoxville pawnshop. But he also traveled through Europe on prestigious fellowships, living on the island of Ibiza during its heyday as a mecca for artists.

He only wrote about places where he had lived, updating the Southern Gothic of his idol William Faulkner and becoming a bard of the southwest, where he eventually moved. His ten novels include *Blood Meridian* (1985), which received mixed reviews and had negligible sales but is now considered his masterpiece; his *Border Trilogy*, which includes the National Book Award-winning *All the Pretty Horses* (1992); *No Country for Old Men* (2005), the film of which won four Oscars; and *The Road*, which won the 2007 Pulitzer Prize.

So reclusive is McCarthy that his appearance on “The Oprah Winfrey Show,” on the occasion of her selection of *The Road* for her book club, was his first television interview ever. He does not teach, and prefers the company of scientists to other writers. When his typewriter—on which he had written all his published work—was auctioned at Christies’s in 2009, it sold for \$254,500.

BACKGROUND

McCarthy dislikes punctuation, long sentences, and novels of sensibility and social mores—such as those by Henry James and Marcel Proust. He prefers writing on topics that illuminate matters of life and death. Those deaths are generally violent and accomplished with muscular prose. He is primarily interested in what people do, not what they think. His strongest characters tend to be males.

Evoking environmental fears and portraying humanity at its worst while drawing on McCarthy’s own experiences of self-induced poverty, *The Road* may be one of the author’s most nihilistic novels. But it is also suffused with hope. McCarthy dedicated the novel to his then 8-year-old son John, whom he had late in life. He has said that many conversations in the novel are ones he and his son have actually had—so much so that the boy in the tale is in some sense the book’s co-author.

QUICK GUIDE

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

- ALLEGORY is an extended metaphor in which characters and events are symbols used to illustrate a message.
- FLASHBACK is a literary device that shows an event that took place in the past.
- FORESHADOWING happens when the author hints at something that will come later—which may be explicit, or something the reader only discovers as that event unfolds.

- MOOD is the emotional perspective conveyed by the author’s language.
- SYMBOL is a literary device in which an object or image stands for a deeper concept.

VOCABULARY

1. **gully** *n.* a small valley or trench
2. **shoal** *n.* a sandbar around which water is shallow
3. **uncanny** *adj.* eerie; mysterious
4. **immolate** *v.* to kill or destroy by fire
5. **escarpment** *n.* a long cliff or steep slope between two land masses, caused by erosion or earthquake
6. **viscera** *n.* internal organs
7. **frieze** *n.* a broad horizontal sculpted band of decoration on a wall
8. **chattel** *adj.* state of being personal possessions or slaves; generally used as a noun
9. **accrue** *v.* to increase or accumulate
10. **chary** *adj.* hesitant; cautious
11. **illucid** *adj.* unclear or not bright; opposite of *lucid*
12. **mendicant** *adj.* begging; also used as a noun
13. **palimpsest** *n.* layers of written material in which traces of the layers below can be seen
14. **implacable** *adj.* relentless; unstoppable
15. **culvert** *n.* a tunnel carrying water under a road or train tracks
16. **grotto** *n.* a cave or indoor structure resembling one
17. **verdigris** *n.* a bluish-green crust formed by oxidation on copper or brass
18. **squall line** *n.* a line of storms, usually thunderstorms, with a common lifting mechanism
19. **rickets** *n.* a disease caused by vitamin D deficiency, causing softened bones
20. **derelict** *adj.* disused and neglected; as a noun, a person without a home

PAGES 3–89

Discussion Questions

1. Why do you think the characters in this novel are unnamed, and how does this make the story **allegorical**?

2. Many of McCarthy’s sentences are fragments. What **mood** might the author be conveying by the absence of verbs?
3. What does it mean that the child was the man’s “warrant”?
4. What do you make of the contrast between the poetic language of the descriptions and the terse, “okay”-heavy dialogue?
5. What is the role of the **flashback** to the man’s uncle’s farm?
6. What does the concrete dam **symbolize**?
7. What may the man’s coughing blood **foreshadow**?
8. What does the man filling the bathtub in the **flashback** demonstrate?
9. What does the woman mean when she says, “We’re not survivors. We’re the walking dead in a horror film”?
10. What does the man mean when he says “we’re carrying the fire”? What does fire **symbolize**?

WRITING ACTIVITY Why do you think the author doesn’t explain what happened to the environment, and what possible clues have you seen so far?

PAGES 90–189

Discussion Questions

1. Why is it mentioned that the once-grand house had slaves, and what might that **foreshadow**?
2. This is the second time the man has asked himself, “Can you do it? When the time comes?” Do you think the author is actually **foreshadowing** killing the boy?
3. With the discovery of the captives in the basement, the boy is learning once more why they can’t help strangers. How are the stakes higher this time, and how does this make their situation more dire?
4. What does the whited-out bulletin board **symbolize**?

5. Why does the man pocket the seed packets, and what do they **symbolize**?
6. Why does the boy throw away the flute?
7. Why does the man have mixed feelings about finding the storeroom?
8. How do you feel about the man's treatment of the old man? Would you have done the same?
9. Why do you think the libraries were destroyed?
10. Why is it important to the man to have only nightmares?

WRITING ACTIVITY The old man asks, "How would you know if you were the last man on earth?" Consider this question and what you would do if you believed yourself to be the last survivor of an environmental catastrophe.

PAGES 190–287

Discussion Questions

1. How does the discovery of the barbecued baby affect the moral values the man has been imparting on his son?
2. When they discover another well-stocked storeroom, why does the man now let his son share in the decision-making?
3. What does the shipwreck **symbolize**?

4. How does the **mood** change when the man and the boy first reach the beach?
5. How do you feel about the man's treatment of the thief, and how might the thief be an **allegorical** character?
6. Why might the author have given the man a wounded leg on top of a terminal illness?
7. What does the flare pistol **symbolize**?
8. A pilgrimage is a common type of **allegory**. Can you think of similar pilgrimages in which the leader cannot complete his journey?
9. What surprises you about the ending? Or do you think it was **foreshadowed** by the boy's insistence that he saw another boy?
10. Thinking about the concept of "the road" in the American mythos, what do you think the road **symbolized**? How does what the second man says affect your answer?

WRITING ACTIVITY Is the man, as he says, one of the good guys? Who are the good guys, and how do you know if you're one of them?

PULLING IT ALL TOGETHER

WRITING ACTIVITY What do stories about the future say about the present? Write about what we can learn about the way we live now from tales of civilization gone wrong, citing historic and current events.

PANEL DISCUSSION Why are dystopian narratives like *The Road*, *The Hunger Games*, and *The Walking Dead* so popular today? What do they have in common, and what is it about our current era that makes us fear the worst?

SENSITIVE ISSUES

The Road has incidents of violence, tableaux of cannibalism, and allusions to rape. It's the author's intention to disturb his readers' sensitivities, but you may want to prepare your students accordingly.

Name:

Date:

TRADE BOOK TEST

The Road

Cormac McCarthy

A. Thinking About *The Road*

Choose the best answer.

- Why are the characters unnamed?
 a. No one has names in the future.
 b. It's an allegory.
 c. They forgot them.
 d. There are too few people to have names.
- What is it that the man thinks he should be ready to do when the time comes?
 a. kill the boy
 b. kill himself
 c. turn himself in
 d. turn to cannibalism
- What is the man's relationship to religion and God?
 a. He is deeply religious.
 b. He finds some hope in God.
 c. He believes God has forsaken them.
 d. He is agnostic.
- What item from the past do the man and the boy share?
 a. a comic book
 b. a video game
 c. a sack of marbles
 d. the last can of Coke
- What happened to the woman?
 a. She killed herself.
 b. She died of natural causes.
 c. She walked out on the family.
 d. She was abducted by the roadrats.
- What does the old man think the man and the boy are?
 a. killers
 b. robbers
 c. saviors
 d. apparitions
- Which of these is not mentioned as something lost to the past?
 a. music
 b. books
 c. sports
 d. birds

Name:	Date:
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8. What do the man and the boy see on the drugstore's lunch counter?
- | | |
|--|--|
| <input type="checkbox"/> a. a Coke can | <input type="checkbox"/> c. a stale slice of birthday cake |
| <input type="checkbox"/> b. a can of peaches | <input type="checkbox"/> d. a human head under a cake bell |
9. Who spies the last house the man and the boy visit?
- | | |
|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> a. the boy | <input type="checkbox"/> c. the thief |
| <input type="checkbox"/> b. the man | <input type="checkbox"/> d. the woman |
10. In the end, the boy goes off with...
- | | |
|---|---|
| <input type="checkbox"/> a. the roadrats. | <input type="checkbox"/> c. another family. |
| <input type="checkbox"/> b. his father. | <input type="checkbox"/> d. the old man. |

B. Recognizing Literary Elements and Techniques

Answer each question below with the best term from the following list:
allegory, flashback, foreshadowing, mood, symbol.

11. “The fire” that the man and the boy are carrying is an example of which literary element?
- _____
12. The author’s use of short, verb-less sentence fragments to convey a feeling in the reader is an example of which literary technique?
- _____
13. Which literary technique is employed by the boy’s repeated mentions of the other boy he claims to have seen?
- _____
14. As a novel using unnamed characters to illustrate a message, *The Road* is an example of what?
- _____
15. The scene with the woman is an example of which literary element?
- _____

Name:	Date:
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C. Essay Questions

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

16. Write a brief essay explaining the elements that make *The Road* an **allegory**, considering plot, characters, and setting, and describing in a few words the impact of allegory as compared to a regular story.
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17. Why do you think McCarthy leaves the cause of the environmental catastrophe unexplained? Write a brief essay speculating how the novel would have been different if the author had given an explanation, arguing which approach would have been preferable.
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18. As you read *The Road*, did your opinion on who “the good guys” were change? Why or why not? Write a brief essay giving specific examples from the novel to support your opinion. What does it mean to be “good” in a life-or-death situation?
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