



## Reading & Writing Companion



## GRADE 9 UNITS

---

Empathy • Leadership  
Dreams and Aspirations • All for Love



Reading & Writing Companion

## GRADE 9 UNITS

---

Empathy • Leadership

Dreams and Aspirations • All for Love

# Table of Contents



## Empathy

How does human compassion inform our understanding of the world?

UNIT 1

1



## Leadership

What are the responsibilities of power?

UNIT 2

135



## Dreams and Aspirations

What makes a dream worth pursuing?

UNIT 3

271




## All for Love

How are we affected by the power of love?

UNIT 4

403





# STUDENT GUIDE

## GETTING STARTED

---

Welcome to the StudySync Reading and Writing Companion! In this booklet, you will find a collection of readings based on the theme of the unit you are studying. As you work through the readings, you will be asked to answer questions and perform a variety of tasks designed to help you closely analyze and understand each text selection. Read on for an explanation of each section of this booklet.





## CORE ELA TEXTS

In each Core ELA Unit you will read texts and text excerpts that share a common theme, despite their different genres, time periods, and authors. Each reading encourages a closer look with questions and a short writing assignment.

### 1 INTRODUCTION

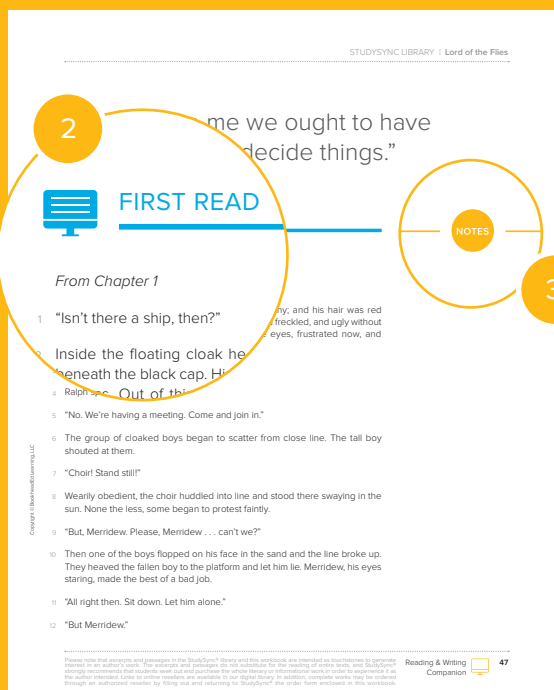
An Introduction to each text provides historical context for your reading as well as information about the author. You will also learn about the genre of the excerpt and the year in which it was written.

### 2 FIRST READ

During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

### 3 NOTES

Many times, while working through the activities after each text, you will be asked to **annotate** or **make annotations** about what you are reading. This means that you should highlight or underline words in the text and use the "Notes" column to make comments or jot down any questions you may have. You may also want to note any unfamiliar vocabulary words here.





## 4

## THINK QUESTIONS

These questions will ask you to start thinking critically about the text, asking specific questions about its purpose, and making connections to your prior knowledge and reading experiences. To answer these questions, you should go back to the text and draw upon specific evidence that you find there to support your responses. You will also begin to explore some of the more challenging vocabulary words used in the excerpt.

## 5

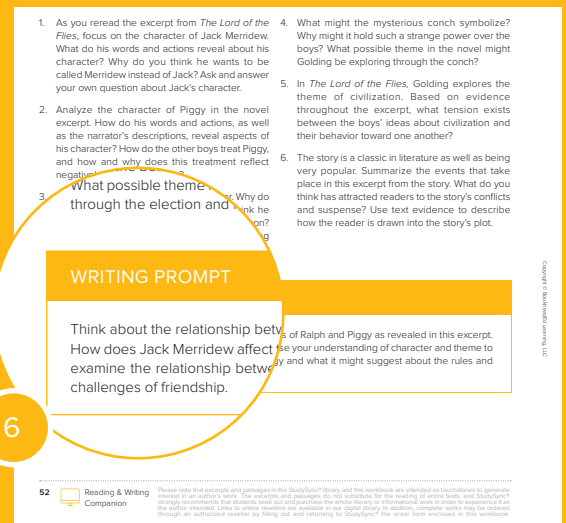
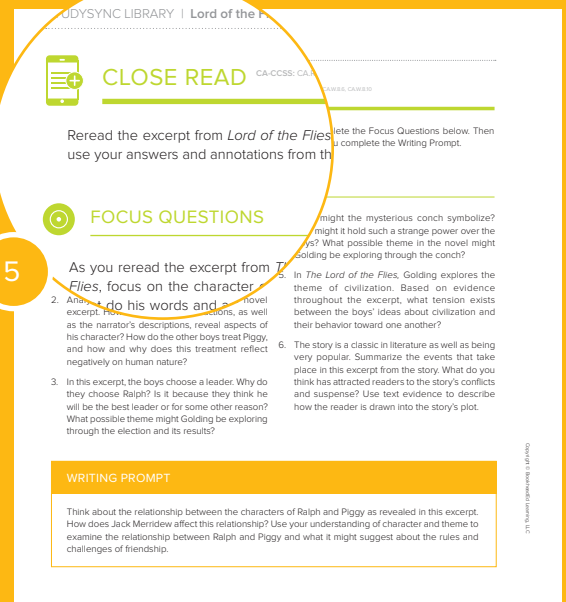
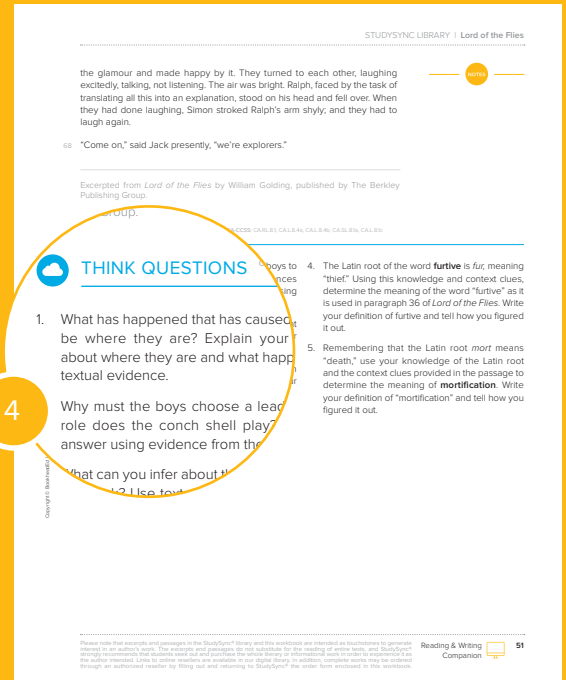
## CLOSE READ &amp; FOCUS QUESTIONS

After you have completed the First Read, you will then be asked to go back and read the excerpt more closely and critically. Before you begin your Close Read, you should read through the Focus Questions to get an idea of the concepts you will want to focus on during your second reading. You should work through the Focus Questions by making annotations, highlighting important concepts, and writing notes or questions in the “Notes” column. Depending on instructions from your teacher, you may need to respond online or use a separate piece of paper to start expanding on your thoughts and ideas.

## 6

## WRITING PROMPT

Your study of each excerpt or selection will end with a writing assignment. To complete this assignment, you should use your notes, annotations, and answers to both the Think and Focus Questions. Be sure to read the prompt carefully and address each part of it in your writing assignment.





# ENGLISH LANGUAGE DEVELOPMENT TEXTS

The English Language Development texts and activities take a closer look at the language choices that authors make to communicate their ideas. Individual and group activities will help develop your understanding of each text.

## 1 REREAD

After you have completed the First Read, you will have two additional opportunities to revisit portions of the excerpt more closely. The directions for each reread will specify which paragraphs or sections you should focus on.

## 2 USING LANGUAGE

These questions will ask you to analyze the author's use of language and conventions in the text. You may be asked to write in sentence frames, fill in a chart, or you may simply choose between multiple-choice options. To answer these questions, you should read the exercise carefully and go back in the text as necessary to accurately complete the activity.

## 3 MEANINGFUL INTERACTIONS & SELF-ASSESSMENT RUBRIC

After each reading, you will participate in a group activity or discussion with your peers. You may be provided speaking frames to guide your discussions or writing frames to support your group work. To complete these activities, you should revisit the excerpt for textual evidence and support. When you finish, use the Self-Assessment Rubric to evaluate how well you participated and collaborated.

**STUDYSYNTHESIS**

### REREAD

1 Reread paragraphs 8–14 of *The Other Side*. After you reread, complete the Using Language and Meaningful Interactions activities.

### USING LANGUAGE

2 The narrator describes the present. Then, the narrator describes the flashback. Finally, the narrator describes the present again. Sort the details from *The Other Side* into the appropriate column.

First, the narrator describes the present.	Then, the narrator describes the flashback.	Finally, the narrator describes the present again.
I glanced at my sister, Alexandria, swaying under the sycamore tree in our backyard.		

76 Reading & Writing Companion

**STUDYSYNTHESIS**

### MEANINGFUL INTERACTIONS

3 Work with your group to discuss the structure of the text. Identify when these events happened. Use the discussion. Last, use the self-evaluation rubric to evaluate your participation.

- When was Sobeknefru born?
- For how long did she rule Egypt?
- Who was the pharaoh directly before Sobeknefru?
- For how long did Sobeknefru rule Egypt?
- When was Amenemhet III's temple finished?
- When did the 12th Dynasty end?

### SELF-ASSESSMENT RUBRIC

	3 I did this really well.	2 I did this a little bit.	1 I did not do this.
I took an active part with my group in doing assigned tasks.			
I helped my group understand the sequence of events.			
I used the sentence frames to identify important events.			





## EXTENDED WRITING PROJECT

The Extended Writing Project is your opportunity to explore the theme of each unit in a longer written work. You will draw information from your readings, research, and own life experiences to complete the assignment.

### 1 WRITING PROJECT

After you have read all of the unit text selections, you will move on to a writing project. Each project will guide you through the process of writing an argumentative, narrative, informative, or literary analysis essay. Student models and graphic organizers will provide guidance and help you organize your thoughts as you plan and write your essay. Throughout the project, you will also study and work on specific writing skills to help you develop different portions of your writing.

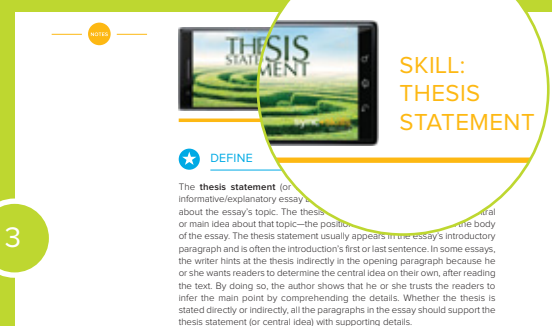
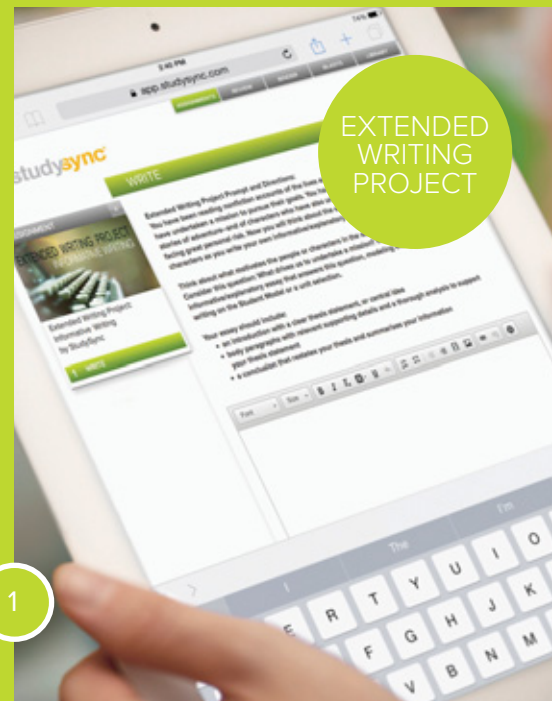
### 2 WRITING PROCESS STEPS

There are five steps in the writing process: **Prewrite, Plan, Draft, Revise, and Edit, Proofread, and Publish.** During each step, you will form and shape your writing project so that you can effectively express your ideas. Lessons focus on one step at a time, and you will have the chance to receive feedback from your peers and teacher.

### 3 WRITING SKILLS

Each Writing Skill lesson focuses on a specific strategy or technique that you will use during your writing project. The lessons begin by analyzing a student model or mentor text, and give you a chance to learn and practice the skill on its own. Then, you will have the opportunity to apply each new skill to improve the writing in your own project.

#### EXTENDED WRITING PROJECT





Reading & Writing Companion



What are the responsibilities of power?

# Leadership



# Leadership



## TEXTS

138	The Lady, or the Tiger? <b>FICTION</b> Frank R. Stockton
146	Ozymandias <b>POETRY</b> Percy Bysshe Shelley
149	Thanksgiving Proclamation <b>NON-FICTION</b> George Washington
153	Farewell Address <b>NON-FICTION</b> George Washington
160	1984 <b>FICTION</b> George Orwell
166	In the Time of the Butterflies <b>FICTION</b> Julia Álvarez
172	Ancient Greece <b>NON-FICTION</b> Pomeroy, Burstein, Donlan, and Roberts
178	The Odyssey <b>FICTION</b> Homer
184	The Odyssey (A Graphic Novel) <b>FICTION</b> Gareth Hinds

198	History of the Peloponnesian War: Pericles' Funeral Oration <b>NON-FICTION</b> <i>Thucydides</i>
205	Mandatory Military Service in America <b>NON-FICTION</b> <i>Point/Counterpoint</i>
212	Four Freedoms Address <b>NON-FICTION</b> <i>Franklin Delano Roosevelt</i>



## ENGLISH LANGUAGE DEVELOPMENT TEXTS

217	A Golden Coin <b>POETRY</b>
225	Two Notable Chinese Leaders <b>NON-FICTION</b>



## EXTENDED WRITING PROJECT

235	Extended Writing Project: Literary Analysis
239	Extended Writing Project: Prewrite
241	<b>SKILL:</b> Thesis Statement
243	<b>SKILL:</b> Organize Argumentative Writing
246	<b>SKILL:</b> Supporting Details
249	Extended Writing Project: Plan
251	<b>SKILL:</b> Introductions
254	<b>SKILL:</b> Body Paragraphs and Transitions
259	<b>SKILL:</b> Conclusions
261	Extended Writing Project: Draft
263	Extended Writing Project: Revise
265	<b>SKILL:</b> Sources and Citations
269	Extended Writing Project: Edit, Proofread, and Publish

542

Text Fulfillment  
through  
StudySync





# IN THE TIME OF THE BUTTERFLIES

FICTION  
Julia Álvarez  
1995



## INTRODUCTION

---

studysync<sup>tv</sup>

In 1960, three sisters were found at the bottom of a 150-foot cliff on the north coast of the Dominican Republic. The state newspaper reported that their deaths were accidental. A fourth sister knows differently, in Julia Alvarez's historical novel, *In the Time of the Butterflies*. The excerpt below foreshadows the girls' fate.



# “You know, Enrique, that I don’t believe in fortunes...”



## FIRST READ

NOTES

Excerpt from Dedi

1994  
and  
circa 1943

- 1 She remembers a clear moonlit night before the future began. They are sitting in the cool darkness under the anacahuita tree in the front yard, in the rockers, telling stories, drinking guanabana juice. Good for the nerves, Mamá always says.
- 2 They’re all there, Mamá, Papá, Patria-Minerva-Dedé. Bang-bang-bang, their father likes to joke, aiming a finger pistol at each one, as if he were shooting them, not boasting about having **sired** them. Three girls, each born within a year of the other! And then, nine years later, María Teresa, his final desperate attempt at a boy misfiring.
- 3 Their father has his slippers on, one foot hooked behind the other. Every once in a while Dedé hears the clink of the rum bottle against the rim of his glass.
- 4 Many a night, and this night is no different, a shy voice calls out of the darkness, begging their pardon. Could they spare a calmante for a sick child out of their stock of kindness? Would they have some tobacco for a tired old man who spent the day grating yucca?
- 5 Their father gets up, swaying a little with drink and tiredness, and opens up the store. The campesino goes off with his medicine, a couple of cigars, a few mints for the godchildren. Dedé tells her father that she doesn’t know how they do as well as they do, the way he gives everything away. But her father



## NOTES

- just puts his arm around her, and says, “Ay, Dedé, that’s why I have you. Every soft foot needs a hard shoe.
- 6 “She’ll bury us all,” her father adds, laughing, “in silk and pearls.” Dedé hears again the clink of the rum bottle. “Yes, for sure, our Dedé here is going to be the millionaire in the family.”
- 7 “And me, Papá, and me?” María Teresa pipes up in her little girl’s voice, not wanting to be left out of the future.
- 8 “You, mi ñapita, you’ll be our little coquette. You’ll make a lot of men’s--”
- 9 Their mother coughs her correcting-your-manners cough.
- 10 “--a lot of men’s mouths water?” their father concludes.
- 11 María Teresa groans. At eight years old, in her long braids and checkered blouse, the only future the baby wants is one that will make her own mouth water, sweets and gifts in big boxes that clatter with something fun inside when she shakes them.
- 12 “What of me, Papá?” Patria asks more quietly. It is difficult to imagine Patria unmarried without a baby on her lap, but Dedé’s memory is playing dolls with the past. She has sat them down that clear, cool night before the future begins, Mamá and Papá and their four pretty girls, no one added, no one taken away Papá calls on Mamá to help him out with his fortune-telling. Especially—though he doesn’t say this—if she’s going to censor the **clairvoyance** of his several glasses of rum. “What would you say, Mamá, about our Patria?”
- 13 “You know, Enrique, that I don’t believe in fortunes,” Mama says evenly. “Padre Ignacio says fortunes are for those without faith.” In her mother’s tone, Dedé can already hear the distance that will come between her parents. Looking back, she thinks, Ay, Mama, ease up a little on those commandments. Work out the Christian math of how you give a little and you get it back a hundredfold. But thinking about her own divorce, Dedé admits the math doesn’t always work out. If you multiply by zero, you still get zero, and a thousand heartaches.
- 14 “I don’t believe in fortunes either,” Patria says quickly. She’s as religious as Mamá, that one. “But Papá isn’t really telling fortunes.”
- 15 Minerva agrees. “Papa’s just confessing what he thinks are our strengths.” She stresses the verb confessing as if their father were actually being **pious** in looking ahead for his daughters. “Isn’t that so, Papá?”
- 16 “Sí, señorita,” Papá burps, slurring his words. It’s almost time to go in.

- 17 “Also,” Minerva adds, “Padre Ignacio condemns fortunes only if you believe a human being knows what only God can know.” That one can’t leave well enough alone.
- 18 “Some of us know it all,” Mamá says curtly.
- 19 María Teresa defends her adored older sister. “It isn’t a sin, Mamá, it isn’t. Berto and Raúl have this game from New York. Padre Ignacio played it with us. It’s a board with a little glass you move around, and it tells the future!” Everybody laughs, even their mother, for María Teresa’s voice is bursting with **gullible** excitement. The baby stops, suddenly, in a pout. Her feelings get hurt so easily. On Minerva’s urging, she goes on in a little voice. “I asked the talking board what I would be when I grew up, and it said a lawyer.”
- 20 They all hold back their laughter this time, for of course, María Teresa is parroting her big sister’s plans. For years Minerva has been **agitating** to go to law school.
- 21 “Ay, Dios mío, spare me.” Mama sighs, but playfulness has come back into her voice. “Just what we need, skirts in the law!”
- 22 “It is just what this country needs.” Minerva’s voice has the steely sureness it gets whenever she talks politics. She has begun talking politics a lot. Mama says she’s running around with the Perozo girl too much. “It’s about time we women had a voice in running our country.”
- 23 “You and Trujillo,” Papa says a little loudly, and in this clear peaceful night they all fall silent. Suddenly, the dark fills with spies who are paid to hear things and report them down at Security. Don Enrique claims Trujillo needs help in running this country. Don Enrique’s daughter says it’s about time women took over the government. Words repeated, distorted, words recreated by those who might bear them a grudge, words stitched to words until they are the winding sheet the family will be buried in when their bodies are found dumped in a ditch, their tongues cut off for speaking too much.
- 24 Now, as if drops of rain had started falling—though the night is as clear as the sound of a bell—they hurry in, gathering their shawls and drinks, leaving the rockers for the yardboy to bring in. María Teresa squeals when she steps on a stone. “I thought it was el cuco,” she moans.
- 25 As Dedé is helping her father step safely up the stairs of the galería, she realizes that hers is the only future he really told. María Teresa’s was a tease, and Papá never got to Minerva’s or Patria’s on account of Mamá’s disapproval. A chill goes through her, for she feels it in her bones, the future is now beginning. By the time it is over, it will be the past, and she doesn’t want to be the only one left to tell their story.



Excerpted from *In the Time of the Butterflies* by Julia Álvarez, published by the Penguin Group.



## THINK QUESTIONS

CA-CCSS: CA.RL.9-10.1, CA.L.9-10.4a, CA.L.9-10.4b, CA.L.9-10.4c, CA.L.9-10.4d

1. What kind of store does Dedé's father run? What clues in the text can help you determine the answer? Cite textual evidence to support your response.
2. What can you infer about the father's character from the comments he makes about his daughters' future in paragraphs 5-8 ? What can you infer about the mother from her objections in paragraph 13, and the narrator's follow-up comment? Cite textual evidence to support your answer.
3. Explain why the discussion of Minerva's interests in paragraphs 20–23 could endanger the family, according to the narrator's comment in paragraph 24. Cite textual evidence to support your answer.
4. Use context clues to determine the meaning of the word **gullible** as it is used in paragraph 19 of the excerpt from *In the Time of the Butterflies*. Write your definition of "gullible" and check your inferred meaning in a print or digital dictionary.
5. Use context clues to figure out the meaning of the Spanish word *campesino* as it is used in paragraph 5 in *The Time of the Butterflies*. Write the English definition of *campesino* and consult an online or digital bilingual Spanish-English dictionary to confirm your inferred meaning of the word.





## CLOSE READ

CA-CCSS: CA.RL.9-10.1, CA.RL.9-10.6, CA.W.9-10.1a, CA.W.9-10.1b, CA.W.9-10.1c, CA.W.9-10.1d, CA.W.9-10.1e, CA.W.9-10.4, CA.W.9-10.5, CA.W.9-10.6, CA.W.9-10.9a, CA.W.9-10.10

Reread the excerpt from *In the Time of the Butterflies*. Then use your answers and annotations from the questions to help you complete the Writing Prompt.



## FOCUS QUESTIONS

- As you reread *In the Time of the Butterflies*, use the strategies you have learned about making inferences. Based on the Introduction and the first paragraph of the text, what can you infer about the cultural context of the story and its effect on the setting and the characters? Highlight evidence to support your analysis, and make annotations to explain your support.
- How would you describe the father's behavior toward his daughters Dedé and Maria Teresa in paragraphs 5 through 11? What might the father's interactions with these daughters reveal about the culture's view of female children? Highlight your evidence and use the annotation tool to explain and support your ideas.
- How does Mamá respond to Papá's request for help when Patria asks for a prediction about her future? Based on this interaction and other evidence from the text, what inferences can you make about the religious attitudes and beliefs of the mother and her daughters? What role might religion play in this culture? Highlight evidence from paragraphs 12 through 16 that support your inferences, and write a brief annotation to explain your answer.
- How might Minerva's personality and views seem different from those of the other three daughters in the story? What do her interactions with her parents reveal about her view of the culture in which she lives? Highlight evidence from paragraphs 17 through 22 and use the annotation tool to explain and support your response.
- How does Trujillo's power make itself felt in this excerpt? Who else has an unusual amount of power in this situation? In what ways are the characters' actions controlled by this power, even though nothing has actually happened yet? Highlight evidence from the text and use the annotation tool to explain how the evidence supports your response.

## WRITING PROMPT

Dede's memories of the past have left her with a fear of the future because "she doesn't want to be the only one left to tell . . . [her family's] story." What do you think? Do our memories of past events determine, or have a controlling effect on, our future actions? Write an argumentative essay in which you agree or disagree with the idea of how memories of the past can determine how we act in the future. State your opinion. Use valid reasoning and inferences from the text to provide evidence. Create an organization that clearly connects your claim, reasons, and evidence from your own experience in your argument. Maintain a formal style and an objective tone. Provide a conclusion that restates your claim, summarizes your key points, and supports the argument you present.





# A GOLDEN COIN

English Language  
Development

POETRY



## INTRODUCTION

---

In the early 1800s, President Thomas Jefferson sent Lewis and Clark on an expedition to explore the unknown western part of the country. Fortunately they hired a Native American woman to guide them. How did she help? How is she remembered today?





# “She deserves better,” I say aloud. / “Sacagawea of the Shoshone tribe, / this survivor.”

NOTES



## FIRST READ

- 1 Sleeping in grandfather's **antique** coinbox
- 2 are men of fame
- 3 the solemn, shining silver of long past Presidents.
- 4 Golden coins, mixed in, show bearded old men,
- 5 names known only to history teachers.
- 6 Half hidden, a different coin shows a golden woman,
- 7 with a sleeping infant tied to her back.
- 8 Despite her coinbox destiny, her **tribute** should be greater.
- 9 “She deserves better,” I say aloud.
- 10 “Sacagawea of the Shoshone tribe,
- 11 this **survivor**.
- 12 She was an admirable ambassador,
- 13 a perceptive peacemaker,
- 14 a gentle guide,
- 15 and a **counselor**.”
- 16 Could you
- 17 **endure** floods,
- 18 cold, sweat-dripping heat,
- 19 buzzing swarms of mosquitos like hungry armies?
- 20 Could you
- 21 be resourceful in the face of starvation,
- 22 all with a baby on your back?

- 23 She was young,  
 24 friend to Clark, and adviser to Lewis.  
 25 She led them west.  
 26 She spoke to the natives in their languages; they trusted her.  
 27 A woman and infant, journeying with white men, must mean peace, not war.
- 28 I turn the coin over to see a golden bird in full flight,  
 29 perhaps an eagle, perhaps a dove,  
 30 perhaps a symbol for the Shoshone  
 31 called, by some, "bird woman."



## USING LANGUAGE

CA-CCSS: ELD.PI.9-10.8.Ex

Complete the chart by filling in the meaning that best fits each example of symbolism based on the poem.

Meaning Options		
history or memory	peace, freedom	almost forgotten
peace, safety	innocence, new beginnings	

Symbol	Meaning
a woman and an infant traveling with explorers	
grandfather's antique coinbox	
a half-hidden coin	
a sleeping infant	
a flying bird	





## MEANINGFUL INTERACTIONS

CA-CCSS: ELD.PI.9-10.1.Ex, ELD.PI.9-10.6.a.Ex

What does the poem say about Sacagawea's role in U.S. history? Consider the bold text as you make your replies. You can use the speaking frames below to help express your ideas in the discussion. Remember to follow turn-taking rules during the discussion. Then, use the self-assessment rubric to evaluate your participation in the discussion.

lines 9–15	<p>"She deserves better," I say aloud.          "Sacagawea of the Shoshone tribe,          this survivor.          She was an <b>admirable ambassador</b>,</p>	<p>a <b>peacemaker</b>,          a <b>gentle guide</b>,          and a <b>counselor</b>."</p>
lines 20–22	<p>Could you          be <b>resourceful</b> in the face of starvation,          all with a baby on your back?</p>	
lines 23–27	<p>She was young,  <b>friend to Clark, adviser to Lewis.</b>          She <b>lead them west</b>,  <b>speaking to Natives in their language; they trusted her.</b>          A woman and infant, journeying with white men, means <b>peace</b>.</p>	

- The poem suggests Sacagawea "deserves better." I think that means . . .
- One way the poet describes Sacagawea's role in lines . . . is with the word(s) . . .
- I think this word or phrase means that she . . .
- In stanza . . . , the poet describes her as . . .
- This evidence makes me think she was . . .
- I think . . . , what do you think about . . . ?
- I really like what . . . said, and I would like to add . . .



## SELF-ASSESSMENT RUBRIC

CA-CCSS: ELD.PI.9-10.1.Ex, ELD.PI.9-10.6.a.Ex

	4 I did this well.	3 I did this pretty well.	2 I did this a little bit.	1 I did not do this.
I expressed my ideas clearly.				
I supported my ideas using evidence from the text.				
I explained how the poem shows Sacagawea's role in U.S. history.				
I took turns sharing my ideas with the group.				



## REREAD

Reread lines 1–15 of “A Golden Coin.” After you reread, complete the Using Language and Meaningful Interactions activities.



## USING LANGUAGE CA-CCSS: ELD.PI.9-10.7.Ex

Poets choose their words carefully in order to produce specific tones. Read each line from the poem below, paying attention to the boldface words and phrases. Then select the tone that best describes each line or lines.

1. are **men of fame**/ the **solemn, shining silver** of long **past Presidents**. (Lines 2-3)
  - ☐ formal
  - ☐ casual
2. **Half hidden**, a different coin shows a **golden woman** (Line 6)
  - ☐ mysterious
  - ☐ cheerful
3. Despite her coinbox destiny, **her tribute should be greater**. (Line 8)
  - ☐ angry
  - ☐ regretful
4. “She **deserves better**,” I say **aloud**. (Line 9)
  - ☐ determined
  - ☐ happy
5. Sacagawea **of the Shoshone tribe**,/ this **survivor**. (Lines 10-11)
  - ☐ critical
  - ☐ admiring





MEANINGFUL INTERACTIONS CA-CCSS: ELD.PI.9-10.1.Ex, ELD.PI.9-10.6.b.Ex

Based on what you have read in “A Golden Coin” and the work you did on understanding how writers use language, make inferences and draw conclusions about the poet’s view of Sacagawea. Work with partners or small groups to practice sharing and discussing your opinions, using the speaking frames. Then, use the self-assessment rubric to evaluate your participation in the discussion.

- I think that the poet . . . because words and phrases such as . . . suggest . . .
- Another line that supports my opinion is . . . , which says . . .
- I liked when you said . . .
- Your comment about . . . was interesting because . . .
- Your comment makes me think about . . .



SELF-ASSESSMENT RUBRIC CA-CCSS: ELD.PI.9-10.1.Ex, ELD.PI.9-10.6.b.Ex

	4 I did this well.	3 I did this pretty well.	2 I did this a little bit.	1 I did not do this.
I expressed my ideas about the author’s view of Sacagawea clearly.				
I used evidence to explain my inferences.				
I described the author’s language choices when I gave my ideas.				
I affirmed the ideas of others.				

Copyright © BookheadEd Learning, LLC





## REREAD

Reread lines 16–31 of “A Golden Coin.” After you reread, complete the Using Language and Meaningful Interactions activities.



## USING LANGUAGE CA-CCSS: ELD.PI.9-10.8.Ex

Read the quotes from the poem and write the correct definition of the boldfaced word in the Denotation column from the options below. Then, decide whether the boldfaced word is negative, positive, or neutral, and fill in the correct answer to the Connotation column. Finally, write the words or phrases that helped you determine the connotation in the Context Clues column.

Denotation Options	Connotation Options
having the ability to find quick ways to overcome difficulties	negative
suffer (something painful or difficult) patiently	neutral
person who gives advice, often an expert	positive
large numbers of moving things, such as insects	

Quote from the poem	Denotation	Connotation	Context Clues
“Could you <b>endure</b> floods, cold, sweat-dripping heat,” (Lines 16-17)			
“buzzing <b>swarms</b> of mosquitos like hungry armies?” (Line 19)			
“be <b>resourceful</b> in the face of starvation” (Lines 20-21)			
“friend to Clark, and <b>adviser</b> to Lewis.” (Line 24)			





## MEANINGFUL INTERACTIONS

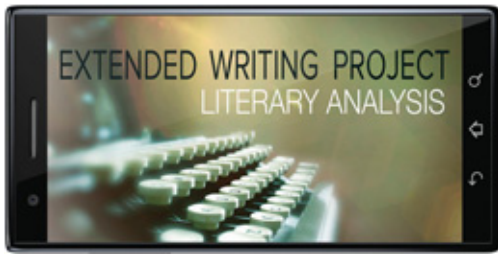
CA-CCSS: ELD.PI.9-10.1.Ex, ELD.PI.9-10.11.a.Ex

What do you think is the overall meaning or theme of the poem? What evidence from the text supports your opinion? Use the speaking frames to guide your discussion.

- One word in the poem with a strong connotation is . . .
- This connotation makes me think of . . .
- I think the word's connotation relates to a main theme of the poem because . . .
- I think the overall meaning or theme of the poem is . . .
- The evidence from the text that supports my idea is . . .
- You said the theme was . . .
- What evidence from the text supports your opinion?

[illegible]





## LITERARY ANALYSIS

NOTES

### WRITING PROMPT

What role should a leader play? What are the responsibilities of leadership? In this unit, you have been reading texts by or about political leaders and others who hold power in a society. Write a literary analysis of two selections from this unit in which you examine the theme of leadership and the ways in which each author conveys his or her message about the role and responsibilities of a good leader. What do the authors of these texts have to say about leadership, and how well do they say it? How does each author present and support his or her claims? Do the authors you have selected agree or disagree about the role and responsibilities of a leader? Analyze how effectively each text communicates its author's message.

Your literary analysis should include:

- an introduction that
  - presents a reasonable claim, expressed in a clear thesis statement that presents a compelling claim about the texts
  - names the author and title of each text you have selected to support your claim
- body paragraphs that
  - present a thorough analysis of your claim
  - contain textual evidence and details to support your claim
- a conclusion paragraph that
  - restates your thesis statement
  - effectively wraps up your essay
  - leaves your reader with a lasting impression, perhaps through an interesting final thought

**Literary analysis** is a form of argumentative writing. When writing a literary analysis, a writer takes a position on one or more works of literature. It may



be to demonstrate why an author used a particular text structure or a certain literary device in a written work. Or it may attempt to compare two different works of literature, and how authors treat similar themes. A literary analysis is not a plot summary, however, or a list of details that support a main idea. Instead, it is an opportunity for a writer to share his or her personal perspectives, critical thinking, or interpretation of both literature and works of nonfiction.

Strong argumentative writing begins with an introductory paragraph that provides a general introduction for the topic. It then presents a thesis statement that explicitly states the writer's position on the topic. The body paragraphs of an argumentative piece of writing, such as an essay, are focused on relevant text details that provide evidence in support of the main idea. Argumentative essays almost always contain direct quotations, or citations, from the texts being analyzed. The language a writer uses in a literary analysis must be clear, coherent, formal in tone, and appropriate to its task, purpose, and intended audience. Argumentative essays stay focused on the main idea and claim by using transition words to help make connections between supporting details and citations. Strong argumentative essays then end with a conclusion that revisits the main point of the thesis statement and summarizes the evidence in the essay. The features of argumentative writing include:

- an introductory paragraph with a clear thesis statement
- a clear and logical organizational structure
- supporting details, including valid reasoning and textual evidence
- effective transitions to show the connections between ideas
- a formal style and objective tone
- proper citations of sources
- a concluding paragraph that summarizes the analysis and restates the thesis



## STUDENT MODEL

You will learn skills of the writer's craft as you follow the writing process steps of Prewrite, Plan, Draft, and Revise, before the final step of Edit, Proofread, and Publish. Before you get started on your own argumentative essay, begin by reading this essay that one student wrote in response to the writing prompt. As you read this student model, highlight and annotate the features of argumentative writing that the student included in her essay.

### ***The Responsibilities of Power***

*People with power to do whatever they want also have a responsibility to use that power wisely. The question is: how do you balance power and responsibility? This*



question is answered differently by Homer in *The Odyssey Book XII* and George Orwell in the excerpt from *1984*. Orwell's novel is set in a futuristic society, and he portrays a world in which a totalitarian government tells people everything they should do. He presents a model of what leadership should not be. Homer, on the other hand, sets his story in times that even then were the distant past, drawing upon history, myth and legend. He shows how a good leader can tell right from wrong but still allow his people to make decisions for themselves. Homer presents a model of what leadership, however imperfect, can be. Each book presents its ideas about the degree of control leaders can exert over their people's freedom, and how leaders should communicate with their people. However, *The Odyssey's* message, and the ways that Homer communicates his ideas, are more compelling than the vision Orwell presents in the excerpt from *1984*.

Although control is an essential part of power, Homer shows readers in *The Odyssey Book XII* that Odysseus does not try to exercise complete control over his men. Instead, Odysseus asks them to swear an oath not to kill the cattle on the island. For a while, as long "as corn and wine held out," they obey him (Homer). But even when the men are hungry and tempted to eat, Odysseus does not intervene directly. He prays to the gods for help. Afterwards, he is obviously upset by what the men do in his absence, but he seems resigned to their bad choices. In fact, after he sees what has happened, he says, "we could see no way out of it, for the cows were dead already" (Homer). Homer seems to be saying that Odysseus did his job by telling the men not to kill the cows, and that it was the crew's job to practice some self-control. Perhaps Odysseus did not make a good decision in allowing the men to continue "driving in the best cows and feasting upon them" (Homer). Still, Homer shows that, like leaders in real life, Odysseus has his weaknesses as well as strengths.

In *1984*, the situation is very different. The government controls what everyone does. The narrator says "nothing was illegal, since there were no longer any laws" (Orwell), but it is clear that people are not allowed to think for themselves. "Big Brother" spies on people everywhere. The police patrol goes "snooping into people's windows" (Orwell) and there's even a "Thought Police" that monitors people's thoughts. Though Orwell creates this society as a warning against totalitarian governments, he doesn't show the reader what a good leader should do.

Having control over people depends a lot on how a leader communicates with them. Homer's version of good communication is more convincing than Orwell's



## NOTES

because in *The Odyssey* Book XII Odysseus communicates personally and individually with the men he leads. After his men killed the cattle, he “rebuked each one of the men separately” (Homer). Odysseus speaks honestly and directly. This is a great way to communicate with people because it makes them feel like individuals and feel respected.

Conversely, the communication of the government in *1984* is generic and bends the truth. The government communicates with people by constantly telling them things through their “telescreens.” The government also uses the same *Doublespeak* and oxymorons for talking to everyone: “WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH” (Orwell). The communication in *1984* is designed to be generalized and to manipulate people. There is no truth in it. Though Orwell is exaggerating what propaganda looks like here, he doesn’t give any good ideas in this excerpt from *1984* for how to improve the situation.

In the end, both Homer and Orwell seem to suggest that leaders need to let people make their own decisions. Orwell makes this point through a negative example of what happens when leadership controls all thought and speech. However, this excerpt from Orwell’s *1984* only shows people what not to do, not how to do it right. Homer, on the other hand, presents ideas about how leaders should behave. True, bad things can happen, and Odysseus isn’t perfect, but Homer seems to suggest that the job of a leader is to have a clear moral compass and to do his best to give advice and guidance to his people. Homer’s message is more compelling than Orwell’s because *The Odyssey*’s author not only tells his readers what leaders should not do, he also presents ideas about how they should behave.



## THINK QUESTIONS

1. What is the main idea of this literary analysis? How do you know? Cite textual evidence to support your answer.
2. How does the writer organize the ideas she presents in “The Responsibilities of Power”? Cite textual evidence to support your answer.
3. The writer discusses each author’s point of view about how a leader should communicate with the people. How does the writer develop the idea that Homer’s point of view is more compelling than Orwell’s?
4. Thinking about the writing prompt, which selections, Blasts, or other resources would you like to use to create your own argumentative essay? What are some ideas that you may want to develop into your own piece?
5. Based on what you have read, listened to, or researched, how would you answer the question: *What are the responsibilities of power?* Which text from this unit presents the most compelling argument about the responsibilities of power?



## PREWRITE

CA-CCSS: CA.RL.9-10.1, CA.RI.9-10.1, CA.W.9-10.1a, CA.W.9-10.1b, CA.W.9-10.4, CA.W.9-10.5, CA.W.9-10.6, CA.W.9-10.9a, CA.W.9-10.9b, CA.W.9-10.10, CA.L.9-10.4b

### WRITING PROMPT

What role should a leader play? What are the responsibilities of leadership? In this unit, you have been reading texts by or about political leaders and others who hold power in a society. Write a literary analysis of two selections from this unit in which you examine the theme of leadership and the ways in which each author conveys his or her message about the role and responsibilities of a good leader. What do the authors of these texts have to say about leadership, and how well do they say it? How does each author present and support his or her claims? Do the authors you have selected agree or disagree about the role and responsibilities of a leader? Analyze how effectively each text communicates its author's message.

Your literary analysis should include:

- an introduction that
  - presents a reasonable claim, expressed in a clear thesis statement that presents a compelling claim about the texts
  - names the author and title of each text you have selected to support your claim
- body paragraphs that
  - present a thorough analysis of your claim
  - contain textual evidence and details to support your claim
- a conclusion paragraph that
  - restates your thesis statement
  - effectively wraps up your essay
  - leaves your reader with a lasting impression, perhaps through an interesting final thought



In addition to studying techniques authors use to make an argument, you have been reading and discussing stories about the roles and responsibilities of leaders in various societies. In the extended writing project, you will use some of the techniques for argument writing that you have studied to compose a literary analysis.

Since the topic of your literary analysis has to do with what it means to hold power, you will want to think about how the various authors in this unit have portrayed the roles and responsibilities of those in power. Think back to what you read about Odysseus as a leader in *The Odyssey Book XII*. How much control did he exert over his people? How did he communicate with them? What do his character traits and his actions tell you about the author's beliefs regarding the responsibilities of a leader?

Make a list of the answers to these questions for Odysseus and at least one other leader, ruler, or governing force you've encountered in this unit. As you write down your ideas, consider:

1. whether the author of a particular selection presents a compelling vision of leadership.
  - a. Do you agree with him/her? Why or why not?
  - b. Determining this will help you craft the claim of your literary analysis.
2. looking for patterns to emerge. Searching for these patterns may help you to solidify the reasons and evidence you use to support your claim when writing your essay.
  - a. Do the leaders portrayed in the selections have anything in common?
  - b. What important differences do they have?

Use the following model to help you get started with your own prewriting:

Text: *The Odyssey Book XII* by Homer

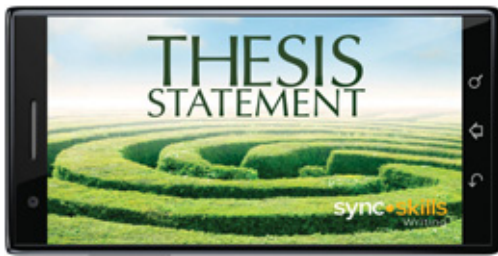
Extent of Control Exerted: *Odysseus asks his men to take an oath and stick to it, but he doesn't police their actions. He lets them make their own decisions.*

Method of Communication: *He talks to his men individually, addressing each on a personal level.*

Other Notes about Leadership Method: *Odysseus shows strengths and weaknesses*

Author's Beliefs about Leadership: *A good leader is someone who guides his people in the right direction but doesn't make them do anything.*

Do you agree or disagree with him? Why?: *Yes, I do agree because people should be free to make their own decisions.*



## SKILL: THESIS STATEMENT

NOTES



### DEFINE

The thesis statement is the most important sentence in an argumentative essay, such as a literary analysis, because it introduces what the writer is going to explore or attempt to prove in the essay or analysis. The thesis statement expresses the writer's central or main idea about that topic, which is the position the writer will develop in the body of the essay. The thesis statement usually appears in the essay's introductory paragraph and is often the introduction's last sentence. The rest of the paragraphs in the essay all support the thesis statement with specific details, facts, evidence, quotations, and examples. The thesis statement should reappear in some form in the essay's concluding paragraph.



### IDENTIFICATION AND APPLICATION

A thesis statement:

- makes a clear statement about the writer's central or main idea.
- lets the reader know what to expect in the body of the essay.
- responds fully and completely to an essay prompt.
- is presented in the introductory paragraph and restated in the conclusion of the essay.
- is a work-in-progress and should be revised and improved, as needed, during the early stages of the writing process.



### MODEL

The following is the introductory paragraph from the Student Model essay "The Responsibilities of Power":

*People with power to do whatever they want also have a responsibility to use that power wisely. The question is: how do you balance power and*



responsibility? This question is answered differently by Homer in *The Odyssey Book XII* and George Orwell in the excerpt from *1984*. Orwell's novel is set in a futuristic society, and he portrays a world in which a totalitarian government tells people everything they should do. He presents a model of what leadership should not be. Homer, on the other hand, sets his story in times that even then were the distant past, drawing upon history, myth and legend. He shows how a good leader can tell right from wrong but still allow his people to make decisions for themselves. Homer presents a model of what leadership, however imperfect, can be. Each book presents its ideas about the degree of control leaders can exert over their people's freedom, and how leaders should communicate with their people. **However, *The Odyssey's* message, and the ways that Homer communicates his ideas, are more compelling than the vision Orwell presents in the excerpt from 1984.**

Notice the bold-faced thesis statement. This student's thesis statement introduces her claim: she argues that Homer's beliefs and the way he communicates them are more compelling than Orwell's. The thesis statement responds to the prompt. Lastly, it is the final sentence of the introductory paragraph.



## PRACTICE

Draft a thesis statement with pen and paper that states your main idea in a clear and engaging way. Be sure that your thesis statement addresses the prompt. When you are done writing, switch papers with a partner to evaluate each other's work. How clearly did the writer state the main idea? Does the thesis statement answer the question or topic posed in the prompt? Does the thesis statement clearly state the focus of the rest of the essay? Offer suggestions, and remember that they are most helpful when they are informative and constructive.



## SKILL: ORGANIZE ARGUMENTATIVE WRITING

NOTES



### DEFINE

The purpose of argumentative writing focused on literary analysis is to make a claim or take a position on a topic, and then to identify, evaluate, and present relevant textual evidence that supports the position. To do this effectively, writers need to organize and present their claims, topics, ideas, facts, details, and other information in a logical way that makes it easy for readers to follow and understand.

A common method for writing a strong argumentative essay is to organize the writing using the five-paragraph strategy. As you saw in the introductory lesson, this consists of an introductory paragraph that presents the topic and the writer's position in a thesis statement. The introduction is then followed by three body paragraphs, each of which presents evidence—details and ideas that support some aspect of the essay's thesis. The fifth paragraph is a conclusion that provides a restatement of the thesis, reviews the evidence that has been presented, and ends with a concluding sentence that wraps up the topic. The five-paragraph approach is straightforward and effective. However, it is not the only organizational structure that may be used to write a strong argumentative essay.

The content of the essay must also be considered when choosing an organizational structure that suits the topic and the literary texts a writer plans to analyze. In other words, the writer must consider the type of prompt he or she is responding to, the nature of the textual evidence to be presented for support and analysis, and the characteristics of the selections. For example, in comparing the treatment of a topic from two historical novels, the writer might decide that a sequential or chronological structure might work best since events can then be discussed in the order they occurred. On the other hand, if the writer is analyzing the actions of characters in several different short stories or plays, a compare and contrast structure might be the most effective organizational method for an argumentative essay. Other organizational structures include problem and solution and cause-and-effect. It is important to remember that while an essay or a paragraph may use an





overall organizational method, it may be necessary to introduce another organizational technique to get across an important point.



## IDENTIFICATION AND APPLICATION

When selecting an organizational structure, writers must consider the purpose of their writing. They often ask themselves questions about the nature of the writing task they are engaging in. Here are some questions they might consider:

- Can I express my thoughts effectively within a five-paragraph structure?
- What is the claim or thesis that I am making about the topic?
- Am I comparing and contrasting different viewpoints held by different characters (or authors if the work is nonfiction) about the same topic, issue, or conflict?
- Would it make sense to present and discuss events in the order they occurred?
- Was there a problem and if so what solutions did the characters find?
- Are there any cause-and-effect relationships in the textual evidence I plan to present in my analysis?
- Writers often choose words to signal or create connections between details and hint at the organizational structure they are using to present information:
  - › Sequential order: *first, next, then, finally, last, initially, ultimately*
  - › Cause and effect: *because, accordingly, as a result, effect, so*
  - › Compare and contrast: *like, unlike, also, both, similarly, although, while, but, however*
- Sometimes, within the overall structure, writers may find it necessary to organize individual paragraphs using other structures — for instance, a paragraph that compares and contrasts might benefit from a quick summary of events presented in chronological order. Be careful that such mixed strategies do not muddy the overall organization.



## MODEL

After reviewing her prewriting notes, the writer of the Student Model decided to focus on two texts, *1984* and *The Odyssey Book XII*, because the methods of leadership portrayed in the two pieces seemed completely opposite. The writer determined from the prewriting materials that the two texts could be compared and contrasted based on two important points: degree of control

and method of communication. Comparing these points would provide a foundation for evaluating each author's beliefs about power.

In the Student Model, the writer makes the organizational structure clear with the thesis statement's word choice:

*However, The Odyssey's message, and the ways that Homer communicates his ideas are more compelling than the vision Orwell presents in the excerpt from 1984.*

The writer uses the phrase "more compelling than" both to state the claim of the literary analysis and to signal that Homer's beliefs will be compared with Orwell's.

The writer of the Student Model, "The Responsibilities of Power," used a three-column chart to organize the ideas that were developed during the prewriting process.

Point of Comparison	The Odyssey Book XII	1984
degree of control	Odysseus trusts his men to do what is right. Doesn't control everything the men do.	The government monitors the people's movements and thoughts to make sure they don't do anything the government might disagree with.
method of communicating	personal, individual, truthful	impersonal, constant, and filled with propaganda



## PRACTICE

Use an *Organize Argumentative Writing* Three Column Chart like the one you have just studied to fill in the information you gathered in the prewrite stage of crafting your essay.

