

## Unit 1: Short Story

**Start day:** 1

**Meetings:** 45 days

### Skills and Concepts

Student objectives/skills (what will students be able to do at the end of the unit?):

- Identify and explain the general elements of the short story
- Explain the structure of the plot and identify the literary techniques the author uses to advance it
- Identify characterization and explain how characters are developed
- Articulate theme and identify evidence from text that support theme idea
- Write with the appropriate elements within the genre of a narrative, and craft an original narrative (real or imagined)
- Participate in informal and formal discussions to further comprehension

### Unit Summary

Students read a variety of fictional and non-fiction short stories. This unit will introduce students to the literary terms used to discuss and analyze short fiction and short literary non-fiction. Students will write and speak in response to literature to show their understanding, and will craft an original narrative that follows the structures of the genre.

### Essential Questions

How do you read short stories for meaning?

How do you effectively communicate, through writing and communication, your understanding of short stories?

What are the unique elements of short stories?

### Learning Progressions

Cluster	Before	During	After
	<ul style="list-style-type: none"> <li>• <b>R-L 9-10.1</b> Cite the textual</li> </ul>		

evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

- **R-L 9-10.2** Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text..
- **R-L 9-10.3** Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- **R-L 9-10.4** Determine the meaning of words and phrases as

- **R-L 9-10.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **R-L 9-10.2** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **R-L 9-10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **R-L 9-10.4** Determine the meaning of words and phrases as they are used in the text, including figurative

- **R-L 9-10.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- **R-L 9-10.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **R-L 9-10.3** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- **R-L 9-10.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of

they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

- **R-L 9-10.5** Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- **R-L 9-10.7** Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

- **R-L 9-10.5** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

**R-L 9-10.7** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

- **R-L 9-10.5** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- **R-L 9-10.7** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

- **W.9-10.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- c. Use a variety of transition words, phrases, and

- W.9-10 Range of writing Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

- **W.9-10.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a

- **W.9-10.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection,

## Writing

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| <p>clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</p> <p>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p> <p>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</p> <ul style="list-style-type: none"> <li>• <b>W.9-10.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> </ul> | <p>smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <ul style="list-style-type: none"> <li>• <b>W.9-10.4</b> Produce clear and coherent writing in which the development,</li> </ul> | <p>and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <ul style="list-style-type: none"> <li>• <b>W.9-10.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> <li>• <b>W.9-10.5</b> Develop and strengthen writing as needed by planning, revising, editing,</li> </ul> |
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	<ul style="list-style-type: none"> <li>• <b>W.9-10.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</li> </ul>	<p>organization, and style are appropriate to task, purpose, and audience.</p> <p><b>W.9-10.5</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>
	<ul style="list-style-type: none"> <li>• <b>SL.9-10.1</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</li> <li>a. Come to discussions prepared, having read and researched material under study;</li> </ul>	<ul style="list-style-type: none"> <li>• <b>SL.9-10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</li> </ul>

## Speaking/Listening

- a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
- c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
- d. Acknowledge

- explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
- c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
- d. Respond thoughtfully to diverse perspectives, summarize points of

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what

	new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	additional information or research is required to deepen the investigation or complete the task.
Language			

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## Academic Vocabulary Tier II

Vocabulary from *The Most Dangerous Game* as anchor text

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### Domain Specific Vocabulary

- The following terminology will be introduced to students: Flat v. round characters, Static v. dynamic characters, Inciting incident, denouement, Indirect characterization, Irony, Symbolism, Imagery, Mood, Tone, Hyperbole, Motivation, Turning point
- The following terminology will be applied to more complex texts: Simile, Metaphor, Foreshadowing, Flashback, first person narration, third person limited narration, third person omniscient narration, exposition, rising action, climax, falling action, resolution, suspense, theme, internal and external conflict

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### Literary Texts

Texts – Short Stories from *Prentice Hall Penguin Edition Grade 9*

Possibilities include:

\*\* “The Most Dangerous Game” Richard Connell (anchor text)

“Gift of the Magi” O.Henry

“The Interlopers” Saki

“The Open Window” Saki

“Cask of Amontillado” Edgar Allen Poe

“Checkouts” Cynthia Rylant

“The Secret Life of Walter Mitty” James Thurber

“Lamb to Slaughter” Roald Dahl

“The Necklace” Guy de Maupassant

“The Invalids Story” Mark Twain

“The Scarlet Ibis” James Hurst

“Golden Kite, Silver Wind” Ray Bradbury

“Thank You M’am” Langston Hughes (used for assessment)

“Scholarship Jacket” Marta Salina (used for assessment)

“Raymond’s Run” Toni Cade Bambara (used for assessment)

“Initiation” Sylvia Plath (used for assessment)

“The Kuglemass Episode” Woody Allen

“Gift of Magi” by O.Henry compared to Jon Jory play or comic version.

“The Necklace” by Guy de Maupassant compared to play by Dennis L. Rhodus

“The Most Dangerous Game” by Richard Connell compared to 2001 or 1932 film version

### Literary Non-fiction

“Before Hip Hop was Hip Hop” Rebecca Walker

“Carry Your Own Skis” Lian Dolan

“Washwoman” Isaac Singer

“New Directions” Maya Angelou

“The Talk” Gary Soto

“Go Deep to Sewer” Bill Cosby

“My English” Julia Alvarez

Selections by David Sedaris

Film- *Big Fish* (2003), “Cask of Amontillado” Mario Cavalli

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## Informational Texts

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## Suggested Interims - Benchmarks

- Formative Assessments: exit passes, summaries, informal discussion, paraphrasing, jigsaw of work with key terms, written or oral feedback on outline of narrative, on demand written theme identification, compare and contrast “The Scarlet Ibis” and “The Golden Kite, Silver Wind” for symbolism and allegory in discussion and writing, self-reflection on narrative writing work
- Summative Assessments: Quizzes on comprehension and domain vocabulary terms as applied to various stories, outside reading work of author study or independent story analysis, Final Unit test with a cold read short story (vocabulary, comprehension, analysis and short constructed response). Final written narrative. Socratic seminar[DP1] .

[DP1]Are we including sufficient opportunities to write widely and frequently? Are we matching the frameworks in terms of types of writing and frequency? What about opportunities for on-demand writing? What about opportunities for less formal writing?

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## End of Unit Common Task

Original narrative (real or imagined) assessed using a common rubric

Final Unit test with a cold read short story (vocabulary, comprehension, analysis and short constructed response).

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## Learning Plan Instructional Strategies

1. Instructional strategies/activities –
  - A. Reading – re-reading, close reading, use of dictionaries, small/group jigsaw, chunk the text, summarize, graphic organizers, introduce and model academic vocabulary, group reading, listening, providing context, make connections, researching author's biography
  - B. Writing – brainstorming, outlining for plot, drafting, modeling writing process, individual conferencing, editing and peer editing, model papers and segments, writing workshop, journaling, short responses
  - C. Speaking Listening- informal daily questioning, think-pair-share, Socratic Seminar, incorporating research about author's life into discussion

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## Core Shifts to be Incorporated

1. reading for meaning, compare and contrast, inductive learning, circle of knowledge, writing to learn- narrative, Vocabulary's CODE

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## Differentiation for Struggling Learners

1. identifying essential passage for understanding, pairing/grouping strategies, differentiated choice of text based on lexile level, guided reading, reading aloud, film versions, using film/stage versions to compare and contrast for characterization, application of terms to television sitcoms or previously read stories, children's books to introduce concepts,

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## Differentiation for ELLs

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## Differentiation for Extension

1. differentiated choice of text based on complexity, read literary critique of short story, independent reading, outside project to select and analyze choice of story,

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## Common Misconceptions

- Students come into 9<sup>th</sup> grade with a very basic, cliché understanding of theme and author's purpose; they will struggle to expand their understanding toward creating a more complex, mature theme and understanding of purpose.

- Students also come to 9<sup>th</sup> grade with a concrete, limited paragraph structure. As we move toward academic writing, students need to shift toward selecting appropriate evidence and organizing a more complex paragraph.
- Students struggle to identify climax, and fail to see variety in the plot “mountain” structure.

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### Instructional Resources

1. *Technology Integration* – [Google docs](#) to edit and provide feedback on narrative, [Prezi.com](#) or [ThingLink.com](#) for construction of mini lessons on story elements, [Classicshorts.com](#) for depth or breadth of reading selections, [Screencastomatic.com](#) or [Jing.com](#) to provide feedback on writing

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### Suggested and Required Text