

FLORIDA STUDENT EDITION

PRENTICE HALL LITERATURE



Timeless Voices, Timeless Themes

GOLD LEVEL



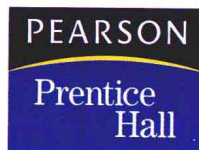
FLORIDA STUDENT EDITION

PRENTICE HALL LITERATURE



Timeless Voices, Timeless Themes

GOLD LEVEL



Upper Saddle River, New Jersey
Glenview, Illinois
Boston, Massachusetts

Copyright © 2003 by Pearson Education, Inc., publishing as Pearson Prentice Hall, Upper Saddle River, New Jersey 07458. All rights reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise. For information regarding permission(s), write to: Rights and Permissions Department, One Lake Street, Upper Saddle River, New Jersey 07458.

Pearson Prentice Hall™ is a trademark of Pearson Education, Inc.

Pearson® is a registered trademark of Pearson plc.

Prentice Hall® is a registered trademark of Pearson Education, Inc.



ISBN 0-13-062437-3

4 5 6 7 8 9 10 11 10 09 08 07

PRENTICE HALL LITERATURE

Timeless Voices, Timeless Themes

Copper • Bronze • Silver • Gold • Platinum •
The American Experience • The British Tradition

Cover: *The Fog Warning*, 1885, oil on canvas, Winslow Homer, Courtesy, Museum of Fine Arts, Boston.

ACKNOWLEDGMENTS

Grateful acknowledgment is made to the following for copyrighted material:

The Estate of Margaret Walker Alexander and the University of Georgia Press "Memory" from *For My People* by Margaret Walker. Copyright 1942 Yale University Press. Used by permission of the University of Georgia Press.

American Library Association From "Books and Bytes: Digital Connections. Passing Time in Times Past" by Virginia A. Walker, from *Book Links (Connecting Books, Libraries, and Classrooms)*, May 1999, Volume 8, No. 5. used by permission. Copyright © 1999 by the American Library Association. Used by permission.

Arcade Publishing, Inc. "Make up your mind snail!" reprinted from *Haiku: This Other World*, by Richard Wright. Published by Arcade Publishing, New York, New York. Copyright © 1998 by Ellen Wright. Used by permission.

Arte Público Press "The Harvest" by Tomás Rivera is reprinted with permission from the publisher of *La Cosecha* (Houston: Arte Público Press—University of Houston, 1989).

Atlantic Monthly Press Book jacket copy for *In These Girls, Hope Is a Muscle*, book written by Madeleine Blais, copyright 1995 by Madeleine Blais. Reprinted by permission of Atlantic Monthly Press.

Bantam Books, A Division of Random House, Inc. "One Ordinary Day, With Peanuts," excerpts from *Just*

an Ordinary Day: The Uncollected Stories by Shirley Jackson. Copyright © 1997 by The Estate of Shirley Jackson. Used by permission of Bantam Books, a division of Random House, Inc.

Susan Bergholtz Literary Services From "A Celebration of Grandfathers." Copyright © 1983 by Rudolfo Anaya. First published in *New Mexico Magazine*, March 1983. "Julia Alvarez's Aha Moment" by Julia Alvarez. Copyright © 2000 by Julia Alvarez. First published in *O, The Oprah Magazine* 1, No. 5 (November 2000). "Woman's Work" from *Homecoming* by Julia Alvarez. Copyright © 1984, 1996 by Julia Alvarez. Published by Plume, an imprint of Dutton Signet, a division of Penguin Books USA, Inc.; originally published by Grove Press. Reprinted by permission of Susan Bergholtz Literary Services, New York. All rights reserved.

Brandt & Hochman Literary Agents, Inc. "The Most Dangerous Game" by Richard Connell. Copyright, 1924 by Richard Connell. Copyright renewed © 1952 by Louise Fox Connell. "Sonata for Harp and Bicycle" from *The Green Flash* by Joan Aiken. Copyright © 1957, 1958, 1959, 1960, 1965, 1968, 1969, 1971 by Joan Aiken. Reprinted by permission of Brandt & Hochman Literary Agents, Inc.

(Acknowledgments continue on page R43, which constitutes an extension of this copyright page.)

CONTRIBUTING AUTHORS

The contributing authors guided the direction and philosophy of *Prentice Hall Literature: Timeless Voices, Timeless Themes*. Working with the development team, they helped to build the pedagogical integrity of the program and to ensure its relevance for today's teachers and students.

Kate Kinsella

Kate Kinsella, Ed.D., is a faculty member in the Department of Secondary Education at San Francisco State University. A specialist in second-language acquisition and adolescent reading and writing, she teaches coursework addressing language and literacy development across the secondary curricula. She has taught high-school ESL and directed SFSU's *Intensive English Program* for first-generation bilingual college students. She maintains secondary classroom involvement by teaching an academic literacy class for second-language learners through the University's *Step to College* partnership program. A former Fulbright lecturer and perennial institute leader for TESOL, the California Reading Association, and the California League of Middle Schools, Dr. Kinsella provides professional development nationally on topics ranging from learning-style enhancement to second-language reading. Her scholarship has been published in journals such as the *TESOL Journal*, the *CATESOL Journal*, and the *Social Studies Review*. Dr. Kinsella earned her M.A. in TESOL from San Francisco State University and her Ed.D. in Second Language Acquisition from the University of San Francisco.

Kevin Feldman

Kevin Feldman, Ed.D., is the Director of Reading and Early Intervention with the Sonoma County Office of Education (SCOE). His career in education spans thirty-one years. As the Director of Reading and Early Intervention for SCOE, he develops, organizes, and monitors programs related to K–12 literacy and prevention of reading difficulties. He also serves as a Leadership Team Consultant to the California Reading and Literature Project and assists in the development and implementation of K–12 programs throughout California. Dr. Feldman earned his undergraduate degree in Psychology from Washington State University and has a Master's degree in Special Education, Learning Disabilities, and Instructional Design from U.C. Riverside. He earned his Ed.D. in Curriculum and Instruction from the University of San Francisco.

Colleen Shea Stump

Colleen Shea Stump, Ph.D., is a Special Education supervisor in the area of Resource and Inclusion for Seattle Public Schools. She served as a professor and chairperson for the Department of Special Education at San Francisco State University. She continues as a lead consultant in the area of collaboration for the California State Improvement Grant and travels the state of California providing professional development training in the areas of collaboration, content literacy instruction, and inclusive instruction. Dr. Stump earned her doctorate at the University of Washington, her M.A. in Special Education from the University of New Mexico, and her B.S. in Elementary Education from the University of Wisconsin–Eau Claire.

Joyce Armstrong Carroll

In her forty-year career, Joyce Armstrong Carroll, Ed. D., has taught on every grade level from primary to graduate school. In the past twenty years, she has trained teachers in the teaching of writing. A nationally known consultant, she has served as president of TCTE and on NCTE's Commission on Composition. More than fifty of her articles have appeared in journals such as *Curriculum Review*, *English Journal*, *Media & Methods*, *Southwest Philosophical Studies*, *English in Texas*, and the *Florida English Journal*. With Edward E. Wilson, Dr. Carroll co-authored *Acts of Teaching: How to Teach Writing* and co-edited *Poetry After Lunch: Poetry to Read Aloud*. She co-directs the New Jersey Writing Project in Texas.

Edward E. Wilson

A former editor of *English in Texas*, Edward E. Wilson has served as a high-school English teacher and a writing consultant in school districts nationwide. Wilson has served on both the Texas Teacher Professional Practices Commission and NCTE's Commission on Composition. Wilson's poetry appears in Paul Janeczko's anthology *The Music of What Happens*. With Dr. Carroll, he co-wrote *Acts of Teaching: How to Teach Writing* and co-edited *Poetry After Lunch: Poetry to Read Aloud*. Wilson co-directs the New Jersey Writing Project in Texas.

FLORIDA PROGRAM ADVISORS

The Florida program advisors provided ongoing input throughout the development of *Prentice Hall Literature: Timeless Voices, Timeless Themes*. Their valuable insights ensure that the perspectives of the teachers throughout Florida are represented within this literature series.



Deb Bryan
Teacher of English
Booker High School
Sarasota County, FL

Elaine Graham
Curriculum Specialist
Manatee County, FL



Jo Higgins
Teacher of English
Kathleen High School
Polk County, FL



Diane Cappillo
Teacher of English
Barbara Coleman High
School
Miami-Dade County, FL



Jan Graham
Teacher of English
Elizabeth Cobb Middle
School
Leon County, FL



Kathy Himes
Teacher of English
Estero High School
Lee County, FL



**Shawn DeNight,
Ph.D.**
Teacher of English
Miami Edison Senior
High School
Miami-Dade County, FL

Stephen Graham
Teacher of English
Harlee Middle School
Manatee County, FL



Michelle Howard
Teacher of English
Boynton Beach High
School
Palm Beach County, FL



Debbie Easler
Teacher of English
Coleman Middle School
Hillsborough County, FL



Nancy Gray
Teacher of English
West Shore
Junior/Senior High
School
Brevard County, FL



Diane Kanzler
Teacher of English
Lakewood Ranch High
School
Manatee County, FL



Jorge Garcia
Teacher of English
Michael M. Krop High
School
Miami-Dade County, FL



J. Scott Green
B. T. Washington
Middle Magnet School
Hillsborough County, FL



Patrick Keenan
Teacher of English
Wellington High School
Palm Beach County, FL



Joanne Gordon
Teacher of English,
Retired
Brandon High School
Hillsborough County, FL



Michael Greenberg
Language Arts Dept.
Chairperson
Highland Oaks Middle
School
Miami-Dade County, FL



Janet Kerley
Assistant Principal
Lakewood Ranch High
School
Manatee County, FL



Marilyn Kline
Dept. of Education
Area Trainer
Punta Gorda, FL



Sonja Lutz
Teacher of English
Glades Central High
School
Palm Beach County, FL



Mary K. Schmidt
Teacher of English
Kathleen High School
Polk County, FL



Dianne Konkel
Teacher of English
Cypress Lake Middle
School
Lee County, FL



Sonja McCoy
Teacher of English
Williams Middle School
Hillsborough County, FL



Linda Sheffield
Teacher of English
Bradford Middle School
Bradford County, FL



Robert Kriete
Teacher of English
Burnett Middle School
Hillsborough County, FL



Gayle Mooring
Instruction Department
Orange County Schools
Orlando, FL



Deborah Shepard
Teacher of English
Lincoln High School
Leon County, FL



Thomas Lathinghouse
Teacher of English
Bruner Middle School
Ft. Walton Middle
School
Okaloosa County, FL



Gladys Rodriguez
Teacher of English
Miami Palmetto High
School
Miami-Dade County, FL



Marjorie Shoaff
Department
Chairperson, Retired
Countryside High
School
Pinellas County, FL



Lynn S. Lemmon
English Department
Chair
Palm Harbor University
High School
Pinellas County, FL



Noreen M. Rodriquez
Teacher of English
Gaither High School
Hillsborough County, FL



Gale Tidwell
Teacher of English
Charlotte High School
Charlotte County, FL

Mary Lewis
Consultant
Hillsborough County, FL



Frank Santa Maria
Teacher of English
Murdock Middle School
Charlotte County, FL



Rennina Turner
Language Arts Dept.
Chairperson
Booker T. Washington
Senior High School
Miami-Dade County, FL

Margaret Longworth
Teacher of English
St. Lucie West Middle
School
St. Lucie County, FL



Connie Sartori
Teacher of English
Seminole Middle School
Pinellas County, FL



Holly Ward
Teacher of English
Spruce Creek High
School
Volusia County, FL



FLORIDA GRADE 9 LANGUAGE ARTS STANDARDS

Here is a complete list of the Sunshine State Standards for Language Arts so that you can know what you are expected to learn this year.

The following explanations of the Sunshine State Standards and the examples illustrating them were written by Program Consultants and Advisors Shawn DeNight, Ph.D., Robert Kriete, Marjorie Shoaff, Gale Tidwell, and Rennina Turner. Prentice Hall gratefully acknowledges the contributions of these expert Florida educators.

READING

Standard 1: The student uses the reading process effectively.

LA.A.1.4.1 The student selects and uses prereading strategies that are appropriate to the text, such as discussion, making predictions, brainstorming, generating questions, and previewing, to anticipate content, purpose, and organization of a reading selection.

You will use a writer's hints at future events to predict outcomes or to make educated guesses about what will happen in a literary work.

Example: To predict outcomes:

- Write down each event as it occurs.
- Before reading further, predict the consequence.
- Look for a pattern.

LA.A.1.4.2 The student selects and uses strategies to understand words and text, and to make and confirm inferences from what is read, including interpreting diagrams, graphs, and statistical illustrations.

Many technical writers use diagrams to illustrate their ideas and theories. Think of a diagram as a visual extension of the text.

Sample FCAT Test Item:

Use the passage and the information from the chart to explain _____.

LA.A.1.4.3 The student refines vocabulary for interpersonal, academic, and workplace situations, including figurative, idiomatic, and technical meanings.

Language has meaning that is both literal and figurative. Understanding word origins can enrich your knowledge and understanding of words.

Example: The word *narcissism* means an excessive love of one's self. It suggests the characteristics of Narcissus, a youth from Greek mythology who was in love with his own reflection.

LA.A.1.4.4 The student applies a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.

Reading can be a multi-step process. It makes sense to go back and reread a passage to clarify details. Also, relating reading to your own experience will help you clarify meaning.

Example: To help you relate to characters in a story as you read: (1) Imagine yourself in the character's situation. (2) Think about how you might feel and react in that situation.

Standard 2: The student constructs meaning from a wide range of texts.

LA.A.2.4.1 The student determines the main idea and identifies relevant details, methods of development, and their effectiveness in a variety of types of written material.

One way to understand what writers are trying to say is to recognize the pattern of their words, sentences, and specific details.

Sample FCAT Test Item:

What can you infer about _____? Use information from the passage to support your answer.

LA.A.2.4.2 The student determines the author's purpose and point of view and their effects on the text.

To ensure the efficiency of your reading, attempt to determine the author's purpose before you begin.

Sample FCAT Test Item:

Why did the author write this passage, and who is his or her intended audience?

LA.A.2.4.3 The student describes and evaluates personal preferences regarding fiction and nonfiction.

Reading materials fall into fiction and nonfiction categories. Reading a variety of both will help you decide which you enjoy most.

Example: You have read two books about _____. One was a fictitious account based on an actual historical event, and the other was the actual historical account. Which did you prefer reading? Why?

LA.A.2.4.4 The student locates, gathers, analyzes, and evaluates written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

You will learn to use the card catalog and various options available on search engines to quickly and effectively locate books, documents, and articles.

Sample FCAT Test Item:

The book that contains this index (table of contents, glossary, etc.) would be helpful if you were writing a paper about _____.

LA.A.2.4.5 The student identifies devices of persuasion and methods of appeal and their effectiveness.

Authors use persuasive writing to attempt to convince readers to accept a particular viewpoint or to take a certain action.

Example: Appeal to emotions:

If the new curfew is not passed, we may face the nightmarish fact that hordes of teens will be marauding through the mall.

LA.A.2.4.6 The student selects and uses appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.

You will learn how news and information texts and the Internet work so that information may be applied to a research topic.

Example: You can research voting demographics in the Current Population Survey (CPS) on the U.S. Census Bureau Web site.

LA.A.2.4.7 The student analyzes the validity and reliability of primary source information and uses the information appropriately.

When you read, you should be critical of the information presented. Get in the habit of evaluating the credibility of sources to determine whether you should trust their validity or truth.

Sample FCAT Test Item:

How do the facts that are presented support the author's opinion?

LA.A.2.4.8 The student synthesizes information from multiple sources to draw conclusions.

A conclusion is a logical response that you can make and support with details from the text. Considering your own experience and knowledge may help you draw a conclusion.

Sample FCAT Test Item:

After reading these two accounts about ____, what conclusions can you draw about everyday life during _____?

WRITING

Standard 1: The student uses writing processes effectively.

LA.B.1.4.1 The student selects and uses appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlines.

You will use various strategies such as brainstorming, graphic organizers, and outlines to help you plan and organize your writing.

Example: As you plan a how-to essay, you can narrow your topic, "Acting," using a target diagram. "Preparing for the Role" is a better focus for your purpose. (See p. 512.)

LA.B.1.4.2. The student drafts and revises writing that is focused, purposeful, and reflects insight into the writing situation; has an organizational pattern that provides for a logical progression of ideas; has effective use of transitional devices that contribute to a sense of completeness; has support that is substantial, specific, relevant, and concrete; demonstrates a commitment to and involvement with the subject; uses creative writing strategies as appropriate to the purposes of the paper; demonstrates a mature command of language with freshness of expression; and has varied sentence structure; has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

As you write, consider your focus and purpose, a logical organization, transitional devices, adequate support, creativity, word choice, varied sentence structure, and conventions.

Example: Showing, not telling:

Draft: Danny seemed to like me. *Revision:* Danny spent hours staring up at my face and raptly listening to everything I said.

LA.B.1.4.3. The student produces final documents that have been edited for correct spelling; correct punctuation, including commas, colons, and common use of semicolons; correct capitalization; correct sentence formation; correct instances of possessives, subject/verb agreement, instances of noun/pro-noun agreement and the intentional use of fragments for effect; and correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts, and illustrations in both standard and innovative forms.

You will edit and proofread your final writing to achieve correctness in conventions as well as to achieve a pleasing and appropriate format that may include graphics and illustrations.

Example: Use of semicolon:

Incorrect: Ed liked the circus however, he refused to admit it. *Correct:* Ed liked the cir-cus; however, he refused to admit it.

Standard 2: The student writes to communicate ideas and information effectively.

LA.B.2.4.1 The student writes text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.

You will use writing forms such as summaries, paraphrases, notes, outlines, annotations, and observations to show your understanding of various media.

Example: Paraphrasing

Shakespeare: A glooming peace this morning with it brings (p. 874).

Paraphrase: This morning is peaceful but cloudy.

LA.B.2.4.2 The student organizes information using appropriate systems.

You will organize information in an appropri-ate order, such as chronological, spatial, impor-tance of ideas, or main idea and details.

Example: For a set design of a scene from "The Cask of Amontillado" (p. 15), organize the details from the foreground to the background.

LA.B.2.4.3 The student writes fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

To produce fluent writing, you will consider style, tone, support, and organization that is appropriate for your audience, purpose, and occasion.

Example: *Informal:* I saw some creeps toss gross things out of their car windows. *Formal:* I saw some careless people throw trash out of their car windows.

LA.B.2.4.4 The student selects and uses a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

To find and verify information and to draft and revise your writing, use various forms of elec-tronic media such as the Internet, desktop-publishing software, and electronic services.

Example: Key-word search:

Baseball OR Playoffs will make my search too broad. *Baseball AND Playoffs* will narrow my search.

LISTENING, VIEWING, AND SPEAKING

Standard 1: The student uses listening strategies effectively.

LA.C.1.4.1 The student selects and uses appropriate listening strategies according to the intended purpose, such as solving problems, interpreting and evaluating the techniques and intent of a presentation, and taking action in career-related situations.

In grade 9, you will learn to evaluate oral presentations and to determine the presenter's intended message.

Example: Participate in a class discussion following an oral presentation to evaluate the effectiveness of the speech.

LA.C.1.4.2 The student describes, evaluates, and expands personal preferences in listening to fiction, drama, literary nonfiction, and informational presentations.

In grade 9, you will learn how to evaluate and expand personal preferences when listening to class discussions.

Example: You may choose to read a novel written by an author whose writing is discussed during a class discussion.

LA.C.1.4.3 The student uses effective strategies for informal and formal discussions, including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.

In grade 9, you will participate in discussions using appropriate language. You will learn to be sensitive to the viewpoints of others.

Example: You will be aware of the various dialects used in a multicultural community.

LA.C.1.4.4 The student identifies bias, prejudice, or propaganda in oral messages.

In grade 9, you will learn how to use listening strategies to determine the validity of oral presentations.

Example: Identify a speaker's use of bias in a persuasive speech that includes a comment such as "Boys are always smarter than girls."

Standard 2: The student uses effective viewing strategies.

LA.C.2.4.1 The student determines main concept and supporting details in order to analyze and evaluate nonprint media messages.

In grade 9, you will use strategies to analyze and evaluate nonprint media messages by identifying the main concept and details.

Example: You can compare and contrast video and print versions of the same work.

LA.C.2.4.2 The student understands factors that influence the effectiveness of nonverbal cues used in nonprint media, such as the viewer's past experiences and preferences, and the context in which the cues are presented.

In grade 9, you will learn how to determine the effectiveness of nonverbal cues used in nonprint media.

Example: Watch a film in which actors use body language as they communicate, and discuss its effectiveness or ineffectiveness.

Standard 3: The student uses speaking strategies effectively.

LA.C.3.4.1 The student uses volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.

In grade 9, you will learn how to use a variety of verbal and nonverbal techniques to deliver effective oral presentations.

Example: You will deliver a speech, adjusting your message and delivery for a particular purpose and audience.

LA.C.3.4.2 The student selects and uses a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences, including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations.

In grade 9, you will learn how to use various speaking strategies to clarify meaning and to gain an understanding of information presented.

Example: You can provide directions to the auditorium to a new student.

LA.C.3.4.3 The student uses details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.

In grade 9, you will learn how to use various strategies to deliver an effective oral presentation. You will learn how to defend your ideas when presenting information.

Example: You can use visual aids to illustrate steps in completing a math problem.

LA.C.3.4.4 The student applies oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.

In grade 9, you will learn how to use appropriate language that suits the purpose and is appropriate for the audience by adjusting the grammar used and the style of delivery.

Example: You can compare the notes you take after watching a video to the notes taken by other students.

LA.C.3.4.5 The student develops and sustains a line of argument and provides appropriate support.

In grade 9, you will learn how to use logical arguments to clarify and defend ideas that will aid in convincing your audience of your position.

Example: You can deliver a persuasive speech using data to support your position.

LANGUAGE

Standard 1: The student understands the nature of language.

LA.D.1.4.1 The student applies an understanding that language and literature are primary means by which culture is transmitted.

Authors' cultures and upbringings are often factors in their writing. In grade 9, you will learn how various cultures are transmitted through language and literature.

Example: In "The Man to Send Rain Clouds" (p. 590), the author's Native American culture is transmitted through the text.

LA.D.1.4.2 The student makes appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.

In grade 9, you will show sensitivity to both genders and various cultures through appropriate use of language for social, academic, and life situations.

Example: A connotation is the implied, or suggested, meaning of a word or phrase. Many people would say *thin* has a positive connotation, but *skinny* has a negative one.

LA.D.1.4.3 The student understands that there are differences among various dialects of English.

In grade 9, you will understand that English has various dialects.

Example: English speakers from some areas refer to soda as *tonic*.

Standard 2: The student understands the power of language.

LA.D.2.4.1 The student understands specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.

Language has always been used to inform, inspire, and motivate individuals. In grade 9, you will learn how the power of language can affect the perceptions and beliefs of a society.

Example: Read "I Have a Dream" (p. 165). Notice the strong language that Dr. Martin Luther King, Jr., uses to help shape the perceptions of Americans.

LA.D.2.4.2 The student understands the subtleties of literary devices and techniques in the comprehension and creation of communication.

An author's style is determined by the use of figurative and literal language. In grade 9, you will learn how literary devices help you understand the meaning of a work.

Example: Dialect:
"Now," she said, "It's not the need o'elbow room, there's plenty o' that. It's I'm afraid o' carvin' up the pretty floor."

LA.D.2.4.3 The student recognizes production elements that contribute to the effectiveness of a specific medium.

There is a defined process to the creation of each type of media. In grade 9, you will learn the different elements of print, video, radio, and computer media.

Example: News stories are written from the most important to the least important facts. Editors can then remove words or sentences from the bottom to fit available space.

LA.D.2.4.4 The student effectively integrates multimedia and technology into presentations.

Computers and multimedia tools are used to communicate information. In grade 9, you will create a presentation using multimedia tools.

Example: After collecting information on a famous author, use a presentation program to create visuals to highlight your information.

LA.D.2.4.5 The student critically analyzes specific elements of mass media with regard to the extent to which they enhance or manipulate information.

In grade 9, you will analyze the mass media to see how information can be distorted, misleading, or withheld.

Example: When reading a news article, consider what is omitted as well as what is included.

LA.D.2.4.6 The student understands that laws control the delivery and use of media to protect the rights of authors and the rights of media owners.

To protect people's rights, there are laws that control how the mass media deliver news. In grade 9, you will learn how laws govern the use and delivery of mass media.

Example: Plagiarism is the illegal act of stealing or taking passages and ideas and using them as one's own.

LITERATURE

Standard 1: The student understands the common features of a variety of literary forms.

LA.E.1.4.1 The student identifies characteristics that distinguish literary forms.

Point out the features in a reading selection that help you identify what kind of literature it is. Kinds of literature include poetry, drama, short stories, essays, and novels.

Example: Choose the poem "Uphill" (p. 926), "Summer" (p. 927), or "The Bells" (p. 931). Write an essay that shows how this poem is a good example of lyric poetry.

LA.E.1.4.2 The student understands why certain literary works are considered classics.

You will explain why some works of literature, no matter when or where they were written, remain important works for people of today to read, study, and appreciate.

Example: Explain how people from two different cultures in today's world would still find *The Tragedy of Romeo and Juliet* (p. 770) to be an important piece of literature.

LA.E.1.4.3 The student identifies universal themes prevalent in the literature of all cultures.

When you read a piece of literature, no matter when or where it was written, you can explain how the themes in that piece are still important to people of today.

Example: Identify common themes in "Combing" (p. 326), "Women" (p. 327), "maggie and milly and molly and may" (p. 328), and "Astonishment" (p. 330). Explain how the poems are similar and/or different in the way that the themes are expressed.

LA.E.1.4.4 The student understands the characteristics of major types of drama.

When reading a play or a movie script, explain how such features as dialogue, characterization, stage directions, plot, suspense, acting, and lighting contribute to the overall effect.

Example: For each major character in *The Dancers* (p. 732), identify which dialogue reveals the most about him or her. Explain each of your choices.

LA.E.1.4.5 The student understands the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.

When reading literature from a different culture or time period, you can identify ways that the style, the ideas discussed, or the organization are different from other literature.

Example: Explain how the style of “An Ancient Gesture” (p. 1053), “Siren Song” (p. 1054), “Prologue and Epilogue from the Odyssey” (p. 1056), and “Ithaca” (p. 1059) reflects cultural background or historical period.

Standard 2: The student responds critically to fiction, nonfiction, poetry, and drama.

LA.E.2.4.1 The student analyzes the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.

You will explain how features of a story’s plot, such as setting, conflicts, actions, and resolution, can have separate effects on your understanding and appreciation.

Sample FCAT Test Item:

Explain why the resolution of Jim and Della’s conflict in “The Gift of the Magi” (p. 525) has such a powerful effect on readers.

LA.E.2.4.2 The student understands the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.

You will explain how features of a story, such as characters, plot, setting, point of view, and theme, work together to help you understand and appreciate the story.

Example: On a chart, list the principal conflicts in “The Interlopers” (p. 304). Identify the character traits of Ulrich and Georg that are responsible for these conflicts.

LA.E.2.4.3 The student analyzes poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhyme, rhythm, repetition, and alliteration.

You will explain how your feelings about a poem are influenced by imagery, personification, simile, metaphor, rhyme, rhythm, repetition, and alliteration.

Example: How does the poem “Memory” (p. 915) make you feel? Explain how the poet’s use of imagery influences your feelings.

LA.E.2.4.4 The student understands the use of images and sounds to elicit the reader's emotions in both fiction and nonfiction.

You will explain how descriptions of sights and sounds have an emotional effect on you as a reader.

Example: In a chart, identify (1) the audience for "Glory and Hope" (p. 506), (2) the message, (3) the emotional response that the speaker hopes to elicit, and (4) all the images in the speech that help create this emotional response.

LA.E.2.4.5 The student analyzes the relationships among author's style, literary form, and intended impact on the reader.

An author makes many choices, including (1) the effect the author hopes to have on an audience, (2) the writing style the author will use, and (3) the kind of written product the author will create (the literary form).

Example: What was the purpose of the speech "The New Frontier" (p. 645)? Describe the style of writing in this speech. Explain why this style and this form were effective ways to achieve the author's purpose.

LA.E.2.4.6 The student recognizes and explains those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.

When reading a piece of literature, you can identify how things such as characters, events, or conflicts in the literature relate to situations in your own life.

Example: Explain how you would have treated Doodle if you were the older brother in "The Scarlet Ibis" (p. 554). What situations in your own life lead you to answer in this way?

LA.E.2.4.7 The student examines a literary selection from several critical perspectives.

You will know different ways to study literature, such as studying the effect on its audience, showing its importance as a reflection of history, or explaining its influence on literary criticism.

Example: Research the Civil Rights movement in America during the 1950s and 60s. Explain how events from the Civil Rights movement reflect some of the ideas in "Dream Deferred" (p. 904) and "Dreams" (p. 905).

LA.E.2.4.8 The student knows that people respond differently to texts based on their background knowledge, purpose, and point of view.

You will understand that literature will affect people differently depending on their background knowledge, their purpose for reading, and their opinions (points of view) about the issues.

Example: After reading "Silent Spring" (p. 491), ask several classmates: Does a warning like Carson's motivate you to become more involved in environmental issues?

RUBRICS

What is a rubric?

A rubric is a tool, often in the form of a chart or a grid, that helps you assess your work. Rubrics are particularly helpful for writing and speaking assignments.

To help you or others assess, or evaluate, your work, a rubric offers several specific criteria to be applied to your work. Then the rubric helps you or an evaluator indicate your range of success or failure according to those specific criteria. Rubrics are often used to evaluate writing for standardized tests such as the FCAT.

Using a rubric will save you time, focus your learning, and improve the work you do. When you know what the rubric will be before you begin writing a persuasive essay, for example, as you write you will be aware of specific criteria that are important in that kind of an essay. As you evaluate the essay before giving it to your teacher, you will focus on the specific areas that your teacher wants you to master—or on areas that you know present challenges for you. Instead of searching through your work randomly for any way to improve it or correct its errors, you will have a clear and helpful focus on specific criteria.

How are rubrics constructed?

Rubrics can be constructed in several different ways.

- Your teacher may assign a rubric for a specific assignment.
- Your teacher may direct you to a rubric in your textbook.
- Your teacher and your class may construct a rubric for a particular assignment together.
- You and your classmates may construct a rubric together.
- You may create your own rubric with criteria you want to evaluate in your work.

How will a rubric help me?

A rubric will help you assess your work on a scale. Scales vary from rubric to rubric but usually range from 6 to 1, 5 to 1, or 4 to 1, with 6, 5, or 4 being the highest score and 1 being the lowest. If someone else is using the rubric to assess your work, the rubric will give your evaluator a clear range within which to place your work. If you are using the rubric yourself, it will help you make improvements to your work.

What are the types of rubrics?

- A **holistic rubric** has general criteria that can apply to a variety of assignments. See p. FL 14 for an example of a holistic rubric.
- An **analytic rubric** is specific to a particular assignment. The criteria for evaluation address the specific issues important in that assignment. See p. FL 13 for examples of analytic rubrics.

The rubrics on the following pages provide examples of various kinds of rubrics.