

**Vertical Progression:**

<p><b>8<sup>th</sup> Grade</b></p>	<p><b>RL 8.9</b> Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the materials is rendered new.</p>
<p><b>9<sup>th</sup> - 10<sup>th</sup> Grade</b></p>	<p><b>RL 9-10.9</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p>
<p><b>11<sup>th</sup> - 12<sup>th</sup> Grade</b></p>	<p><b>RL 11-12.9</b> Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p>
<p><b>College and Career Readiness Standard</b></p>	<p><b>CCRA.R.9</b> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>

**Students will demonstrate command of the Standard by:**

- Identifying the characteristics of foundational works of American literature
- Identifying and explain author’s perspective/view point
- Identifying, citing, and explaining textual evidence (examples of author’s choices) which reveal the author’s intentions/purposes
- Comparing and contrasting texts within the same period in terms of the treatment of similar themes and topics (eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature)
- Analyzing how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take

**Vocabulary:**

- American
- 18<sup>th</sup> century
- Foundational
- Literature
- 19<sup>th</sup> century
- Similar
- Theme
- Time period
- Topic
- 20<sup>th</sup> century

**Question Stems:**

- Why is \_\_\_\_\_ considered a foundational work of American literature?
- What is the underlying theme/topic of \_\_\_\_\_? (justify your response)
- Name two pieces of literature that have the same theme/topic of \_\_\_\_\_ (explain your answer).
- Compare how the two pieces of literature treat the same theme or topic.
- How does the treatment of the themes/topics differ?
- Why do you think a contrast in theme/topic occurs even though the two texts are from a similar time period?

### PARCC Evidence Statement:

- Demonstrates knowledge of how **two eighteenth-century foundational works of American literature, two nineteenth-century foundational works of American literature, or two early-twentieth-century foundational works of American literature** treat similar themes or topics.

### Sample Instructional/Assessment Tasks:

#### 1. Achieve the Core – [Grade 11 Literature Mini-Assessment](#)

##### ◆ Question 12

Choose two quotations, one from each text, that show each author addressing a theme common to both texts.

- A. “Mr. Hooper, a gentlemanly person of about thirty, though still a bachelor, was dressed with due clerical neatness, as if a carefully wife had starched his band and brushed the weekly dust from his Sunday’s garb.” (Text 1)
- B. “He entered with an almost noiseless step, bent his head mildly to the pews on each side and bowed as he passed his oldest parishioner, a white-haired great-grandshire, who occupied an arm-chair in the centre of the aisle.” (Text 1)
- C. “Yet perhaps the pale-faced congregation was almost as fearful a sight to the minister as his black veil to them.” (Text 1)
- D. “I brought to mind my inquisitorial proceedings, and attempted from that point to deduce my real condition.” (Text 2)
- E. “I felt nothing; yet dreaded to move a step, lest I should be impeded by the walls of a tomb.” (Text 2)
- F. “Shortly afterward, I resumed my tour around the prison, and with much toil came at last upon the fragment of the serge.” (Text 2)

**Correct Answer: C, F**

##### ◆ Question 13

In each story, the character’s actions explore the role of fear in human life. Write an explanatory essay that analyzes how each author introduces and develops this idea. Use details from both passages to support your answer.

Your response will be scored on how well you:

- Demonstrate your understanding of the ideas of the text
- Use evidence from the text to help develop and support your ideas
- Organize your response in a logical manner

- Demonstrate an appropriate writing style through the use of precise word choice and varied sentences
- Use standard conventions for writing

**Top Scores will include:**

In Text 1, Hawthorne creates a shift in tone and builds suspense to develop the theme of fear of the unknown. This shift allows the theme to build throughout the text, to the terror that is felt by the parishioners (and perhaps by the Reverend himself).

- The text begins with the joy and hope of a bright Sabbath day. The author uses words like “bright faces” and “merrily beside” to emphasize the happiness the community feels in anticipation of the Sabbath services.
- The movement and action stops when Parson Hooper enters, and the village is shocked at his outward appearance (paragraphs 2-5).
- The tone of the text shifts as the veil is described, and a sense of foreboding builds. Hawthorne uses words like “darkened,” “gloomy,” and describes Hooper’s pace as “slow and quiet” to highlight the distinct shift. This tonal shift introduces the fear, which stands in stark contrast to the earlier joy.
- As the parson progresses into the church and begins the service, Hawthorne’s description of the reaction of the oldest parishioner serves to build the fear. The excerpt ends with both the questions of the parishioners as well as the question Hooper asks of himself. This serves to highlight the fear of the unknown, and demonstrates the idea that this fear is felt by BOTH the parishioners (towards the veil) and Hooper (towards “the dread Being whom he was addressing.”)

In Text 2, however, Poe introduces the fear almost in the first line, and the confusion the narrator feels about his surroundings only serves to build the fear of death throughout the excerpt.

- The text begins with the narrator’s lack of understanding of his location, and opening his eyes to blackness. The narrator wants to “employ his vision” but he cannot because it is so dark.
- The narrator introduces some context for where he is, by describing his limited memory of the hearing, though the confusion continues because the speaker does not explain WHY he was on trial beyond the “inquisitorial proceedings.”
- The confusion continues as the narrator begins to examine his cell; he cannot complete the circuit, but the reader does not know why he is so exhausted (paragraph 4).
- The excerpt concludes with a glimmer of understanding, in that the speaker discovers the size of the cell, though even that is left vague, as the speaker notes that “...I could form no guess at the shape of the vault...”

## 2. AP English Literature and Composition

### ◆ Free Response Question

The British novelist Fay Weldon offers this observation about happy endings:

“The writers, I do believe, who get the best and most lasting response from readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere

fortunate events—a marriage or a last-minute rescue from death—but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death.”

Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the “spiritual reassessment or moral reconciliation” evident in the ending and explain its significance in the work as a whole. You may select a work from the list below or another novel or play of literary merit.

*Adventures of Huckleberry Finn*  
*All the Pretty Horses*  
*Bless Me, Ultima*  
*Candide*  
*Ceremony*  
*The Color Purple*  
*Crime and Punishment*  
*Cry, the Beloved Country*  
*Emma*  
*The Eumenides*  
*Great Expectations*  
*Heart of Darkness*  
*Invisible Man*  
*Jane Eyre*  
*King Lear*

*Major Barbara*  
*Moby-Dick*  
*The Piano Lesson*  
*A Portrait of the Artist as a Young Man*  
*The Portrait of a Lady*  
*Praisesong for the Widow*  
*A Raisin in the Sun*  
*Song of Solomon*  
*The Stone Angel*  
*The Tempest*  
*Their Eyes Were Watching God*  
*Twelfth Night*  
*The Warden*  
*Wuthering Heights*

3. **SAT\*** –Based upon the [structure of the SAT assessments](#), students will not be assessed on this standard. RL.9 currently does not appear on any SAT sample assessments.

**\*Note: while this standard is not assessed on the SAT, this does not imply the standard does not have value and should not be measured. It is important for students within English Language Arts classrooms to draw on and transform source material as this is common practice amongst writers.**