



## GRADE 9 UNIT 1: EMPATHY

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?












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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.










The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.










There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.







## THEMATIC UNIT








DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> Empathy		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> Handbook “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online)		
2	 <b>FIRST READ</b> “Marigolds”   <b>SKILL</b> Character		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.		
3	 <b>SKILL</b> Greek and Latin Roots and Affixes		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.		
4	 <b>CLOSE READ</b> “Marigolds”		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.		











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5	 <b>FIRST READ</b> <i>To Kill a Mockingbird</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.		
6	 <b>SKILL</b> Textual Evidence		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.		
7	 <b>CLOSE READ</b> <i>To Kill a Mockingbird</i>		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills”   <b>RESEARCH PROJECT PART III</b> Allow a couple of groups to present for the class.		
8	 <b>FIRST READ</b> <i>The Jungle</i>		 <b>RESEARCH PROJECT PART III</b> Allow a couple of groups to present for the class.		
9	 <b>SKILL</b> Theme		 <b>RESEARCH PROJECT PART III</b> Allow a couple of groups to present for the class.		

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10	 <b>CLOSE READ</b> <i>The Jungle</i>   <b>BLAST</b> Media Matters			<i>To Kill a Mockingbird</i> Chapter 1	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - Chapter 10 of <i>The Jungle</i> and Chapter 1 of <i>To Kill a Mockingbird</i> both contain vivid descriptions of summer heat. Ask students to identify the similarities in how Sinclair and Lee describe the setting. How do both authors use description to create the feeling of oppressive heat?
11	 <b>FIRST READ</b> “Lift Every Voice and Sing”			<i>To Kill a Mockingbird</i> Chapters 2-3   <b>COMPARE</b> to <i>Black Like Me</i> by John Howard Griffin	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapters 2 and 3 of <i>To Kill a Mockingbird</i> the reader learns more about Calpurnia. Though <i>To Kill a Mockingbird</i> is set a decade after “Life Every Voice and Sing” was popularized as the Black National Anthem, clear inequalities persist between Calpurnia and the Finches. Ask students to identify these inequalities and analyze how the narrator presents them.
12	 <b>SKILL</b> Tone			<i>To Kill a Mockingbird</i> Chapters 4-5   <b>COMPARE</b> to <i>Coming of Age in Mississippi</i> by Anne Moody  or <i>Freak the Mighty</i> by Rodman Philbrick	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - The school year transitions into summer in the beginning of chapter 4. Compare and contrast the narrator’s tone when describing Scout’s experience at school versus her anticipation for the upcoming summer. How does the narrator’s word choice contribute to the tone of the two passages?








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13	 <b>SKILL</b> Textual Evidence			<p><i>To Kill a Mockingbird</i> Chapters 6-7</p>  <b>COMPARE</b> to <i>Coming of Age in Mississippi</i> by Anne Moody	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapter 7, Jem and Scout find a number of treasures left for them in the knot of a tree near their house. What can readers infer about the person(s) leaving these presents? Prompt students to use two quotes from the text to support each inference they make.
14	 <b>SKILL</b> Figurative Language   <b>CLOSE READ</b> “Lift Every Voice and Sing”			<p><i>To Kill a Mockingbird</i> Chapter 8</p>	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapter 8, the reader gets two vivid descriptions: one of a snowy winter day, and another of a house on fire in the night. Ask students to identify an example of figurative language from each passage and explain how the figurative language adds to the story.
15	 <b>FIRST READ</b> <i>Statement on the Assassination of Martin Luther King, Jr.</i>			<p><i>To Kill a Mockingbird</i> Chapter 9</p>  <b>COMPARE</b> to <i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i> by Russell Freedman	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - Chapter 9 begins with Scout struggling to understand her father’s decision to defend Tom Robbins. While explaining his reasoning, Atticus tells Scout, “This time we aren’t fighting the Yankees, we’re fighting our friends. But remember this, no matter how bitter things get, they’re still our friends and this is still our home.” How do Robert Kennedy’s words in <i>Statement on the Assassination of Martin Luther King, Jr.</i> echo this sentiment?













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16	 <b>SKILL</b> Arguments and Claims			<p><i>To Kill a Mockingbird</i> Chapter 10</p>  <b>COMPARE</b> to <i>Rabid: A Cultural History of the World's Most Diabolical Virus</i> by Bill Wasik and Monica Murphy	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - Throughout chapter 10 Scout learns of her father's hidden talents and moves from feeling embarrassment toward him to pride. However, Jem forbids her from sharing this information with her classmates. What would Scout have said to her classmates, had she been allowed? Have students write an argument in defense of Atticus using Scout's perspective and voice. Remind them to use facts, anecdotes, and direct quotes from other characters to support Scout's argument(s).
17	 <b>SKILL</b> Author's Purpose and Author's Point of View			<p><i>To Kill a Mockingbird</i> Chapter 11</p>  <b>COMPARE</b> to "The Lottery" by Shirley Jackson	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - At the end of this chapter, Atticus describes Mrs. Dubose as "the bravest person" he ever knew. Ask students to reread his descriptions of her. How do these descriptions reveal Atticus's views about people and courage? What evidence does he provide? How does he appeal to Jem's and Scout's emotions to get his message across?
















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18	 <b>CLOSE READ</b> <i>Statement on the Assassination of Martin Luther King, Jr.</i>   <b>BLAST</b> Powers of Persuasion			<i>To Kill a Mockingbird</i> Chapters 12-13	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - How does Scout's experience in Calpurnia's church highlight the "polarization" that Robert Kennedy referenced in his speech? How does it demonstrate the possibility of different races coming together? What is the significance of the church setting to explore these conflicting emotions within Calpurnia's community?
19	 <b>FIRST READ</b> "The Harvest Gypsies"			<i>To Kill a Mockingbird</i> Chapters 14-15	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapter 15, Scout's innocent words to Mr. Cunningham cause the mob of people in front of the jail to regain their humanity. Ask students to consider the role that children play in "The Harvest Gypsies." Specifically, how is the adults' humanity affected by the children? Do the children impact them the same way? Why or why not?
20	 <b>SKILL</b> Informational Text Elements			<i>To Kill a Mockingbird</i> Chapters 16-17	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapter 17, Lee describes the scene in the courtroom as Atticus cross-examines Mr. Tate and Mr. Ewell. Prompt students to analyze how Atticus presents and develops his questions to build to the realization that Mr. Ewell is left-handed.








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21	 <b>CLOSE READ</b> “The Harvest Gypsies”   <b>BLAST</b> Moving Words			<i>To Kill a Mockingbird</i> Chapters 18-19   <b>COMPARE</b> to “Ruling in the Scottsboro Trial” by Judge James H. Horton	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapters 18 and 19, Miss Mayella and Tom Robbins have the opportunity to present their accounts. How does Lee use “moving words” to evoke compassion from readers toward each of these characters? What tension does that create?
22	 <b>FIRST READ</b> <i>Endangered Dreams: The Great Depression in California</i>			<i>To Kill a Mockingbird</i> Chapters 20-22   <b>COMPARE</b> to “I, Too, Sing America” by Langston Hughes	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In <i>Endangered Dreams</i> , readers learn the story behind <i>Migrant Mother</i> - an iconic photograph that came to represent The Great Depression. After reading chapters 20-22, prompt students to identify one scene that they would choose to “photograph” in order to represent the trial (e.g. Atticus loosening his collar and tie, Jem’s tearful response to the guilty verdict, the Finch kitchen full of gifts, etc.) and explain why it embodies the closing scenes in the courtroom.
23	 <b>SKILL</b> Central or Main Idea	 <b>EXTENDED WRITING PROJECT</b> Argumentative Writing		<i>To Kill a Mockingbird</i> Chapters 23-25	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - In chapter 23, Jem questions Atticus on the appeals process for Tom Robbins, and challenges the integrity of the trial and jury which found him guilty. Challenge students to identify the central or main idea of each character’s argument. Then, prompt students to write an objective summary of each side.



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24	 <b>SKILL</b> Media	 <b>EXTENDED WRITING PROJECT</b> Prewrite		<i>To Kill a Mockingbird</i> Chapters 26-27  <b>COMPARE</b> to <i>Killers of the Dream</i> by Truman Everts	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - At the end of chapter 27, Scout describes her pork costume for the Halloween pageant. Show students a still from the film that shows Scout in her costume, and prompt them to compare how the text description differs from the visual. What advantages does each media have over the other? What are the limitations of each?
25	 <b>CLOSE READ</b> <i>Endangered Dreams: The Great Depression in California</i>   <b>BLAST</b> Framing the World			<i>To Kill a Mockingbird</i> Chapters 28-29	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - The Blast “Framing the World” describes how photojournalists can manipulate the boundaries of an image to shape how the public perceives an event. Similarly, authors can control what they reveal to readers in order to achieve suspense, tension, or surprise. Have students analyze how Lee reveals information on the children’s attacker in chapter 28, and their rescuer in chapter 29. What does she achieve by “framing” these moments in the story?

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26	 <b>FIRST READ</b> <i>The Grapes of Wrath</i>	 <b>SKILL</b> Thesis		<p><i>To Kill a Mockingbird</i>            Chapters 30-31</p>  <b>COMPARE</b> to “Nobel Prize Acceptance Speech” by Elie Wiesel <p>or <i>In Cold Blood</i> by Truman Capote</p>	 <b>LINK</b> to <i>To Kill a Mockingbird</i> - Both chapter 30 of <i>To Kill a Mockingbird</i> and this excerpt of <i>The Grapes of Wrath</i> include a scene where the action is primarily conveyed through dialogue. However, each of these conversations is fraught with subtext—there is a very significant conversation happening between and around the words of the characters. Ask students to articulate these secondary conversations. Then, ask them to analyze how Lee and Steinbeck both construct these interactions to make the secondary conversation clear to the reader.
27	 <b>SKILL</b> Media	 <b>BLAST</b> Audience, Purpose, and Style			
28	 <b>CLOSE READ</b> <i>The Grapes of Wrath</i>	 <b>SKILL</b> Organize Argumentative Writing			
29	 <b>FIRST READ</b> “Tuesday Siesta”	 <b>SKILL</b> Supporting Details			
30	 <b>SKILL</b> Cultural Context	 <b>EXTENDED WRITING PROJECT</b> Plan			

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31	 <b>SKILL</b> Story Structure				
32	 <b>CLOSE READ</b> "Tuesday Siesta"				
33	 <b>FIRST READ</b> <i>Living to Tell the Tale</i>	 <b>SKILL</b> Introductions			
34	 <b>SKILL</b> Textual Evidence	 <b>SKILL</b> Body Paragraphs & Transitions			
35	 <b>CLOSE READ</b> <i>Living to Tell the Tale</i>	 <b>SKILL</b> Conclusions			
36	 <b>FIRST READ</b> <i>The Elephant Man</i>	 <b>EXTENDED WRITING PROJECT</b> Draft			
37	 <b>SKILL</b> Tone	 <b>BLAST</b> Sources and Citations			
38	 <b>CLOSE READ</b> <i>The Elephant Man</i>	 <b>EXTENDED WRITING PROJECT</b> Revise			
39	 <b>FIRST READ</b> "Mending Wall"				

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40	 <b>SKILL</b> Textual Evidence	 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish			
41	 <b>SKILL</b> Figurative Language				
42	 <b>CLOSE READ</b> "Mending Wall"				
43	 <b>BLAST</b> Cold, Cold Heart				
44	 <b>ASSESSMENT</b> StudySync Grade 9 Unit 1 Assessment				
45	 <b>ASSESSMENT</b> StudySync Grade 9 Unit 1 Assessment				

## HELPFUL HINTS

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### Read Aloud Selection

Harper Lee’s *To Kill a Mockingbird* addresses issues of racial and economic inequality in the pre-Civil Rights era South from the point of view of its six-year-old female narrator, Scout. The contrast between the serious subject matter of the novel and Scout’s childish innocence is heightened when her words are read aloud. Listening to the text will help students hear the warmth and humor that disarms the angry crowd in the excerpted portion of the novel. By reading the story aloud, students have the opportunity practice using expression, intonation, phrasing, punctuation, and pacing to help Scout’s personality come alive.

### Suggestions for Integrated and Multidisciplinary Lessons

The Thematic Unit for *To Kill a Mockingbird* contains several texts that link to both history and science curriculum. Excerpts from “Marigolds” and *The Grapes of Wrath* provide students with additional fictional stories that take place during the Great Depression, but come from different points of view and take place in other areas of the country. For a nonfiction account of the Great Depression, students can turn to the excerpted articles in “Harvest Gypsies” from Steinbeck’s experience as a journalist touring migrant camps. Finally, “Endangered Dreams: The Great Depression in California” gives background info on one of the most iconic images from the era, *Migrant Mother*, by photographer Dorothea Lange.

In addition to the texts available in the Thematic Unit, the Full-text Unit includes several historical and scientific resources for students. The “Ruling in the Scottsboro Trial” by Judge James H. Horton documents the real-life story of nine black youths who were falsely charged with raping two white women “hoboing” on a freight train. Meanwhile, Lillian Smith’s memoir “Killers of the Dream” provides real-life accounts of the effects of segregation in the South, focusing especially on the messages she received as a child about race. Students puzzled by the “mad dog” scene might turn to *Rabid: A Cultural History of the World’s Most Diabolical Virus* by Bill Wasik and Monica Murphy, which provides a scientific explanation of how the disease can cause such a drastic change in the behavior of its victims.

In addition to these text selections, there are StudySync Blasts that link the texts and central ideas in this unit to history and science topics. In the Thematic Unit, the blast “Empathy” discusses the science behind empathy, exploring whether it is an automatic response or a learned behavior. The Unit Wrap “Cold, Cold Heart” prompts students to think about the psychology behind “villains” and provides research links on narcissist personality disorder. Finally, students moved by Atticus’ performance in the courtroom may enjoy a second look at the blast “Powers of Persuasion” which takes a closer look at historically significant political speeches and the techniques politicians use to persuade their audiences.

### Suggestions for Further and Independent Reading

Books excerpted in the Full-text Unit for *To Kill a Mockingbird* offer a diverse array of reading opportunities, particularly for students who are interested in learning more about the Civil Rights issues that are explored in the novel. In *Black Like Me*, journalist John Howard Griffin, a white Texan, chronicles his experience traveling the 1959 Deep South disguised as a black man. Russell Freedman’s *Freedom Walkers: The Story of the Montgomery Bus Boycott* provides students with background information on the iconic movement brought the issue of Civil Rights and segregation into the national spotlight. For students interested in poetry and fiction, “I, Too, Sing America” and other works by Langston Hughes bring an emotional and poetic voice to experiences of racial inequality, while Upton Sinclair’s haunting novel, *The Jungle*, explores the themes of poverty and family that are prevalent in *To Kill a Mockingbird*.

Readings outside the Full-text unit provide a myriad of options and directions for students to further their study. Harper Lee’s recently published *Go Set a Watchman*

continues Scout's story as a 26-year-old visiting her hometown. Zora Neale Hurston's 1937 acclaimed novel *Their Eyes Were Watching God* shares a similar setting and time period, but is told from the point of view of Janie, an African American woman in her forties recounting her life story to an old friend. Kathryn Stockett's *The Help* takes place a few decades after *To Kill a Mockingbird*, and explores the still prevalent issues of racism in 1960s Jackson, Mississippi. *Out of the Dust* by Karen Hesse and *Moon Over Manifest* by Clare Vanderpool feature young girls living through the Great Depression, and explore themes of family and moral struggles through a child's narration. Students interested in nonfiction accounts of the period may enjoy *March, Book 1* by John Lewis, Andrew Aydin and Nate Powell. Through powerfully crafted images, this graphic novel recounts John Lewis' childhood as he gains awareness of segregation and is inspired to action. Similarly, *I Am Scout: The Biography of Harper Lee* by Charles Shields provides readers with a glimpse into the life of Harper Lee, and includes information on her childhood and adolescence.

### Difficult Concepts

In 9th grade, students are expected to “delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient” and, for the first time, “identify false statements and fallacious reasoning” (RI.9-10.8). This skill may be counterintuitive for students who are used to taking the words of notable figures or vetted textbooks as fact, or who struggle with differentiating between relevant and irrelevant supporting evidence. There is only one Arguments and Claims Skill Lesson in this unit, but teachers can spend extra time reviewing the Arguments and Claims Skill Lesson for *Statement on the Assassination of Martin Luther King, Jr.* with students. Teachers can then continue to discuss this skill with the blast that follows, “Powers of Persuasion,” which takes a look at other well-known speeches. It may also benefit students to approach the skill from the angle of writing their own arguments and claims in the Extended Writing Prompt. Specifically, the Organize Argumentative Writing and Supporting Details Skill Lessons are great opportunities to further discuss the features of a strong argument. In addition to providing concrete strategies for identifying and analyzing arguments and claims, teachers can return to an Arguments and Claims Skill Lesson from a previous unit (e.g. 8th Grade Unit 4 for *The Gettysburg Address*) to allow students the opportunity to practice applying strategies with a text they've already read.

Students may also struggle with “determin[ing] the meaning of words and phrases as they are used in the text” in order to “analyze the cumulative impact of specific word choices on meaning and tone” (RL.9-10.4). Tone is a subtle concept, but is crucial to understanding and appreciating a text. There are two opportunities for students to practice, with the Tone Skill Lessons in “Lift Every Voice and Sing” and *The Elephant Man*. For students who continue to struggle, teachers can then repeat the process of analyzing word choice to determine tone with another poem, “Mending Wall,” or with excerpts from emotionally charged texts such as *The Jungle*, *Grapes of Wrath*, or “Tuesday Siesta.” The unit also includes multiple Figurative Language Skill Lessons (in “Lift Every Voice and Sing” and “Mending Wall”) as well as a Greek and Latin Roots and Suffixes Skill Lesson (in “Marigolds”) which zoom in on strategies around analyzing word choice in a text. In addition, teachers can provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers should select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Media, Tone, Textual Evidence, and/or Figurative Language Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said,

if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about story elements or informational text elements.

- 3. Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, the unit contains two nonfiction excerpts about the Great Depression – “The Harvest Gypsies” and *Endangered Dreams: The Great Depression in California*.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



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