

Louisiana Believes.



Grade 8 English Language Arts

Transitional Curriculum
REVISED 2012

LOUISIANA DEPARTMENT OF EDUCATION

Grade 8
English Language Arts

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2012 Louisiana Transitional Comprehensive Curriculum Course Introduction

The Louisiana Department of Education issued the first version of the *Comprehensive Curriculum* in 2005. The 2012 Louisiana **Transitional** *Comprehensive Curriculum* is aligned with Grade-Level Expectations (GLEs) and *Common Core State Standards (CCSS)* as outlined in the 2012-13 and 2013-14 Curriculum and Assessment Summaries posted at <http://www.louisianaschools.net/topics/gle.html>. The Louisiana Transitional Comprehensive Curriculum is designed to assist with the transition from using GLEs to full implementation of the CCSS beginning the school year 2014-15.

Organizational Structure

The curriculum is organized into coherent, time-bound units with sample activities and classroom assessments to guide teaching and learning. Unless otherwise indicated, activities in the curriculum are to be taught in 2012-13 and continued through 2013-14. Activities labeled as 2013-14 align with new CCSS content that are to be implemented in 2013-14 and may be skipped in 2012-13 without interrupting the flow or sequence of the activities within a unit. New CCSS to be implemented in 2014-15 are not included in activities in this document.

Implementation of Activities in the Classroom

Incorporation of activities into lesson plans is critical to the successful implementation of the Louisiana Transitional Comprehensive Curriculum. Lesson plans should be designed to introduce students to one or more of the activities, to provide background information and follow-up, and to prepare students for success in mastering the CCSS associated with the activities. Lesson plans should address individual needs of students and should include processes for re-teaching concepts or skills for students who need additional instruction. Appropriate accommodations must be made for students with disabilities.

Features

Content Area Literacy Strategies are an integral part of approximately one-third of the activities. Strategy names are italicized. The link ([view literacy strategy descriptions](#)) opens a document containing detailed descriptions and examples of the literacy strategies. This document can also be accessed directly at <http://www.louisianaschools.net/lde/uploads/11056.doc>.

Underlined standard numbers on the title line of an activity indicate that the content of the standards is a focus in the activity. Other standards listed are included, but not the primary content emphasis.

A *Materials List* is provided for each activity and *Blackline Masters (BLMs)* are provided to assist in the delivery of activities or to assess student learning. A separate Blackline Master document is provided for the course.

The *Access Guide to the Comprehensive Curriculum* is an online database of suggested strategies, accommodations, assistive technology, and assessment options that may provide greater access to the curriculum activities. This guide is currently being updated to align with the CCSS. Click on the *Access Guide* icon found on the first page of each unit or access the guide directly at <http://sda.doe.louisiana.gov/AccessGuide>.



Grade 8
English Language Arts
Unit 1: Who Am I? - Biography and Autobiography

Time Frame: Approximately four weeks



Unit Description

This unit focuses on reading, comprehending, interpreting, responding, and writing nonfiction, focusing on biography, autobiography, and the personal essay. Biography and autobiography will be analyzed for defining characteristics and writing techniques. Writing and presenting an autobiography provides an opportunity for student application of the writing process. Researching biographies/autobiographies and writing reports/essays provide opportunities for students' acquisition of informational, technological, and problem-solving skills. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Nonfiction literature tells about real people, real events, real places, and real objects. Students will recognize that nonfiction writing can be subjective or objective. Sometimes known as literary nonfiction, biographies, autobiographies, and essays read like fiction, yet provide factual information. Reading literary nonfiction can also teach students about different periods in history. Reading about other lives may change one's own life through the connection to others' personal experiences. One of the key requirements of the Common Core State Standards for Reading is that all students must be able to comprehend texts of steadily increasing complexity as they progress through school. By the time they complete the core, students must be able to read and comprehend independently and proficiently the kinds of complex texts commonly found in college and careers.

Guiding Questions

1. Can students identify the defining characteristics of a biography/an autobiography?
2. Can students differentiate between subjective and objective writing?
3. Can students use technology effectively for research?
4. Can students apply a writing process effectively?
5. Can students develop a personal narrative composition following standard English structure and usage?
6. Can students relate a biography/an autobiography to personal experience?

Unit 1 Grade-Level Expectations (GLEs) and Common Core Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02b	Interpret story elements, including development of character types (e.g. flat, round, dynamic, static) (ELA-1-M2)
09a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including sequencing events to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09b	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing to examine and evaluate information (ELA-7-M2)
09c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including interpreting stated or implied main ideas (ELA-7-M1) (see ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (see ELA-1-M2)
09f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies including predicting the outcome of a story (see ELA-1-M2)
12.	Evaluate the effectiveness of an author's purpose (ELA-7-M3)
15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)

15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (ELA-2-M2)
17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, persuasion), emphasizing narration and exposition (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-

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	M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds, (ELA-3-M3)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M3)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M3)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots, affixes) correctly (ELA-3-M5)
39a.	Locate and select information using organizational features of grade-appropriate resources, including complex reference sources (e.g., almanacs, atlases, newspapers, magazines, brochures, map legends, prefaces, appendices) (ELA-5-M1)
39b.	Locate and select information using organizational features of grade-appropriate resources, including electronic storage devices (e.g., CD-ROMs, diskettes, software, drives) (ELA-5-M1)
39c.	Locate and select information using organizational features of grade-appropriate resources, including frequently accessed and bookmarked Web addresses (ELA-5-M1)
39d.	Locate and select information using organizational features of grade-appropriate resources, including organizational features of electronic information (e.g., Web resources including online sources and remote sites) (ELA-5-M1)
41.	Explain the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-M2)
44.	Use word processing and/or other technology to draft, revise, and publish a variety of works, including documented research reports with bibliographies (ELA-5-M4)
45c.	Give credit for borrowed information following acceptable use policy, including creating bibliographies and/or works cited lists (ELA-5-M5)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.5	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.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an

	objective summary of the text.
RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
RI.8.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.
ELA CCSS	
Writing Standards	
W.8.1a,b,c,d,e	Write arguments to support claims with clear reasons and relevant evidence. - Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. - Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. - Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. - Establish and maintain a formal style. - Provide a concluding statement or section that follows from and supports the argument presented.
W.8.9b	Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1 a,b,c,d	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. - 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. - Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. - Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas. - Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence

	presented.
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
Language Standards	
L.8.5a,b,c	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ *Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.*
- ❖ *In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.*
- ❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1 [R]

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Learning Log for SSR BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each

unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries.

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen Hesse	Historical fiction	8/24	1-4		<i>lmb</i>

Sample response log prompts (starters) and a lesson plan on this strategy can be found at: http://www.readwritethink.org/lessons/lesson_view.asp?id=55.

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be

challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

One-Page *Reading*/Thinking Passages Aligned with Core Priorities provide opportunities to develop students' competence for *Common Core Anchor Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26, 27; CCSS: L.8.5, L.8.6) [R]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Suggested Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text (L.8.4.6). Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. *It is suggested that you use different strategies for various instructional purposes. Determine your purpose, then instruct accordingly.* Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key

concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
CULTURE	
way of life Ex: language music Cajun	shared ideas shared beliefs NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

2013-2014 add to Activity 2 Vocabulary

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

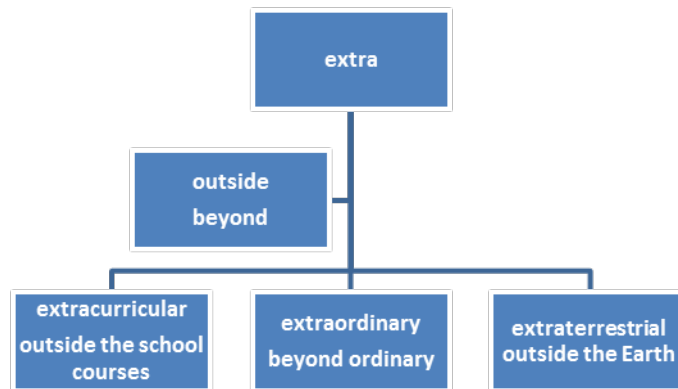
Have students create a three-column chart *graphic organizer* ([view literacy strategy descriptions](#)) to record denotations and connotations encountered while reading, emphasizing shades of meaning and/or slanted words or phrases. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Sample three-column Chart for Denotative and Connotative Word Meaning:

Word/Phrase	Denotation (dictionary meaning)	Connotation (feeling or attitude linked with a word)
cool	It is a cool day. moderately cold	Joe is cool person. Joe is an excellent person. (positive)
conventional	traditional	old-fashioned (negative)

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer*. A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read.

Sample Vocabulary Tree: PREFIXES, ROOTS, and SUFFIXES



Alternative: Students may create a three-column chart *graphic organizer* wherein a prefix or root word and its meaning are listed. Students should also include examples of the prefix or root.

Sample three-column chart Prefix/Root Chart:

Root	Meaning	Example
dict	say, speak	predict, dictionary, dictator, contradict, verdict
graph	write	autograph, biography, paragraph, telegraph, photograph
spec	observe, look	inspect, spectator, specify, spectacle

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary. *Graphic organizers* are available at <http://www.region15.org/subsite/dist/page/graphic-organizers-3114>

Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms.

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice (Step 2).

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : Rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT] [Using Analogies to Teach English Language Learners](#)

The Academic Word List

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](#)) are available at:

- <http://www.eduplace.com/graphicorganizer/>
- [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

Activity 3: Writer's Craft Mini-Lessons (Ongoing) (GLEs: 17a, 17b, 17c, 17d, 17e, 19, 21) CCSS: W.8.1, W.8.10 [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs, Transition BLM

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements (e.g., writing quality traits, character development, dialogue, leads for exposition, literary devices), which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process (prewriting/brainstorming, drafting, revising, proofreading/editing, publishing/sharing) done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. Decide on which means (or type of exercise) can facilitate learning of the target area. Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning.

Have students keep a writer's notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:

Does it make the writing clear, interesting, or pleasant sounding?
Why do you think the author uses this skill?
How do you like it as a reader?
Can you construct something like this?

3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitsummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons to teach each transition by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers. Then tell students to complete the Transition BLM. Discuss.

As students progress through the grades, the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. Writing needs to emphasize use of evidence to inform or make an argument rather than the personal narrative and other forms of decontextualized prompts. While the narrative still has an important role, students develop skills through written arguments that respond to the ideas, events, facts, and arguments presented in the texts they read. *As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.*

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Activity4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and

be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll	This is the fully corrected Caught'Ya
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fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district-adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegEEK.com/what-are-verb-moods.htm>

Activity 5: Literary/Personal Nonfiction Overview (GLEs: 09a, 09e, 09f, 12; CCSS: RL.8.1, RL.8.5, RL.8.6, RI.8.3, RI.8.10)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, literary/personal nonfiction examples, student anthology, Point of View BLM

Discuss with the class the differences between informational nonfiction and literary/personal nonfiction. Present a mini-lesson on the defining characteristics of literary/personal nonfiction (e.g., autobiographies, biographies, personal memoirs, essays, diaries, journals, letters). Have examples (these may be obtained from the library or Internet) to show class. The class will discuss and then list in *learning logs* ([view literacy strategy descriptions](#)) the elements of literary nonfiction (e.g., main idea, drawing conclusions, understanding character, cause/effect, fact/opinion, problem/solution, author's purpose/viewpoint, chronological order, and persuasive techniques). During the instructional period, present mini-lessons (available in the district-adopted anthology) on these strategies. For examples of different text, the teacher should consult [CCSS Appendix B: Text Exemplars](#), pp.90-95.

Additional Resources: Fiction vs. Nonfiction

<http://www.scholastic.com/teachers/lesson-plan/fiction-vs-nonfiction>

As a review, present a mini-lesson on the elements of fiction. Following this teacher-facilitated discussion on the similarities and differences between fiction and literary/personal nonfiction, the class will complete a Venn diagram/*word grid* ([view literacy strategy descriptions](#)) comparing and contrasting the two genres. Students may create a content frame *graphic organizer* ([view](#)

[literacy strategy descriptions](#)) to see the shared and unique qualities of the two genres. Students will 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. Content frames should be co-constructed with students, so as to maximize participation in the word-learning process. The teacher should have a simple content frame on the wall that will serve as an example for explaining how it is constructed and used. After analyzing a demonstration content frame, students will be much better prepared to create and study from one with actual disciplinary content. Once complete, the content frame is an excellent study aid. Students will recognize that literary/personal nonfiction such as biographies and autobiographies often reads like fiction and has elements similar to fiction—interesting characters and dialogue, setting, conflict, plot, point of view, and theme.

Sample content frame:

	Characters	Setting	Plot	Point of View	Theme
Nonfiction-biography	real person other than the author	specific period in the person's life & place(s) where the story occurs	high or low points of person's life	third-person	life lesson
Nonfiction-autobiography	real person writing the story	specific period in author's life & place(s) where the story occurs	high or low points of author's life	first-person	life lesson
Fiction	imaginary	any time and any place	events or problems in the story	first-person or third-person	life lesson or explanation

Reading nonfiction (autobiography/biography) can help students to see their own lives and problems more clearly through others' experiences. Students will determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. Students will review with the teacher the difference between subjective writing (personal feelings expressed) and objective writing (strictly the facts), noting that autobiography and biography are subjective writing. Students will analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Facilitate class discussion on the similarities and differences between biographies and autobiographies, explaining that a biography is an account of a person's life written by someone else, while an autobiography is an account of a person's life written by that person. Using teacher-selected short autobiographical and biographical excerpts that provide conflicting information on the same topic (from the library, student anthology, or <http://www.biography.com>), have students analyze the texts by identifying whether the disagreement is over facts or interpretation.

Using the same text pieces, discuss the use of pronouns in these two genres and their relationship to point of view (first person /third person) and viewpoint. Have students discuss an author's

purpose in writing a biography or autobiography and what real-life lessons can be learned. Student should analyze how point of view can be manipulated to create specific effects such as dramatic irony and investigate how particular passages within a text connect to one another to advance the plot, reveal a character or highlight an idea. Have students complete the Point of View BLM. In *learning logs* (journals/notebooks), students will write a paragraph evaluating the effectiveness of the author's purpose in writing an autobiography or biography, discussing which one may tend to be biased. Students will recognize that everyone has a story to tell.

Activity 6: Reading Biographies: (GLEs: 02b, 09a, 09b, 09c, 09d, 09e,)
CCSS: RL.8.1, RL.8.5, RI.8.1, RI.8.2, RI.8.3

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, Biography Web BLM, Elements of Biography/Autobiography Checklist BLM, Character Map BLM, 3-2-1 Strategy BLM, student anthology, library books, trade books, websites

Using the Biography Web BLM, discuss the common characteristics of a biography. The teacher will discuss the word's etymology, biography (from the Greek words *bios* meaning "life", and *graphein* meaning "write") to clarify that it is an account of a person's life written or told by another person. The teacher will emphasize that a biographer should attempt to be fair, accurate, and complete by researching the subject through personal letters/memoirs, diaries, public documents, and interviews. Students should recognize that the study of biographies is really a study of character development. Students should understand that although biographies are about real people and based on facts, the biographer combines elements of fiction such as lively dialogue, opinion, characterization, and fictional detail to add color and interest. Students will be made aware that some modern biographies are authorized, approved, and permitted in advance by the subject, and others are unauthorized, not approved, and frequently challenged or discredited by the subject.

Using the district-adopted anthology or other teacher resources, students will read and respond to biographical excerpts and selections. In essence, students need to build knowledge through content-rich literary nonfiction texts. As students respond to the readings, have them cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text by completing the Elements of Biography/Autobiography Checklist BLM. The BLM requires them to cite example from the selections.

The teacher will instruct through mini-lessons on the elements of literary nonfiction (e.g., understanding character, sequencing, summarizing and paraphrasing, interpreting main idea, comparing and contrasting, identifying cause/effect). Students will acquire vocabulary and will respond to literal, interpretative, and evaluative questions for the teacher-assigned literary nonfiction literature. Students will be assessed formally (multiple choice, constructed response, essay). Students or groups may read, analyze, and evaluate a biographical excerpt using elements of biography checklist *graphic organizers* ([view literacy strategy descriptions](#)) (See Elements of Biography/Autobiography Checklist BLM). Students/groups may also read, analyze, and evaluate biographical excerpts using a character trait web (Character Map BLM).

2013-2014 - add to Activity 6 Reading Biographies

To extend this activity in 2013-2014, incorporate a text based strategy. Good readers use effective strategies when reading to help them comprehend text. The goal is to have students cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. The 3-2-1 strategy requires students to summarize key ideas from the text and encourages them to think independently. Using the 3-2-1 Strategy BLM, students will, either individually or in pairs, determine a central idea or provide an objective summary of the biography, citing three strong textual details which support the central idea. After a teacher facilitated discussion on inferences, students will list two inferences drawn from the text. Finally, students will write one question they still have about the text.

Optional: Students may also respond to biographies through writing, speaking and listening, research, or art activities. Lessons on biographies may be located at:

- <http://www.aetv.com/class/teach/index.html> (Biography study guides)
- <http://712educators.about.com/cs/lessonplans/a/biographies.htm> (Teaching through Biographies)
- http://www.education-world.com/a_lesson/lesson/lesson185.shtml (Ten Ways to Teach Biographies)
- http://www.readwritethink.org/lessons/lesson_view.asp?id=1028 (Teaching Summarizing with the Bio-Cube)

Activity 7: Locating Information for Writing Biographies: (GLEs: 18a, 39a, 39b, 39c, 39d, 41, 45c; CCSS: W.8.6, W.8.7)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, Biography Questions for Split-page Notetaking BLM, Graphic Organizer for Note-taking BLM, Biography File Folder Report Project Directions BLM, library or computer with Internet access

Students will select a well-known person about whom they would like to learn more and use the library or Internet (e.g., <http://www.factmonster.com>; <http://www.biography.com>; <http://www.s9.com/>) to research, summarize, and paraphrase events in this person's life. Students will conduct short research projects using the Graphic Organizer for Note-taking BLM to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

The teacher will explain important elements in split-page notetaking ([view literacy strategy descriptions](#)), to sequence main ideas and details, when reading biographical works. *Split-page notetaking* is a strategy that assists students in organizing their notes. This strategy also helps to encourage active reading and summarizing. It provides a visual study guide for students to use when they review the material in preparation for their test. *Split-page notetaking* is a procedure in which students organize their page into two columns. One column is used to record the questions, and the other is used to record the answers. As the students read the material, they

record the answers or notes of their findings beside each question. Students then will skim and scan their selections while using selected guiding questions and taking notes on key ideas or actions and supporting details. Students will gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Sample *split-page notetaking*:

Biography: Harriet Tubman		10/4
Why is this person significant?	<i>conductor on the Underground Railroad who made 19 trips to lead slaves to freedom</i>	
When and where did she live?	<i>Dorchester County, Maryland</i>	

An excellent lesson on biography (Research and Class Presentation) is available online at http://www.readwritethink.org/lessons/lesson_view.asp?id=243 wherein, according to the website, “As a class, students brainstorm about famous people and each selects one to research.” Each student finds information about the famous person by reading a biography and doing Internet research, and then creates a *graphic organizer* ([view literacy strategy descriptions](#)) (a web) to teach the class about the person's life. Students evaluate themselves and their classmates by using a rubric (available on website) during the research and web-creation process and by giving written feedback on each other's presentations.”

Biography writing information may be located at <http://teacher.scholastic.com/writewit/biograph/> (Biography Writing Workshop).

Optional: Have students create a brief biography project. See Biography File Folder Report Project Directions BLM.

2013-2014 - add to Activity 7 Locating Information for Writing Biographies

To extend this activity in 2013-14, teach formatting, using graphics and multimedia to enhance the project created by the students to teach the class about the person's life. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. By design, pen-and-paper composition is usually an individual effort, but digital writing is often collaborative. Using digital print and digital media, teachers can create virtually any type of content for their students for review, enrichment, or remediation; students can create products (podcasts, wikis, blogs, [Glogster](#), [Wordle](#), [Google Docs](#), [Digital Storytelling](#), etc.) that are a valuable means of project-based assessment.

Activity 8: Writing Biographies:: (GLEs: 15a, 15b, 15c, 15d, 15e, 15f, 18b, 18c, 18d, 18e, 18f, 23, 30, 44; CCSS: RI.8.1, RI.8.7, RI.8.7, W.8.6, W.8.7, W.8.9 SL.8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil/paper, writing examples, Biography Rubric BLM

Have students conduct research about a person they select as the topic of a biography. Have students create short research projects to answer a question concerning the person selected (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. Have students gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. After conducting this biographical research, students will prewrite by using the *graphic organizer* ([view literacy strategy descriptions](#)) (Graphic Organizer for Note-taking BLM) made when *brainstorming* ([view literacy strategy descriptions](#)) and/or other prewriting activities to begin a first draft of a brief biography report that uses a hook/lead that engages the reader's interest and uses dialogue to reveal character. After completing the first draft, students will self/peer edit with a partner, using a checklist focusing on elements of biography, use of dialogue, word choice, vocabulary that creates images and uses stylistic techniques, and voice. After conferencing with the teacher to receive feedback, students will use the Writer's Checklist (<http://www.louisianaschools.net/lde/uploads/2071.pdf>) to evaluate and revise the drafts for composing (e.g., ideas and organization) and audience awareness/style (e.g., voice, tone, word choice, variety of sentence structure). Students will also correct errors in capitalization, subject-verb agreement, spelling, and sentence structure (e.g., fragments). Students will review previous work and look for patterns of errors.

Students' revisions should include varied sentence structure and patterns, correct use of adjectives, and standard capitalization and punctuation. Students will proofread for fluency, usage, mechanics, and spelling, using print or electronic resources.

Model how to write bibliographic entries; how to compile the Works Cited page; and how to determine the validity of sources. Students will give credit for borrowed information following acceptable use policy, by creating a bibliography containing at least two sources. Students' work will be assessed via Biography Rubric BLM.

Additional resources: An interactive MLA-Style Bibliography Builder is available at http://jerz.setonhill.edu/writing/academic/bib_builder/index.html.
<http://owl.english.purdue.edu/owl/section/2/11/>

Following the teacher's instructions, the class will decide as a whole group how they would like to share the biographies (e.g., reading aloud, class book, video skit, bulletin board, PowerPoint®) by evaluating the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

Additional resources: <http://teacher.scholastic.com/writewit/biograph/>

Students will utilize available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others to create a final copy of the biography.

2013-2014 - add to Activity 8 Writing Biographies (CCSS: RI.8.7, W.8.6, W.8.7, SL.8.5)

To extend this activity in 2013-14, teach students how to draw evidence from literary nonfiction texts to support their analysis, reflection, and research. The goal is to have students become adept at gathering information, evaluating sources, and citing material accurately, reporting findings from their research and analysis of sources in a clear and cogent manner. As students research biographies, they should delineate and evaluate the specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient and also recognize when irrelevant evidence is introduced. Instructional strategies that include examining multiple mediums of text focused around the same key concept should be used. For each teacher-selected text, have students use the language and message to identify the intended audience. Then, through partner, small group, or written reflection, students will reflect upon how effectively that medium expresses the message and reaches the intended audience.

2013-2014 - add to Activity 8 Writing Biographies (CCSS: RI.8.7, W.8.6, W.8.7, SL.8.5)

To extend this activity in 2013-14, teach formatting, using graphics and multimedia to enhance the project created by the students to teach the class about the person's life. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. By design, pen-and-paper composition is usually an individual effort, but digital writing is often collaborative. Using digital print and digital media, teachers can create virtually any type of content for their students for review, enrichment, or remediation; students can create products (podcasts, wikis, blogs, [Glogster](#), [Wordle](#), [Google Docs](#), [Digital Storytelling](#), etc.) that are a valuable means of project-based assessment.

Activity 9: Reading Autobiographies: (GLEs: 02b, 09a, 09b, 09c, 09d, 09e, 12; CCSS: RL.8.1, RL.8.5, RI.8.3, RI.8.10)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *graphic organizers*, Autobiography Web BLM, Character Map BLM, Elements of Biography/Autobiography Checklist BLM, 3-2-1 Strategy BLM, student anthology, library books, trade books, websites

Using a copy of an Autobiography Web BLM, discuss with students the common characteristics of an autobiography. Tell students the word's etymology—autobiography (from the Greek words *auto* meaning "self," *bios* meaning "life," and *graphein* meaning "write"), to clarify that it is an account of a person's life written by that person. It gives readers a direct, personal connection with the author. Discuss with students the difficulty for an individual to write objectively about

him/herself. Students will generate a list of autobiographical writing, such as diaries, journals, memoirs, anecdotes, eyewitness accounts, travelogues, personal essays, and letters.

Using the district-adopted anthology or other teacher resources, students will read and respond to autobiographical excerpts and selections. In essence, students need to build knowledge through content-rich literary nonfiction texts. As students respond to the readings, have them cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text by completing using the Elements of Biography/Autobiography Checklist BLM. The BLM requires them to cite example from the selections.

Instruct via mini-lessons the elements of literary nonfiction (e.g., understanding character, sequencing, summarizing and paraphrasing, interpreting main idea, comparing and contrasting identifying cause/effect). Students will continue to acquire vocabulary and will respond to literal, interpretative, and evaluative questions for the teacher-assigned literary nonfiction literature. Students will be assessed formally (multiple choice, constructed response, essay with text support). Students/groups may read, analyze, and evaluate autobiographical excerpts using a character trait web (Character Map BLM).

2013-2014 - this activity will replace Activity 9

Instructional Exemplar for Douglass' *Narrative of the Life of Frederick Douglass an American Slave* (CCSS: RL.8.1, RL.8.3, W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e, W.8.1f, SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, website document-
[Grade 8 - achievethecore.org](http://www.achievethecore.org)

Grade 8, "Narrative of the Life of Frederick Douglass, an American Slave"

is a CCSS exemplar from Achieve the Core that features the following: readings tasks in which students are asked to read and reread passages and respond to a series of text dependent questions; vocabulary and syntax tasks which linger over noteworthy or challenging words and phrases; discussion tasks in which students are prompted to use text evidence and refine their thinking; and writing tasks that assess student understanding of the text.

- **Reading Task:** *Students will silently read the passage in question on a given day—first independently and then following along with the text as the teacher and/or skillful students read aloud. Depending on the difficulties of a given text and the teacher's knowledge of the fluency abilities of students, the order of the student silent reading and the teacher reading aloud with students following might be reversed. What is important is to allow all students to interact with challenging text on their own as frequently and independently as possible. Students will then reread specific passages in response to a set of concise, text-dependent questions that compel them to examine the meaning and structure of Douglass's prose. Therefore, rereading is deliberately built into the instructional unit.*
- **Vocabulary Task:** *Most of the meanings of words in the exemplar text can be discovered*

by students from careful reading of the context in which they appear. Teachers can use discussions to model and reinforce how to learn vocabulary from contextual clues, and students must be held accountable for engaging in this practice. Where it is judged this is not possible, underlined words are defined briefly for students to the right of the text in a separate column whenever the original text is reproduced. At times, this is all the support these defined words need. At other times, particularly with abstract words, teachers will need to spend more time explaining and discussing them. In addition, in subsequent close readings of passages of the text, high value academic ('Tier Two') words have been **bolded** to draw attention to them. Given how crucial vocabulary knowledge is for academic and career success, it is essential that these high value words be discussed and lingered over during the instructional sequence.

- **Sentence Syntax Task:** On occasion students will encounter particularly difficult sentences to decode. Teachers should engage in a close examination of such sentences to help students discover how they are built and how they convey meaning. While many questions addressing important aspects of the text double as questions about syntax, students should receive regular supported practice in deciphering complex sentences. It is crucial that the help they receive in unpacking text complexity focuses both on the precise meaning of what the author is saying and why the author might have constructed the sentence in this particular fashion. That practice will in turn support students' ability to unpack meaning from syntactically complex sentences they encounter in future reading.
- **Discussion Task:** Students will discuss the exemplar text in depth with their teacher and their classmates, performing activities that result in a close reading of Douglass's prose. The goal is to foster student confidence when encountering complex text and to reinforce the skills they have acquired regarding how to build and extend their understanding of a text. A general principle is to always reread the passage that provides evidence for the question under discussion. This gives students another encounter with the text, helping them develop fluency and reinforcing their use of text evidence.
- **Writing Task:** Students will write an explanatory paragraph using their understanding of the word choice and emotions expressed in the selection to present their opinions about what Douglass is trying to explain to the audience. Teachers might afford students the opportunity to revise their paragraphs after participating in classroom discussion or receiving teacher feedback, allowing them to refashion both their understanding of the text and their expression of that understanding.

Additional resources: Students may also respond to autobiographies through writing, speaking and listening, research, or art activities. To make a real-life connection to the autobiography study, students may create their own autobiographies, using one of the following formats (e.g., life collage; life map http://teacher.scholastic.com/lessonplans/unit_autobio9_12_lesson1.htm]; timeline; biopoem/mandala [<http://www.louisianaschools.net/lde/uploads/1986.pdf>]; photo display; PowerPoint® presentation; All About Me booklet; memory bag).

Activity 10: Writing a Personal Narrative/Autobiographical Incident: (GLEs: 18b, 18c, 18d, 18e, 18f, 18g, 44)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), highlighters, loose-leaf paper, white unlined paper, sticky notes or Avery dots (1" or larger), markers, crayons, or colored pencils, rulers, *graphic organizers*, computer with Internet access (if available)

Narrative writing offers students opportunities to express personal ideas and experiences; author literature; and deepen understandings of literary concepts, structures and genres (e.g., short stories, anecdotes, poetry, drama) through purposeful imitation. The close attention to detail required to craft an effective and coherent narrative calls on a skill set similar to that being developed by other writing tasks, and as students mature as writers, their skill with narrative techniques also advances their analytic and explanatory prose.

Students will write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. Students enjoy writing about themselves.

If the teacher does not have a method for teaching personal narrative writing, these websites may provide instruction:

- www.webenglishteacher.com/biography.html (Autobiography, Biography, Personal Narrative, and Memoir Lesson plans)
- <http://www.npatterson.net/memoir/memoir.html> (Memoir writing);
- http://www.educationoasis.com/curriculum/LP/LA/memoir_stuff_life.htm (Memoir writing)
- [Exploring and Sharing Family Stories - ReadWriteThink](#)

The following personal narrative writing is suggested: Students should create a personal timeline; choose a topic from the timeline as the focus of a personal narrative; write a first draft of a personal narrative, using a hook, transitions of time and place, a personal narrative ending and chronological order. Students will make focused revisions; peer and self evaluate their draft and make more revisions; publish by word processing the piece and add appropriate clip art to it, and finally share it with their classmates.

Activity 11: Beginning a Personal Narrative/Autobiographical Incident: (GLEs: 18b)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), markers, crayons, or colored pencils; rulers; white unlined paper; copy of *Wilfrid Gordon McDonald Partridge* by Mem Fox; Personal Narrative Characteristics BLM; Graphic Organizer for a Personal Timeline BLM

The teacher will present a mini-lesson on characteristics of a personal narrative using the Personal Narrative Characteristics BLM. An enlarged version of the BLM may be put on poster

paper and attached to the wall so that students may refer to it during the activities. Then the teacher will read aloud to students the children's book by Mem Fox, *Wilfrid Gordon MacDonald Partridge*. This story refers to Memories That Make Us Cry, Memories That Make Us Laugh, Memories from Long Ago, and Memories As Precious As Gold. (This activity can be done without reading the book, but it loses much without it. As the purpose of the read aloud is to initiate a memory discussion, other picture books such as Eve Bunting's *The Memory String*, Mary Bahr's *The Memory Box*, or Susan Bosak's *Something to Remember Me By* may be used.) Students can share an object or other artifact that fits a personal memory from one of these categories. Students will explain its significance to other class members. Students will *brainstorm* ([view literacy strategy descriptions](#)) a list of their own memories that fit each of the categories above and record these using copies of the Graphic Organizer for a Personal Timeline BLM.

Students are now ready to choose one event for the focus of a personal narrative. Students should select an event that will engage and orient the reader by establishing a context and point of view. Students then will create a personal timeline of memorable events from their own lives. Students should draw the events or use clip art or pictures above the line as representing positive experiences (meeting a best friend, a special birthday) and those below the line as representing more negative ones (breaking your arm, losing a friend). Each event recorded on the timeline (by year or by age) should be accompanied by a simple symbol or graphic representing the event (e.g., a cake with candles to represent a special birthday, a baseball to represent winning a team championship, a rattle to represent a new addition to the family). Students may do these with rulers and pencils, then trace over the symbols in ink, colored pencils, or markers and color each symbol. Students' work may be backed with construction paper and displayed.

Activity 12: Selecting a Topic for a Personal Narrative: (GLEs: 18a, 18d,)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper; Graphic Organizer for a Personal Narrative BLM; Personal Narrative Beginnings BLM; Personal Narrative Endings BLM; Time Transitions BLM

Students should select an event that will 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. Students should then focus their planning by identifying the purpose, targeted audience, tone, and mood they want to create for this composition. The teacher will model the use of a *graphic organizer* ([view literacy strategy descriptions](#)) for a personal narrative by filling it out about his/her own life (See Graphic Organizer for a Personal Narrative BLM). It should include sensory details, events, people, places, and, most important of all for a personal narrative, thoughts and feelings as events unfold. The teacher will model a good personal narrative by having students read one or more aloud, looking at each of these components as they read. Students then will fill out their own *graphic organizer* for a personal narrative that has all of these components.

Review the characteristics for a personal narrative and discuss each element.

Review good beginnings for narratives (See Personal Narrative Beginnings BLM). Students will practice write at least three different beginnings (hooks) for their own stories. Read to students the endings of several good personal narratives, because the most important component of the conclusion of a personal narrative is the explanation of a lesson learned or insight gained from the experience (See district-adopted English/writing textbook or models from literature for examples). Then review good endings for personal narratives (See Personal Narrative Endings BLM). Writers need to focus on the tiny details that help their readers see a character. In fiction, a character would be make-believe, but for personal narratives, the characters are real. That means each student needs to gather details about him/her and/or the other characters in their stories from direct observation or from memory. Students should think about their own habits and behaviors and what details they can observe or recall about the person they're writing about, noting things, such as any repetitive habits like nail biting, blinking, talking with lots of hand motions, facial expressions, ways of responding to others, manner of speech, temper, patience, etc.

Students in cooperative groups (of 2 to 4) should then *brainstorm* and share lists of character traits they can use in revealing their own personalities and characteristics, as well as those of the other people who are part of their personal narratives. Demonstrate for students the usefulness of creating a word bank of sensory details and/or the usefulness of a thesaurus in building details which are specific and vivid and create images for the reader. Briefly review chronological ordering for narrative writing and the need to create unity in a composition. Model the use of transitions related to time, place, or events in telling a story or personal narrative (See Time Transitions in Narratives BLM).

Activity 13: Drafting a Personal Narrative: (GLEs: 15a, 15b, 15c, 15d, 15e, 18c)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), highlighters; green bar paper, if available; pen/pencil; Personal Narrative Rubric BLM

Model the writing of a first draft for students. Students will begin a first draft of a personal narrative. This draft should be double-spaced in order to make revision easier. Display the target skills for the personal narrative. These target skills will be reflected in the final assessment rubric and should be posted where the students can refer to them throughout the remainder of this lesson. It is suggested that an enlarged copy of the target skills listing be posted in the room for reference.

The Target Skills for the Personal Narrative are as follows:

- o focuses on one main incident in the author's/writer's life
- o has an effective hook (attention grabber)
- o gives sufficient background information
- o includes setting and some showing, not telling about main/other characters
- o is ordered chronologically
- o reveals the author's/writer's thoughts and feelings throughout the narrative

- uses transitions of time, place, and events to connect ideas
- ends with the overall meaning of the event, the lesson learned, or the insight gained from the experience for the author

Students will continue to write and revise the first draft.

Activity 14: Focused Revision Activities Suggested for a Personal Narrative: (GLEs: 17a, 17b, 17c, 17d, 17e, 18e)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), highlighters; red pen; pen/pencil paper; green bar paper, if available; Specific Emotion Words BLM; Exploding the Moment BLM; Figurative Language BLM

Since showing thoughts and feelings is a major characteristic of a personal narrative, students now need to revise the first drafts to include at least four or more places where they reveal their own thoughts and feelings during the experience. Model for students the difference between thoughts and feelings. Simply naming an emotion can usually reveal feelings. Distribute copies of the Specific Emotion Words BLM. Explain that thoughts, on the other hand, can either be direct quotes or summary sentences. Have them practice feel/think sentences from the Specific Emotion Words BLM: “I felt _____ when I thought of/about _____.” With this guidance and support, students will develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. Students should then be ready to revise their drafts to add their four passages that reveal thoughts and feelings. If they do these revisions in red ink, they should be easy to check. Most personal narratives are told in first person, since the author is part of the story. The teacher will review with students the need to keep the point of view consistent throughout the story. Conduct a mini-lesson on verb tense if needed by students. The teacher will model revisions for them. For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. The students may highlight examples in their compositions. See BLMs for suggested focused revision activities.

Activity 15: Student Evaluation & Revision for a Personal Narrative: (GLEs: 18d, 18e)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), highlighters; paper; pen/pencil; green bar paper, if available; sticky notes or Avery dots (1” or larger); Personal Narrative Rubric BLM

Students should now use the Personal Narrative Rubric to self-evaluate their papers (See Personal Narrative Rubric BLM). Through teacher conferencing and peer editing, students will develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. They should

make any revisions needed directly on their paper in a different color of ink so that you can spot their revisions easily. Students should then meet in pairs or small cooperative groups to peer evaluate their papers, using the final scoring rubric as the basis of all comments about the writing. This gives students direct practice in reading their own work aloud in cooperative groups. Model this sticky note activity so that the students can see it. In these pairs or groups, using sticky notes or Avery dots, students will evaluate one another's papers, one target skill at a time, placing a sticky note or dot next to each place in the paper where the writer hit the target and labeling it with the name (only) of the target skill they achieved (e.g., hook, transition of time, thought, feeling). Once every target skill has been addressed, students return the papers to their owners.

Activity 16: Proofreading for a Personal Narrative: (GLEs: 18f, 23, 26)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), highlighters; pen/pencil; paper; green bar paper, if available; Proofreading Strategies That Work BLM; Proofreading Checklist for a Personal Narrative BLM

Papers should then be self-assessed and/or peer-assessed for errors in grammar, usage, and mechanics. Instruct the students to use one of the strategies listed in the Proofreading Strategies That Work BLM. Students will use knowledge of language and its conventions in writing when correcting for errors in capitalization, subject-verb agreement, spelling, and sentence structure (e.g., fragments). Using proofreading charts/checklists (See Proofreading Checklist BLM) to look for their own most common errors is vital to students internalizing these skills. With some guidance and support from peers and adults, student should develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. Students also should demonstrate a command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Activity 17: Publication for a Personal Narrative: (GLEs: 18g)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), paper; pen/pencil; computer, if available; Personal Narrative Rubric BLM, LEAP Rubric BLM

A final copy should then be word processed, if possible. Students may now add clip art, if available, to illustrate their narrative. The paper should then be published in some formal way and then presented to the teacher for scoring with the Personal Narrative or LEAP rubric. Student work should be assessed on classroom effort and participation (worksheets, first draft, and all practice writes) and through the use of a rubric for the Personal Narrative Final Draft or the LEAP Writing rubric which is part of the *Assessment Guide* found at <http://www.louisianaschools.net/mark/lde/uploads/9842.pdf>.

2013-2014 - add to Activity 17 Publication for a Personal Narrative (CCSS: W.8.6, SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d, SL.8.5)

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on reading and reviewing their essays building on others' ideas and expressing their own clearly. As they interact, students should pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas (i.e. *What was a defining moment for you?*)

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for this unit.

General Assessments

- Students will be provided with a checklist of biographical/autobiographical elements/vocabulary terms for the unit. Students' completion of vocabulary lists/products and vocabulary acquisition will be assessed via a teacher-created selected/constructed response format.
- Students will be formally assessed via literal, interpretative, and evaluative questions for biographical/autobiographical selections read in a teacher-created, selected/constructed response format.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the biographical/autobiographical study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations, and/or other technology to demonstrate mastery of the unit. Students will be assessed by a rubric created for the format chosen.
- Students will collect all journal entries/graphic organizers created or completed and turn them in for assessment via a teacher-constructed checklist for completion and/or response to topic.
- Students' progress in the research process will be assessed via a teacher-determined timeline checklist or teacher observations.
- Students will use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric is available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.

- Students' writing products may be assessed using the LEAP 21 Writer's Checklist <http://www.louisianaschools.net/lde/uploads/2071.pdf> or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the LEAP 21 Writing Rubric for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students will be assessed via teacher observations, teacher-constructed skills assessments and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity Specific Assessments

- Activity 6 and 9: Reading Biographies/Autobiographies—Students will complete Elements of Biography Checklist (See BLMs Unit 1.)
- Activity 7: Locating Information for Writing Biographies—Students will select four/five questions for research (See BLMs Unit 1.)
- Activity 7: Locating Information for Writing Biographies—Students will complete (See BLMs Unit 1.)
- Activity 7 and 10: Writing Biographies—Students' writing products will be assessed using the Biography Rubric (See BLM Unit 1.)
- Activity 10-17: Writing a Personal Narrative/Autobiographical Incident—Students will be assessed using graphic organizers, checklists, and rubrics (See BLMs Unit 1.)

Teacher Resources

- www.corestandards.org/
- www.achievethecore.org/
- [Evaluating Web Page Content](#) This guide goes into more depth than the student guide. The teacher should review with students the contents.
- Beers, Kylene. *When Kids Can't Read--What Teachers Can Do: A Guide for Teachers 6-12*. Portsmouth, NH: Heinemann, 2003.
- Culham, Ruth. *6+1 Traits of Writing*. New York: Scholastic Professional Books, 2003.
- Fisher, Douglas, William G. Brozo, Nancy Frey, and Gay Ivey. *50 Content Area Strategies for Adolescent Literacy*. Upper Saddle River: Merrill/Prentice Hall, 2007.
- Fletcher, Ralph and Joann Portalupi. *Craft Lessons*. York: Stenhouse, 1998.
- Forney, Melissa. *Razzle Dazzle Writing*. Gainesville, Florida: Maupin House, 2001.
- Freeman, Marcia. *Building a Writing Community*. Gainesville, Florida: Maupin House, 1995.
- Freeman, Marcia. *Listen to This: Developing an Ear for Expository*. Gainesville, Florida: Maupin House, 1997.
- Lane, Barry. *After the End*. Portsmouth: Heinemann, 1993.
- Lane, Barry. *Reviser's Toolbox*. Shoreham, Vermont: Discover Writing Company, 1999.

2012-13 and 2013-14 Transitional Comprehensive Curriculum

- McCarthy, Tara. *Teaching Genre: Grades 4-8*. New York: Scholastic, 1996
- Portalupi, Joann & Ralph Fletcher. *Nonfiction Craft Lessons*. Portland, Maine: Stenhouse, 2001.
- Schrecengost, Melissa. *Writing Whizardry*. Gainesville, Florida: Maupin House, 2001.

Grade 8
English Language Arts
Unit 2: Content Area/Informational Nonfiction—
“I-Search”/ Research Reports—Writing Products

Time Frame: Approximately six weeks



Unit Description

This unit focuses on reading, comprehending, interpreting, responding, and writing content area/informational nonfiction. Nonfiction literature will be analyzed for defining characteristics and writing techniques. Researching topics and writing reports/essays provide opportunities for students’ acquisition of informational, technological, and problem solving skills. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Nonfiction describes any prose narrative that tells about things as they actually happened or presents factual information about something. Students will recognize that nonfiction writing can be subjective or objective. Subjective writing (e.g., autobiographies, biographies, personal memoirs, essays, diaries, letters) expresses the writer’s feelings and opinions. Objective writing (e.g., newspaper/magazine articles, historical documents, scientific/technical writing, encyclopedia entries, handbooks, manuals, recipes) presents the facts.

Guiding Questions

1. Can students interpret and respond to nonfiction orally and in writing through analysis of nonfiction elements?
2. Can students generate a topic of personal interest, formulate open-ended questions for research, and develop a plan for gathering information?
3. Can students identify appropriate sources and gather relevant information?
4. Can students correctly document sources in a works cited list or bibliography?
5. Can students use a variety of communication techniques to present information gathered?
6. Can students apply a writing process effectively?
7. Can students use the four modes of writing (description, narration, exposition, persuasion) to respond to texts and real-life experiences?

Unit 2 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
09b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing to examine and evaluate information (ELA-7-M2)
09c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including interpreting stated or implied main ideas (ELA-7-M1) (see ELA-1-M2)
12.	Evaluate the effectiveness of an author's purpose (ELA-7-M3)
13.	Analyze an author's viewpoint by assessing appropriateness of evidence and persuasive techniques (e.g., appeal to authority, social disapproval) (ELA-7-M3)
15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)
15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (ELA-2-M2)

17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
20b.	Use the various modes to write compositions, including problem/solution essays (ELA-2-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds, (ELA-3-M3)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M3)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M3)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
38b.	Participate in group and panel discussions, including applying agreed-upon rules for formal and informal discussions (ELA-4-M6)
39a.	Locate and select information using organizational features of grade-appropriate resources, including complex reference sources (e.g., almanacs, atlases, newspapers, magazines, brochures, map legends, prefaces, appendices) (ELA-5-M1)
39b.	Locate and select information using organizational features of grade-appropriate resources, including electronic storage devices (e.g., CD-ROMs, diskettes, software, drives) (ELA-5-M1)
39c.	Locate and select information using organizational features of grade-appropriate resources, including frequently accessed and bookmarked Web addresses (ELA-5-M1)
39d.	Locate and select information using organizational features of grade-appropriate resources, including organizational features of electronic information (e.g., Web resources including online sources and remote sites) (ELA-5-M1)

41.	Explain the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, coverage) (ELA-5-M2)
44.	Use word processing and/or other technology to draft, revise, and publish a variety of works, including documented research reports with bibliographies (ELA-5-M4)
45a.	Give credit for borrowed information following acceptable use policy, including integrating quotations and citations (ELA-5-M5)
45b.	Give credit for borrowed information following acceptable use policy, including using endnotes (ELA-5-M5)
45c.	Give credit for borrowed information following acceptable use policy, including creating bibliographies and/or works cited lists (ELA-5-M5)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.5	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.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
RI.8.5	Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
RI.8.9	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
ELA CCSS	
Writing Standards	
W.8.1 a,b,c,d,e	Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented.

W.8.2 a,b,c,d,e,f	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
W.8.9b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1 abcd	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. 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 new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented

SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
Language Standards	
L.8.5 a,b,c	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ *Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.*
- ❖ *In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.*
- ❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at

their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom’s Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students’ independent reading within and outside of school should include texts at students’ own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
Harriet Tubman Ann Petry	Historical fiction	8/24	1-4	Tubman was born a slave in the 1820s in Maryland. She escaped slavery in her early 20s and made her way north. Within a year of her escape, she began helping others reach freedom, putting her own life in danger to do so.	<i>lmb</i>

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Harriet think about runaways turning back? What is your evidence?"

"Which character in the biography is most *unlike* Harriet? Explain your reasons, based on evidence from the biography?"

"What is the author's opinion about William? How do you know?"

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities which provide opportunities to develop students' competence for *Common Core Anchor Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26 : CCSS: L.8.5b, L.8.5c, L.8.6)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text.. Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested that you use different strategies for various instructional purposes. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use of figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary.

2013-2014 - add to Activity 2 Vocabulary Study

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create vocabulary cards ([view literacy strategy descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an

organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
way of life	shared ideas shared beliefs
CULTURE	
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

2013-2014 - add to Activity 2 Vocabulary Study

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

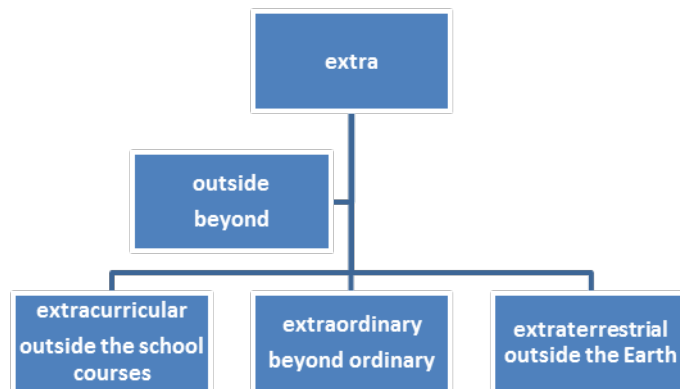
Have students create a three-column chart *graphic organizer* ([view literacy strategy descriptions](#)) to record denotations and connotations encountered while reading, emphasizing shades of meaning and/or slanted words or phrases. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Sample three-column Chart for Denotative and Connotative Word Meaning:

Word/Phrase	Denotation (dictionary meaning)	Connotation (feeling or attitude linked with a word)
cool	It is a cool day. moderately cold	Joe is cool person. Joe is an excellent person. (positive)
conventional	traditional	old-fashioned (negative)

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer*. A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read.

Sample Vocabulary Tree: PREFIXES, ROOTS, and SUFFIXES



Alternative: Students may create a three-column chart *graphic organizer* wherein a prefix or root word and its meaning are listed. Students should also include examples of the prefix or root. Sample three-column chart Prefix/Root Chart:

Root	Meaning	Example
dict	say, speak	predict, dictionary, dictator, contradict, verdict
graph	write	autograph, biography, paragraph, telegraph, photograph
spec	observe, look	inspect, spectator, specify, spectacle

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary. *Graphic organizers* are available at <http://www.region15.org/subsite/dist/page/graphic-organizers-3114>

Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms. Steps for teaching analogies:

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : Rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT] [Using Analogies to Teach English Language Learners](#)
[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](#)) are available at:

- <http://www.eduplace.com/graphicorganizer/>
- [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)
- <http://freeology.com/graphicorgs/page/2/>

Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21; CCSS: W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f, W.8.6, W.8.10)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly

independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content, and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification

We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

- 1) The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
- 2) The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?
- 3) The teacher then models the skill orally for students.
- 4) The students then try it out orally for practice, with partners.
- 5) Students then apply the skill to a short practice piece of several sentences or more (guided writing).
- 6) Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g., varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash-and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Have students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will indicate which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	This is the fully corrected Caught'Ya sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Interesting lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)

- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegeek.com/what-are-verb-moods.htm>

Activity 5 Informational Nonfiction Overview (GLEs: 12: CCSS: RI.8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, nonfiction text examples, student anthology, Nonfiction Examples BLM

For this unit, the focus is expository text. Expository text gives information or explains facts and concepts; its purpose may be to inform, explain, or persuade. Reading expository text requires that students closely examine the text’s vocabulary, features, and structures if the material is to be comprehended and retained. According to Reading Research Quarterly, students must comprehend 75% of the ideas/concepts and 90% of the vocabulary of a content area/informational text to read it on an instructional level. Working with the science or social studies teacher will allow relevant materials to be selected for the class examples. Students will analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

Review, show examples, and discuss the defining characteristics of literary/personal nonfiction (e.g., autobiographies, biographies, personal memoirs, essays, diaries, letters) and informational nonfiction (e.g., newspaper/magazine articles, historical/workplace documents, scientific/technical writing, encyclopedia entries, handbooks, manuals, recipes). Have students discuss how to read informational nonfiction differently from literary/personal nonfiction. For examples of different text, consult [CCSS Appendix B: Text Exemplars](#), pp.90-95.

Using the Nonfiction Examples BLM, the teacher will present a mini-lesson to review the defining characteristics of informational nonfiction (e.g., newspaper/magazine articles, historical/workplace documents, scientific/technical writing, encyclopedia entries, handbooks, manuals, recipes, textbooks, internet articles). For student practice, display examples of these various types of nonfiction so that students working in groups can read and identify the type of nonfiction and determine the author’s purpose for each example. Students will record notes via a modified notetaking chart in *learning logs* ([view literacy strategy descriptions](#)). As students continue to read and respond, the class will discuss using various teacher- selected *Discussion Strategies* ([view literacy strategy descriptions](#)). Allow time for students to share their responses and discuss their entries with a partner or the whole class.

Sample Nonfiction Modified Notetaking/*Learning Log*:

NONFICTION TYPE	CHARACTERISTICS	AUTHOR'S PURPOSE
news article “Rebuilding the Levees”	short uses 5 w’s & how approach	to inform
interview “General Russell Honore”	word for word account personal experience	to inform to entertain

Activity 6: Text Features and Text Structures (GLEs: 9d, 12: CCSS: RI.8.1, RI.8.3, RI.8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard) graphic organizers, chart paper, nonfiction examples, student anthology, Text Features BLM, Nonfiction Text Structure BLM, DL-TA BLM

In contrast to literary/personal nonfiction, which is usually writing with few illustrations, informational or expository text has many features. Some common nonfiction features are the table of contents, glossary, index, headings and subheadings, pronunciations in parentheses, text boxes and sidebars, photographs and illustrations, captions and labels, quotes, boldfaced words, and graphics (charts, diagrams, maps, tables, etc.). These text features provide additional information to help students comprehend and retain the content. Using the Nonfiction Text Features BLM, the teacher will review and show examples of these text features. Examples may be found in the science, math, or social studies textbooks. The teacher may choose to use a modified *DL-TA* ([view literacy strategy descriptions](#)) to acquaint students with the textbook. Using the *Table of Contents DL-TA* (McIntosh & Bear, 1993), students look at the table of contents, and then think about what they already know and predict what they think will be covered in the chapter. Students will determine where they might look for background information. This modified *DL-TA* can be done individually or in groups.

Sample Questions for Table of Contents *DL-TA*

1. For each chapter, read the title and say to yourself or write what you think will be presented.
2. Read the subheadings for each chapter. Ask yourself these questions about each subheading: (use words, phrases, or sentences to answer these questions)
 - What do I know I know about this topic?
 - What do I think I know?
 - What do I predict to find out in this chapter?
 - If I don't know anything about the topic, where could I go to find out?

In conjunction with this lesson, review with students the parts and functions of a book (title page, copyright page, table of contents page, chapter headings and subheadings, appendix, glossary, index). Knowing and using book parts and functions is a critical component of the Using Information Resources portion of the LEAP test. Students will practice by comparing two selections using the Text Features BLM. [For remediation and review, students may create a personal nonfiction features booklet. Refer to this website: www.readinglady.com/mosaic/tools/]

Knowing the organizational structure of expository text will greatly increase students' comprehension of the relationship of ideas. Expository text has a specific text structure. However, authors may use several of these text structures while writing a piece. Use the chart to teach students to identify the following text structures:

Text Structure	Example
Description	"The crocodile is the master of deception in the water. It stalks its prey and then swiftly closes in for the kill."
Problem/Solution	"One problem to resolve in crocodile watching is transportation. How can an observer get close enough to watch without scaring it away or being attacked?"

Time/Order	"Archaeologists have helped us to understand that the evolution of the crocodile began with ..."
Comparison/Contrast	"The power of the crocodile is like that of a monstrous machine. With one lunge it can destroy its prey and protect the kill from other predators."
Cause/Effect	"We observed the crocodile as it stalked a raccoon moving through the moonlight toward the edge of the water. As a result of a noise we made, the raccoon bolted..."
Directions	"When observing a crocodile, first you must..."
from Revisit, Reflect, Retell by Linda Hoyt Heinemann	

Review and show examples of the most common text structures that characterize nonfiction (description or listing, sequence or time order, comparison and contrast, cause and effect, problem and solution, etc.), the most common signal words for each type, and questions students can ask themselves to aid in understanding.

The teacher will distribute the Nonfiction Text Structures BLM for reference. Students will then classify teacher-selected examples according to text structure used. Some examples may be found in the student anthology, content area textbooks, newspapers, or trade magazines (e.g., SCOPE, READ, Time for Kids, Ranger Rick, Junior Scholastic, Science World, Scholastic MATH).

Using the *Directed Learning-Thinking Activity* ([view literacy strategy descriptions](#)) as students read complex text reinforces the necessity of knowing text features and structures. *DL-TA* is a whole class instructional approach that invites students to make predictions, and then check their predictions during and after the reading. *DL-TA* provides a frame for self-monitoring because the teacher should pause throughout the reading to ask students questions. The *DL-TA* process involves these steps:

- The teacher first activates and builds background knowledge for the content to be read. For example, using the Louisiana History textbook article on “The Acadians’ Migration to Louisiana,” the teacher can initiate a discussion about the Acadians by first *brainstorming* what students know about Cajuns. This may take the form of a *discussion* in which the teacher elicits information the students may already have, including personal experience, prior to reading. The teacher also directs students’ attention to title, subheadings, and other textual and format clues within the text presented. Students’ ideas and information should be recorded on the board or chart paper.
- Next, students are encouraged to make predictions about the text content. The teacher can ask questions, such as, “What do you expect the main idea of ‘The Acadians’ Migration to Louisiana’ will be?” From the title, what do you expect the author to say about the Acadians’ migration?” Students may be asked to write their predictions, so as to preserve a record of them as they read the actual text.
- The teacher then guides students through a section of text, stopping at predetermined places to ask students to check and revise their predictions. This is a crucial step in *DL-TA* instruction. When a stopping point is reached, the teacher asks students to reread the predictions they wrote and change them, if necessary, in light of new evidence that has influenced their thinking. Their new prediction and relevant evidence should be written down as well. This cycle gets repeated several times throughout the course of the

reading. There are numerous opportunities for the teacher to model his/her predictions, revisions, and evidence. The teacher can also prod students' growing understanding of the text with questions such as, "What do you know so far about how and why the Acadians came to Louisiana from this reading?" "What evidence do you have to support what you know about the Acadian migration?" and "What do you expect to read next about the Acadians in Louisiana?"

- Once the reading is completed, students' predictions can be used as discussion tools. When students write and revise predictions throughout the reading, they have a great deal to say about the text. Teachers can ask, "What did you expect to learn about the Acadian migration before we began reading?" and "What did you actually learn about the Acadian migration?"
- Once students have grasped the process, they should be guided to employ the *DL-TA* process on their own when reading. A blank *DL-TA* form is provided in the BLMs.

As students continue to read and respond, the class will discuss using various teacher- selected *Discussion Strategies* ([view literacy strategy descriptions](#)) and then list in notebooks/*learning logs* ([view literacy strategy descriptions](#)) the elements of nonfiction (e.g., main idea, cause/effect, fact/opinion, problem/solution, author's purpose/viewpoint, chronological order, persuasive techniques). If needed, the teacher should present mini-lessons and have students practice these important skills in context.

Activity 7: Reading and Responding to Informational Nonfiction (GLEs: 9c, 12) CCSS: RI.8.1, RI. 8.2, RI 8.3, W.8.9b

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, nonfiction examples, student anthology, SQRRR BLM, GIST BLM, Media Biased Quotes BLM

Reading and responding to content area and informational nonfiction provide background for students to acquire research skills. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis. When a student responds to any of the open-ended questions, the student is expected to explain his or her thinking and to support his or her response with specific evidence from the text. For example, create questions that require text support, such as *How did Frederick Douglass' ability to read contribute to his emotional struggle for freedom? Cite examples from the text to support your answer.*

Students will read, respond to, and analyze teacher-assigned grade-appropriate print and nonprint texts using various reasoning skills. Using a *learning log* ([view literacy strategy descriptions](#)) or *graphic organizer* ([view literacy strategy descriptions](#)), students will cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Students should determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an

objective summary of the text, and analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

As students read and respond, continue to present mini-lessons on various comprehension strategies –DL-TA ([view literacy strategy descriptions](#)) and *GIST* ([view literacy strategy descriptions](#)) or introduce study skill strategies such as SQRRR (SQ3R or *SQRRR* is a reading comprehension method named for its five steps: survey, question, read, recite, and review) as needed. See SQRRR BLM.

By using the *GIST* strategy, students will summarize and paraphrase teacher-selected excerpts for class practice. *GISTing* is an excellent strategy for helping students paraphrase and summarize essential information. The teacher will display the fundamental characteristics of *GIST* or a summary by placing these statements on the board, overhead projector, or chart paper:

- *GIST* is shorter than the original text.
- *GIST* is a paraphrase of the author’s words and descriptions.
- *GIST* focuses on the main points or events.

Students are required to limit the gist of a paragraph to a set number of words. Individual sentences from a paragraph are presented one at a time while students create a gist that must contain only the predetermined number of words. By limiting the total number of words students can use, this approach to summarizing forces them to think about only the most important information in a paragraph, which is the essence of comprehension. Students should share their *GISTs* for comment and critique.

Sample *GIST*: “A New Suit of Armor” Times Picayune No.231, September 9, 2007, p1.

“In the next four years, the Army Corps of Engineers expects to undertake one of the largest engineering projects in the nation’s history, raising existing levees, replacing temporary flood gates and building new structures in eastern New Orleans.”

Write a summary of the first sentence using only 15 words.

Within four years, the Corps of Engineers will improve the levee system in eastern New Orleans.

An excellent lesson on *GIST* (*GIST: A Summarizing Strategy for Use in Any Content Area*) may be accessed at http://www.readwritethink.org/lessons/lesson_view.asp?id=290.

A copy of the *GIST* template for summarizing newspaper articles is available in the BLMs.

After teacher-modeled lesson, students will read various informational and expository selections and may apply other notetaking strategies (e.g., SQ3R, 5 W’s organizer, web, summary notes, outlining) to identify the main idea and supportive details.

Using the district-adopted anthology selections as assigned by the teacher, students will continue to read and respond to literal, interpretative, and evaluative questions focusing on content area/informational nonfiction.

Optional: As a nonfiction book response, students may create a fact poster. As a group or individual project, students will select ten fascinating or interesting facts from the book read. On large sheet of construction paper, students will create a colorful illustration that relates to the book's topic or subject. Then, students will write the ten facts around the illustration. Students' projects will be displayed.

By the end of the year, students should read and comprehend literary nonfiction at the high end of the grade 8 text complexity band independently and proficiently. For Grade 8 examples of exemplary texts, consult the CCSS Appendix, accessed @ http://www.corestandards.org/assets/Appendix_B.pdf

2013-2014 - add to Activity 7

In 2013-14, students will be required to evaluate different mediums for presenting information. As an extension to Activity 9, students will analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation. Students may examine out-of-context quotes about Abraham Lincoln, or any US president. Use the *Media Biased Quotes BLM* as a lesson starter for a discussion of how a limited scope of facts leads to bias. Teach students how to evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

Students have been cautioned about why they should or should not use Wikipedia. Students will present arguments about the proper use of Wikipedia after reading three articles that provide conflicting viewpoints. These articles may be accessed @

"[Snared in the web of a Wikipedia liar](#)" from New York Times

"[In an effort to boost reliability, Wikipedia looks to experts](#)" from Wall Street Journal

"[Is Wikipedia a Victim of Its Own Success?](#)" from Time Magazine

Students should note the timeline of the articles presented: the "Wikipedia liar" article is from 2005, and the more recent articles focus on the change Wikipedia has made to boost reliability.

Have students read articles about Benedict Arnold to examine conflicting viewpoints. One, "'[Without Arnold, Revolution Would Have Been Lost](#)' by Bill Stanley" argues that Arnold is more hero than traitor. The other, "[Hidden History of the American Revolution: Part IV: The Traitor](#)" from Boys' Life clearly paints him as a traitor, and only an incidental hero. Have students analyze how particular lines of dialogue or incidents in a story propel the action, reveal aspects of a character, or provoke a decision. This lesson for examples of texts presenting the same facts with conflicting interpretations may be accessed @ <http://www.nebo.edu/dfjhs/anderson/assignments/benedictarnold>.

Optional: [Linda R. Monk - Words We Live By: Your Annotated Guide to the Constitution](#)

This lesson integrates CCSS with the reading of the Constitution.

Additional resource: Be a Reading Detective: Finding Similarities and Differences in Ideas
http://readWriteThink.org/lessons/lesson_view.asp?id=54

Activity 8: Selecting a Topic for I-Search (GLEs: 18a, 18b, 18d, 38b, 41) CCSS: W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f, W.8.6, W.8.7

Materials list: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook; KWL chart; computer with Internet access (if available); I-Search Template copies (available online)

To meet CCSS W.8.2 and W.8.7, have students write informative/explanatory compositions to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. Present mini-lessons on composition development that focus on the following target skills:

- a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Students will conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. Writing a brief I-Search paper allows students to make connect to text and acquire research skills as they search for information on a topic of personal interest. Background information for an I-Search Curriculum Unit may be accessed at <http://www.literacymatters.org/content/isearch/intro.htm>. Following a teacher-facilitated discussion on what an I-Search Paper is, students will discuss what makes an I-Search unit different from other research units (It tells the story of a student's search for information on a topic of personal interest rather than just retelling facts written by others. It also involves the interview of an acknowledged expert in the chosen topic area). Students will review the differences between primary and secondary sources. Students will generate a list of topics in which they are interested by looking for ideas in their logs, conversations with friends, reading, watching television, and daydreaming (what if). Students will formulate questions (e.g., What college should I attend? How do I start a small business? What place would I like to visit? What kind of car would I like to own? What television/cd player is the best buy? Where do my ancestors come from? How can I learn to fly fish? How can I learn to scuba dive?), making sure the question is in first person "I." Students can use a *KWL graphic organizer* ([view literacy strategy descriptions](#)) (e.g., What do I know? What do I want to learn? What have I learned?) to formulate questions to guide research. In a writer's notebook or two-pocket folder specifically for this project, students will record the selection process they have followed and create a time frame for project or paper completion. Students should have this notebook/ folder with them while working on the I-Search Paper to keep track of their search.

Students can locate I-Search templates at www.delta.edu/sgrobins/I-search.html to use while researching. Model I-Search papers may be accessed at <http://go.hrw.com/eolang/pdfs/ch9-6.pdf>. Writing Models <http://eolit.hrw.com/hlla/newmainlinks/writ.jsp>

To focus on a topic, students will use modified *split-page notetaking* ([view literacy strategy descriptions](#)) (e.g., What is My Question? Why Am I Interested? Where Am I Likely to Find Information? What Kind of Information Do I Think I Will Need?) for peer group discussion meetings. Students will discuss their topic ideas and receive informal feedback in their peer-editing groups. Students will keep track of information via the notes pages.

Sample *split-page notetaking*: I-Search Paper

What is My Question?	How and why do hurricanes form?
Why am I Interested?	Hurricanes greatly affect the area where I live.
Where am I Likely to Find Information?	Internet search; contact weather center
What Kind of Information Do I Think I Will Need?	Scientific background; yearly data

Activity 9: Gathering Information (GLEs: 39a, 39c, 39d, CCSS: W. 8.2a, W. 8.6, W.8.7)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook; if available, computer with Internet access

To meet CCSS W.8.2, W.8.6, and W.8.7, students will use the Internet (e.g., Galenet if available) and/or library to search for available information on a selected topic. Students will gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. Students may also use alternative strategies to gather information (e.g., friendly conversations; interviews; surveys; activities; or written sources provided by companies, government agencies, and political, cultural, or scientific organizations). Students may write business letters to the appropriate organizations, asking for materials. In the I-search notebook/*learning log* students will record the search process (e.g., library visits, bibliographic information on book marked websites/web pages, books or articles skimmed/scanned, brief notes on search information). Students will write about problems encountered in locating or using information. Students will continue to jot down interesting information and observations as the search progresses. Students will explain whether or not resources were helpful (e.g., a minimum of three sources would be sufficient as the main part of the paper will be relating the narrative of their investigation rather than retelling of facts about the topic). Students will update their *KWL* chart and continue to record notes and search progress in their writer's notebook/*learning log*.

As an interview is an integral part of the project, students will review the components of good interviewing. Students will *brainstorm* ([view literacy strategy descriptions](#)) the names of at least three individuals whom they could contact (e.g., either in person, via phone, email) about their

chosen topic. In peer groups, students will relate how they became interested in the topic and seek help with tips, names, addresses, and telephone numbers of experts. Students will then fill out an interview *graphic organizer* ([view literacy strategy descriptions](#)) (i.e., chart of questions to be asked) in their writer's notebook for planning and conducting their interviews. Students will create a list of interview questions appropriate for the topic and submit these to the teacher for approval.

Teacher Note: Interviewees may be official experts, friends, family, or anyone who knows a lot about the topic. The experts can also refer students to books, magazines, journals, documents, etc. that might be useful as research tools.

Students will review and practice appropriate manners for interviewing people. Then, students will conduct the actual interviews and record responses in a writer's notebook/ *learning logs*.

Activity 10: Drafting the I-Search Report (GLEs: 17c, 18c, 18e, 18f, 19, 24a, 24b, 25a, 25b, 25c, 44) CCSS: W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f, W.8.7

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook; if available, computer with Internet access, Proofreading/Editing Strategies BLM, Secondary Editing/Proofreading Checklist BLM, Research Group Checklist BLM

Students will review with teacher the parts of an I-Search Paper. Students will structure the paper according to these components: What I Knew and Why I Investigated This Topic; My Search Process; What I Learned (or Didn't Learn) and What It Means to Me; and a Works Cited page with at least three sources plus a personal interview. Students will document sources (e.g., books, magazines, encyclopedias, interviews, websites/pages, consumer materials, public documents), using MLA format.

Teacher Note: For easier revision, the draft should be double-spaced, front side of the paper only.

Students by applying a writing process will create a rough draft that includes the following:

- a well-developed beginning, middle, and end
- a focused central idea developed from answering a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- relevant evidence and a balance of paraphrasing, summarizing, and directly quoting.
- transitions and phrases that unify ideas and clarify the relationship among claims and reasons
- a graphic organizer, where appropriate, that presents research information

Students will then write the first draft, using active voice verbs, actual dialogue where appropriate, and vivid descriptions. Students will read aloud their own work in peer editing groups. Students will use an analytic rubric specific to the I-Search Investigation to peer evaluate

their papers. Students should then evaluate the comments and self-assess their papers. Students will then decide what final revisions are needed (e.g., varying sentence structure through the use of complex sentence structure and patterns, phrases and clauses used as modifiers and correctly used parts of speech--infinitives, participles, gerunds, degrees of adjectives, adverbs). Students will produce a final copy, word-processed if possible. Before actual publishing, students will self/peer assess for errors in grammar, usage, mechanics, and spelling, using print or electronic sources. Students will use a proofreading chart to check for their own errors.

Present a mini-lesson on incorporating using active voice verbs, actual dialogue where appropriate, and vivid descriptions in writing. Within the draft, students will use a variety of sentence structure in writing their drafts, double-spacing in order to have room for revision and editing. Students will use proofreading strategies from the Proofreading/Editing Strategies BLM and will record their errors on the Secondary Editing/Proofreading Checklist BLM. After authors have completed their drafts, they will return to their groups and share them. Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Students will then publish a final draft for scoring.

Activity 11: Publishing I-Search Reports (GLEs: 18e, 18g, 28, 29, 32) CCSS: W.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook; if available, computer with Internet access, Research Group Checklist BLM

Students' written work will be placed in a personal writing portfolio. Students will orally present a synopsis/brief overview of their report to the class. A sample reflection sheet that can be developed into an oral presentation is available at <http://www2.edc.org/FSC/MIH/i-search.html>.

2013-2014 - add to Activity 11 Publishing I-Search Reports

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 12: Content Area/Informational Research (GLEs: 18a, 18b, 39d) CCSS: W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f, W. 8.6, W.8.7

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera), pen/pencil; paper or notebook; if available, computer with Internet access, Proofreading/Editing Strategies BLM, Secondary Editing/Proofreading Checklist BLM, Research Group Checklist BLM

OPTIONAL: In lieu of an I-Search Paper, the teacher may assign a brief research report after consulting with the science or social studies teacher. A model lesson on research skills is available on the LDE website as part of the Teacher-to-Teacher lesson plans:

<http://www.louisianaschools.net/lde/uploads/1988.pdf>. Students will review with their teacher the guidelines for a research report:

- presents factual information about an interesting topic
- states and develops a main idea
- brings together information from a variety of sources
- has a beginning, middle, and an end
- credits sources for ideas, quotations, and information presented.

Following a teacher-facilitated discussion on focused versus broad topics, students will generate a broad list of topics of interest on either a science or social studies topic. Students may skim content area books for items of interest. Students should check the table of contents, the introduction, picture captions, quotations, or other possible sources of quick information. Having selected a topic, students will narrow the topic and present it to the teacher for approval. After teacher modeling on the use of guiding questions, students will list five-seven possible questions for their research investigation (e.g., A 5-W's organizer is helpful). Students will submit a final, focused topic; title; and questions for teacher approval.

If computers are available, additional help with the research process may be accessed at <http://thinktank.4teachers.org/>. According to its free website, "ThinkTank is designed to help students develop a Research Organizer (a list of topics and subtopics) for reports and projects. Based on the subject assigned, the students can refine it by choosing from a variety of suggestions and by using a random subtopic generator. This helps students learn how to refine a subject so that it is more manageable for Internet research."

2013-2014 - add to Activity 14 (CCSS W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f)

To extend this activity in 2013-14, have students conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Teach students how to draw evidence from information or explanatory texts to support their analysis, reflection, and research. The goal is to have students become adept at gathering information, evaluating sources, citing material accurately, and reporting findings from their research and analysis of sources in a clear and cogent manner. As students research topics, they

should delineate and evaluate the specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient and also recognize when irrelevant evidence is introduced.

Teacher Note: For easier revision, the draft should be double-spaced, front side of the paper only.

To meet CCSS W.8.2, W.8.6, and W.8.7, students, by applying a writing process, will create a rough draft that includes the following:

- a well-developed beginning, middle, and end
- a focused central idea developed from the answering a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- provides relevant evidence and a balance of paraphrasing, summarizing, and directly quoting.
- transitions and phrases that unify ideas and clarify the relationship among claims and reasons
- a graphic organizer, where appropriate, that presents research information

Students will then write the first draft, using active voice verbs, actual dialogue where appropriate, and vivid descriptions. Students will read aloud their own work in peer editing groups. Students will use an analytic rubric specific to the I-Search Investigation to peer evaluate their papers. Students should then evaluate the comments and self-assess their papers. Students will then decide what final revisions are needed, e.g., varying sentence structure through the use of complex sentence structure and patterns, phrases and clauses used as modifiers and correctly used parts of speech (e.g., infinitives, participles, gerunds, degrees of adjectives, adverbs). Students will produce a final copy, word-processed if possible. Before actual publishing, students will self/peer assess for errors in grammar, usage, mechanics, and spelling, using print or electronic sources. Students will use a proofreading chart to check for their own errors.

Present a mini-lesson on incorporating using active voice verbs, actual dialogue where appropriate, and vivid descriptions in writing. Within the draft, students will use a variety in sentence structure in writing their drafts, double-spacing in order to have room for revision and editing. Students will use proofreading strategies from the Proofreading/Editing Strategies BLM and will record their errors on the Secondary Editing/Proofreading Checklist BLM. After authors have completed their drafts, they will return to their groups and share them. Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 13: Locating Information/Evaluating Sources/Making Source Cards (GLEs: 13, 41)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard), pen/pencil; paper or notebook; if available, computer with Internet access; Knowledge Rating BLM

Using the topic/hypothesis generated previously, students will review with the teacher the research options for identifying possible print and nonprint sources of information (e.g., speeches, newspapers, books, magazines, almanacs, atlases, thesauruses, dictionaries, encyclopedias, CD-ROM encyclopedias, statistical abstracts, public documents, online databases, websites, media). Students may complete a knowledge rating chart or a modified *vocabulary self awareness* ([view literacy strategy descriptions](#)) chart concerning information contained in these resources. Because students bring a range of word understandings to the task of identifying sources of information, it is important to assess students' word knowledge before reading or other tasks involving text. This awareness is valuable for students because it highlights their understanding of what reference sources they know, as well as what they still need to learn to use. Reference resources are introduced at the beginning of the unit, and students complete a self-assessment of their knowledge of the words. The teacher identifies target reference resources for the lesson and provides students with a list of terms in a chart. See Knowledge Rating BLM. Each reference resource is rated according to the student's understanding, including the information contained, how it is organized, and when to use it. Students may add terms to the list as they research.

As the first step of the research involves simply identifying likely sources of information and recording the bibliographic information for each, students will evaluate sources through a library or Internet search, skimming and scanning to locate appropriate information that can be integrated into the report. Students may use these guiding questions:

- Is the material current?
- Is the material factual or opinionated?
- Is the author qualified?
- What credentials does the author have?
- Is the author fair?

Students will then make source cards listing the bibliographic information. The source cards will later be used to compile a Works Cited list.

Activity 14: Taking Notes (GLEs: 09b)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook; index cards; if available, computer with Internet access

After a teacher-modeled lesson on the use of note cards and how they connect to source cards, students will gather information from sources and make note cards listing one idea per card by paraphrasing and summarizing, both with and without questions. Via a teacher mini-lesson, students will review plagiarism and the importance of giving credit to authors. Students will learn how to credit quotations, citations, and endnotes. Students may use the website <http://school.discoveryeducation.com/schrockguide/referenc.html> as a reference. Using MLA format, students will create a Works Cited page from the source cards. Students will write a thesis statement to guide the report. Students will organize note cards into headings/subheadings

that will provide the basis for an outline (*Inspiration*[®] software can be used.). Students will create a visual representation (e.g., charts, graphs, photos, timelines, etc.) of data/information gathered.

Activity 15: Drafting/Publishing (GLEs: 15a, 15e, 17a, 17c, 18e, 18f, 18g, 23, 26, 44, 45a, 45b, 45c; CCSS: W. 8.6, W.8.7)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard), pen/pencil; paper or notebook; if available, computer with Internet access, Proofreading/Editing Strategies BLM, Secondary Editing/Proofreading Checklist BLM, Research Group Checklist BLM

Teacher Note: For easier revision, the draft should be double-spaced, front side of the paper only.

To meet CCSS W.8.2 and W.8.7, students by applying a writing process will create a rough draft that includes the following:

- a well-developed beginning, middle, and end
- a focused central idea developed from the answering a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- relevant evidence and a balance of paraphrasing, summarizing, and directly quoting.
- transitions and phrases that unify ideas and clarify the relationship among claims and reasons
- a graphic organizer, where appropriate, that presents research information

Students will then write the first rough draft, using active voice verbs, actual dialogue where appropriate, and vivid descriptions. Students will read aloud their own work in peer editing groups. Students will use an analytic rubric specific to the I-Search Investigation to peer evaluate their papers. Students should then evaluate the comments and self-assess their papers. Students will then decide what final revisions are needed, e.g., varying sentence structure through the use of complex sentence structure and patterns, phrases and clauses used as modifiers and correctly used parts of speech (e.g., infinitives, participles, gerunds, degrees of adjectives, adverbs). Students will produce a final copy, word-processed if possible. Before actual publishing, students will self/peer assess for errors in grammar, usage, mechanics, and spelling, using print or electronic sources. Students will use a proofreading chart to check for their own errors. Students will then publish a final draft for scoring.

Present a mini-lesson on incorporating using active voice verbs, actual dialogue where appropriate, and vivid descriptions in writing. Within the draft, students will use a variety in sentence structure in writing their drafts, double-spacing in order to have room for revision and editing. Students will use proofreading strategies from the Proofreading/Editing Strategies BLM and will record their errors on the Secondary Editing/Proofreading Checklist BLM. After authors have completed their drafts, they will return to their groups and share them. Using the Research

Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Students will self- or peer-assess using an analytical rubric/framework checklist for their first drafts. Students will revise their reports, making sure the introduction is interesting, the report develops one unified idea, the facts are accurate, credit is given for borrowed information (e.g., integrating quotations and citations, using endnotes), and the conclusion is satisfying.

Students will then complete an editing session for grammar, mechanics, usage, and spelling, using a variety of print or electronic resources. Students will revise the Works Cited page as needed. Students will publish a polished final draft, using available technology. Students' work may be assessed by using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.

2013-2014 - add to Activity 15 Drafting/Publishing

To extend this activity in 2013-14, teach students how to draw evidence from informational or explanatory texts to support their analysis, reflection, and research. The goal is to have students become adept at gathering information, evaluating sources, and citing material accurately, reporting findings from their research and analysis of sources in a clear and cogent manner. As students research topics, they should delineate and evaluate the specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient and also recognize when irrelevant evidence is introduced.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students with teacher guidance must create a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 16: Problem/Solution Essay (GLEs: 15a, 15b, 15c, 15d, 15e, 15f, 17a, 17c, 17e, 20b) CCSS: W. 8.6, W.8.7

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook; computer with Internet access (if available); Writing Models @ <http://go.hrw.com/eolang/modbank/>, LEAP Rubric BLM

Model a think-aloud, using a nonfiction text with a problem/solution structure. Have students read and respond to nonfiction text selections. Review with students the guidelines for a problem/solution essay:

- clearly states a problem
- explains why the problem is worth considering
- presents one or more solutions and shows how each would work
- presents the practical benefits of the solution(s)
- ends with a strong conclusion

Students can generate ideas through interviews, newspaper stories, advice columns, magazine articles and essays, school happenings, conversation, opinion polls, or responses to fiction/nonfiction selections. Students may also free write about things that bother them and list how they could correct the situation or free write about previous problems they encountered and how they were solved.

After selecting a topic, students will use a three-column *graphic organizer* ([view literacy strategy descriptions](#)), or problem/solution diagram to record the problem, possible causes, and possible solutions, noting the relationship between the problem and possible solutions. Students will gather information through group discussions, library research, interviews, or letters asking for information. Students will use a pro/con chart to determine which solution is best. Students will select an organizational pattern (e.g., chronological, order-of-importance, point-by-point) that will best present the details of the problem.

Using a writing process, students will write a rough draft that introduces a problem, tells about the problem, offers a solution, and concludes with a restating and a call to action. Students will self/peer edit with a checklist (e.g., *LEAP Writer's Checklist*). Students will revise for word choice, voice, transitional words, and variety in sentence structure. Students will write a final copy, using available technology. Students will use a proofreading checklist for assessing errors in grammar, mechanics, usage, and spelling. Students will continue to write complex, multiparagraph compositions on student- or teacher-selected topics and prompts, as assigned.

To extend this activity in 2013-14, teach students how to draw evidence from informational or explanatory texts to support their analysis, reflection, and research. The goal is to have students become adept at gathering information, evaluating sources, and citing material accurately, reporting findings from their research and analysis of sources in a clear and cogent manner. As students research topics, they should delineate and evaluate the specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient and also recognize when irrelevant evidence is introduced.

2013-2014

Activity 17: Publishing via Digital Print and Digital Media: CCSS: RI.8.1, SL.8.5

Materials List: computer with audio recording software installed such as *Audacity* and a microphone/headphone that will plug into the computer, Internet access,

<http://techtraining.brevard.k12.fl.us/fetc/Everything%20You%20Need%20to%20Know%20About%20Podcasting.pdf>

Solid conventional writing craft skills are necessary for students to become effective writers; however, the format of writing has shifted in recent years. Innovative language arts teachers find that adapting writing instruction to technology can enhance engagement without sacrificing the fundamentals. Digital writing is learning about and integrating new digital tools into an unchanged repertoire of writing processes, practices, skills, and habits of mind. By design, pen-and-paper composition is usually an individual effort, but digital writing is often collaborative. Using digital print and digital media, teachers can create virtually any type of content for their students for review, enrichment, or remediation; students can create products (podcasts, wikis, blogs, [Glogster](#), [Wordle](#), [Google Docs](#), [Digital Storytelling](#), etc.) that are a valuable means of project-based assessment.



To meet the goals of CCSS, familiarize students with digital print and digital media. Using a podcast can allow students to orally present their research findings. To have students develop the podcast, begin by accessing sites that allow students to listen to various podcasts ([Sample Projects](#), http://www.npr.org/rss/podcast/podcast_directory.php?type=topic&id=-1, [USING DIGITAL TOOLS](#), <http://www.smithsonianeducation.org/educators/index.html>, <http://grammar.quickanddirtytips.com/>).

Sample student information handout

Planning Your Podcast
-Effective planning is crucial to the success of a podcast. -Listen to several podcasts and discuss what makes those podcasts great.
Consider the following for optimum results: ➤ Audience ➤ Research ➤ Script Writing - Trying to “free-lance” recordings seldom gives good results. ➤ Rehearsal ➤ Presentation

To provide guidance for student podcasts, use the *process guide* ([view literacy strategy descriptions](#)) strategy for students to apply their new knowledge. *Process guides* ([Interactive Student Guide to Using the Information Literacy Process](#)) scaffold students’ comprehension within a unique format and stimulate students thinking after their involvement in any content area instruction. Guides also help students focus on important information and ideas, making their reading or listening more efficient. Generally, *process guides* focus students on a common text, such as a chapter in a textbook or a news article. In this context, *process guides* will help students focus their research findings in a standard format; the “texts” are their notes, interview transcripts, and reports. Student podcasts should be polished, not “free-lanced.” The *process guide* will serve as a plan for developing the script.

Sample process guide for a research podcast

Introduction	What did you set out to learn more about? How did you get interested in the subject?
Research Process	How did your research process unfold? How did your questions evolve over the unit's course?
Findings	What did you learn through this process? What is the most interesting piece of information? (directly quoted)
Sources	What were your most reliable sources?
Further Questions	What questions remain? What would you still like to know?

After students have applied a writing process in creating their scripts, use Audacity (<http://audacity.sourceforge.net/>) to record them. Publish student podcasts on the school website or your teacher website.

Podcast information and creation may be accessed at any of these sites:

<http://advocacy.collegeboard.org/sites/default/files/2010-cb-advocacy-teachers-are-center.pdf>

<http://www.how-to-podcast-tutorial.com/11-basic-podcasting-gear.htm>

[http://askville.amazon.com/equipment-software-start-](http://askville.amazon.com/equipment-software-start-Podcast/AnswerViewer.do?requestId=136068)

[Podcast/AnswerViewer.do?requestId=136068](http://askville.amazon.com/equipment-software-start-Podcast/AnswerViewer.do?requestId=136068)

<http://www.apple.com/itunes/podcasts/specs.html>

<http://www.voices.com/podcasting/plan-your-podcast.html>.

<http://www.schrockguide.net/literacy-in-the-digital-age.html>

<http://www.schrockguide.net/bloomin-apps.html>

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students may be provided with a checklist of nonfiction elements/vocabulary terms for the unit. Students' completion of vocabulary lists/products and vocabulary

acquisition may be assessed via a teacher-created selected/constructed response format.

- Students will be formally assessed via literal, interpretative and evaluative questions for nonfiction selections read in a teacher-created, selected/constructed response format.
- Students may complete a visual representation of the knowledge learned about the genre at the end of the unit study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations, and/or other technology to demonstrate mastery of the unit. Students will be assessed by a teacher-created rubric designed for the format chosen available at <http://rubistar.4teachers.org/index.php>.
- Students will use information learned from research to complete journal entries and graphic organizers as assigned. Students will collect all journal entries/graphic organizers created or completed and turn them in for assessment via teacher-created checklist for completion and/or response to topic.
- Students' progress in the research process (e.g., source cards/note cards/outlines) will be assessed via teacher-created timeline checklist, skills checklist, or teacher observations. Rubric available at <http://rubistar.4teachers.org/index.php>.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. Six Trait Rubric available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.
- Students' writing products may be assessed using the LEAP 21 Writer's Checklist (<http://www.louisianaschools.net/lde/uploads/2071.pdf>) or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the LEAP 21 Writing Rubric for final drafts. <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students may be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity-Specific Assessments

- Activities 8 through 10: I-Search: Students will write an I-Search report. Students will apply a writing process to produce a polished final draft that includes:
 - an introduction that uses a hook (e.g., attention grabber) and explains the reasons for interest in the chosen topic
 - a body that explains the story of the search, refers to facts learned in at least three print/nonprint sources and a personal interview, and is organized logically
 - a conclusion that summarizes what was learned and tells future plans
 - a Works Cited page, using MLA format
 - word choice that is consistently precise, vivid, or expressive
 - voice (e.g., interweaves the factual information with personal reflection in first person narrative form)
 - transitional words effectively used to connect ideas and paragraphs
 - few errors in grammar, usage, mechanics, and legibility.

- Activity 11: I-Search Summary: Students will present an oral synopsis of the I-Search research summary. The presentation evaluation should be based on the following:
 - Student's movements seem fluid and help the audience visualize
 - Student holds the attention of the audience with use of direct eye contact
 - Student's delivery shows a natural pace and meets apportioned time (neither too quick nor too slow)
 - Student displays relaxed, self-confident nature, with no mistakes
 - Student uses fluid speech and inflection
 - Student's presentation appears to be well-rehearsed.
- Activities 12 through 15: Informational Reports: Students will write an informational report that will incorporate accurate and researched details presented in a variety of forms. Students will apply a writing process to produce a final draft to be evaluated with the following criteria:
 - The report is both accurate and clear
 - The writing begins with an interesting or provocative introduction that contains a clear and concise thesis statement
 - The body fully explores the topic and presents information in a sensible order
 - The report contains facts and quotations, expressed in the writer's words with complete and correct documentation from a variety of sources
 - The body supports and develops the writer's thesis and exhibits unity and coherence
 - The report includes a complete and correct bibliography or source list
 - The report contains at least one visual representation of data/information
 - The report uses precise word choice appropriate to the audience
 - The report contains few or no errors in grammar, usage, mechanics, or spelling.

Students' work may be assessed using a teacher-created rubric available at:

<http://rubistar.4teachers.org/index.php>.

- Activity 16: Problem/Solution Essay: Students will write a well-organized essay that proposes a solution to a problem. Students will apply a writing process to produce a final draft that includes the following:
 - an introduction that clearly states the problem
 - a body that fully explains why the problem is worth considering, gives one or more realistic solutions to the problem, and gives the practical details or benefits of the solution(s)
 - a conclusion that effectively ends the writing, without repetition, and contains a clincher statement
 - word choice that is consistently precise, vivid, or expressive
 - transitional words effectively used to connect ideas and paragraphs
 - varied sentence structure and patterns
 - few errors in grammar, usage, mechanics, spelling, and legibility.

Teacher Resources

- Beers, Kylene. *When Kids Can't Read--What Teachers Can Do: A Guide for Teachers 6-12*. Portsmouth, NH: Heinemann, 2003.
- Boyton, Alice and Wiley Blevins. *Teaching Students to Read Nonfiction*. New York: Scholastic Professional Books, 2003.
- Culham, Ruth. *6+1 Traits of Writing*. New York: Scholastic Professional Books, 2003.
- Fisher, Douglas, William G. Brozo, Nancy Frey, and Gay Ivey. *50 Content Area Strategies for Adolescent Literacy*. Upper Saddle River: Merrill/Prentice Hall, 2007.
- Freeman, Marcia. *Listen to This: Developing an Ear for Expository*. Gainesville, Florida: Maupin House, 1997.
- Macrorie, Ken. *The I-Search Paper*. Portsmouth, NH: Boynton/Cook, 1988.
- McCarthy, Tara. *Teaching Genre: Grades 4-8*. New York: Scholastic, 1996
- Portalupi, Joann and Ralph Fletcher. *Nonfiction Craft Lessons*. Portland, Maine: Stenhouse, 2001.
- Robb, Laura. *Nonfiction Writing*. New York: Scholastic Professional Books, 2004.
- Robb, Laura. *Teaching Reading in Middle School*. New York: Scholastic Professional Books, 2000. Robb, Laura. *Teaching Reading in Social Studies, Science, Math*. New York: Scholastic Professional Books, 2003.

Student Resources: Nonfiction: Science, Social Studies, and Mathematics

Across America on an Emigrant Train – Murphy, Jim
The American Revolutionaries – Meltzer, Milton
Bound for America: Forced Migration of Africans – Haskins, James
The Brooklyn Bridge: They Said It Couldn't be Built – St. George, Judith
Cathedral: The Story of its Construction – Macaulay, David
Digger: The Tragic Fate of the California Indians – Stanley, Jerry
Farewell to Manzanar – Houston, Jeanne Watkazuki
Girls Think of Everything: Stories of Ingenious Inventions by Women – Thimmes, Catherine
The Great Fire – Murphy, Jim
Hiroshima – Hersey, John
History of Women in Science for Young People – Epstein, Vivian
How the Future Began:
Communications – Wilson, Anthony
The I Hate Mathematics! Book – Burns, Marilyn
Kennedy Assassinated! The World Mourns – Hampton, William
Living Up the Street – Soto, Gary
A Night to Remember – Lord, Walter
No Pretty Pictures: A Child of War – Lobel, Anita
Orphan Train Rider – Warren, Andrea
Rosie the Riveter: Women Working on the Homefront in World War II – Colman, Penny
Safari Beneath the Sea: The Wonder of the Pacific Northwest – Swanson, Diane
Shipwreck at the Bottom of the World – Armstrong, Jennifer
Space Station Science: Life in Free Fall – Dyson, Marianne
The Way Things Work – Macaulay, David
When Justice Failed: The Fred Korematsu Story – Chin, Steven A.
Wildlife Rescue: The Work of Dr. Kathleen Ramsay – Dewey, Jennifer Owings

Magazines/Newspapers

Consumer Reports

Cricket

Faces: The Magazine About People

Muse

National Geographic

Newsweek

Science World

Scope

Time

USA Today

Grade 8
English Language Arts
Unit 3: Laughing Out Loud—Humorous Fiction/Essays

Time Frame: Approximately four weeks



Unit Description

This unit focuses on reading and responding to humorous essays, humorous fiction, comic strips, and political cartoons. The characteristics of humor are defined, and a comparison/contrast of narrative elements is included. Writing humorous anecdotes and humorous persuasive essays provides an opportunity for student application of a writing process. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Humor allows one to see the fallacies of human nature in a nonthreatening manner. The essence of humor is surprise. Humor techniques also include exaggeration and understatement. Humor may often be culture based. What is funny to one may not be funny to another. Through reading, discussions, assignments, and activities, students will make real-life connections to humor across cultures.

Guiding Questions

1. Can students identify the techniques of humor: exaggeration, understatement, and surprise?
2. Can students distinguish types of irony: verbal, situational, and dramatic?
3. Can students draw inference from context clues in humor?
4. Can students relate humor to personal experiences?
5. Can students develop a personal anecdote and apply the standard rules of usage and sentence formation?

Unit 3 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, such as use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02a.	Interpret story elements, including stated and implied themes (ELA-1-M2)

02b.	Interpret story elements, including development of character types (e.g., flat, round, dynamic, static) (ELA-1-M2)
02c.	Interpret story elements, including effectiveness of plot sequence and/or subplots (ELA-1-M2)
02d.	Interpret story elements, including the relationship of conflicts and multiple conflicts (e.g., man vs. man, nature, society, self) to plot (ELA-1-M2)
02e.	Interpret story elements, including difference in third-person limited and omniscient points of view (ELA-1-M2)
02f.	Interpret story elements, including how a theme is developed (ELA-1-M2)
03a.	Interpret literary devices, including allusions (ELA-1-M2)
03b.	Interpret literary devices, including understatement (meiosis) (ELA-1-M2)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03d.	Interpret literary devices, including the use of foreshadowing and flashback to direct plot development (ELA-1-M2)
03e.	Interpret literary devices, including the effects of hyperbole and symbolism
09a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including sequencing events to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including interpreting stated or implied main ideas (ELA-7-M1) (see ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (see ELA-1-M2)
09f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including predicting the outcome of a story (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
12.	Evaluate the effectiveness of an author's purpose (ELA-7-M3)
13.	Analyze an author's viewpoint by assessing appropriateness of evidence and persuasive techniques (e.g., appeal to authority, social disapproval) (ELA-7-M3)

15d	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (ELA-2-M2)
17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
20c.	Use the various modes to write compositions, including essays defending a stated position (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
22a.	Write for a wide variety of purposes, including persuasive letters that include appropriate wording and tone and that state an opinion (ELA-2-M6)
22b.	Write for a wide variety of purposes, including evaluations of advertisements, political cartoons, and speeches (ELA-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-

	M2)
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24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds (ELA-3-M3)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
34.	Determine the credibility of the speaker (e.g., hidden agenda, slanted or biased materials) (ELA-4-M4)
35.	Deliver grade-appropriate persuasive presentations (ELA-4-M4)
36.	Summarize a speaker's purpose and point of view (ELA-4-M4)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.3	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.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
RL.8.7	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.
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
ELA CCSS	
Writing Standards	
W.8.1a,b,c,d,e	Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence

	logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented.
W.8.2a,b,c,d,e,f	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented.
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly. 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 new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented
Language Standards	
L.8.5a,b,c	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ *Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.*
- ❖ *In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.*
- ❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges

posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM . Students may respond via a reading response learning log ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their learning log entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities provide opportunities to develop students' competence for *Common Core Anchor Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm
Sample response log prompts (starters) and a lesson plan on this strategy can be found at: http://www.readwritethink.org/lessons/lesson_view.asp?id=55.

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To

accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Huck think about girls? What is your evidence?"

"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"

"What is the author's opinion about affirmative action in higher education? How do you know?"

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26, 27) CCSS: L.8.5, L.8.6)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text (L.8.4.6). Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested that you use different strategies for various instructional purposes. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy](#)

[descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
way of life	shared ideas shared beliefs
CULTURE	
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

2013-2014 - add to Activity 2 Vocabulary

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

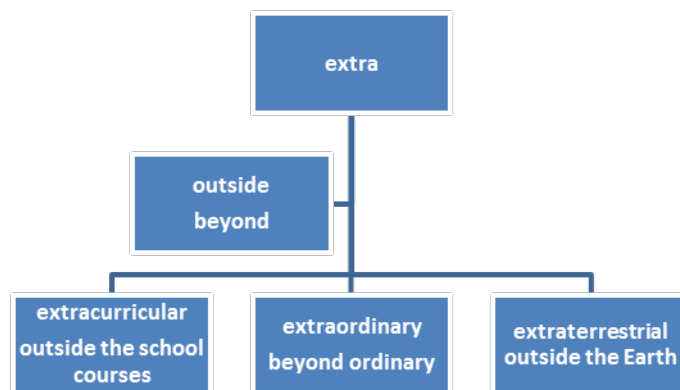
Have students create a three-column chart *graphic organizer* ([view literacy strategy descriptions](#)) to record denotations and connotations encountered while reading, emphasizing shades of meaning and/or slanted words or phrases. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Sample three-column Chart for Denotative and Connotative Word Meaning:

Word/Phrase	Denotation (dictionary meaning)	Connotation (feeling or attitude linked with a word)
cool	It is a cool day. moderately cold	Joe is cool person. Joe is an excellent person. (positive)
conventional	traditional	old-fashioned (negative)

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer*. A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read.

Sample Vocabulary Tree: PREFIXES, ROOTS, and SUFFIXES



Alternative: Students may create a three-column chart *graphic organizer* wherein a prefix or root word and its meaning are listed. Students should also include examples of the prefix or root.

Sample three-column chart Prefix/Root Chart:

Root	Meaning	Example
dict	say, speak	predict, dictionary, dictator, contradict, verdict
graph	write	autograph, biography, paragraph, telegraph, photograph
spec	observe, look	inspect, spectator, specify, spectacle

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary. *Graphic organizers* are available at <http://www.region15.org/subsite/dist/page/graphic-organizers-3114>

Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms.

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out

part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : Rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT] [Using Analogies to Teach English Language Learners](#)
[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](#)) are available at:

- <http://www.eduplace.com/graphicorganizer/>
- [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21) CCSS: W.8.2, W.8.6, W.8.10 [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log* ([view literacy strategy descriptions](#)). In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others

You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome
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For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?
3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/dailey/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)

- <http://www.englishcompanion.com/pdfDocs/sixtraitsummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to

collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed at <http://groups.google.com>.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.

4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	This is the fully corrected Caught'Ya sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisageek.com/what-are-verb-moods.htm>

Activity 5: Humor Me (GLEs: 02a, 02b, 02c, 02d, 02e, 03c) CCSS: RL.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), journals, copies of "The Celebrated Jumping Frog of Calaveras County," humorous story examples, story maps/charts, Story Map/Character Map BLMs

Optional: To prepare students for reading humorous fiction, review the Elements of Fiction: plot and plot structure; time shifts; sequence clues; protagonist/antagonist; character and characterization; cause-effect relationships; setting; point of view; theme; dialogue; flashback/foreshadowing; mood; conflict/complications /resolution; making inferences; conclusions; generalizations; predictions; author’s purpose; author’s viewpoint
The Elements of Fiction: <http://www.readwritethink.org/materials/lit-elements/overview/>

Optional: To prepare students for reading humorous fiction, review the Elements of Humor: peculiarities; oddities and absurdities in situation, action or wording; unexpected details/actions, exaggeration; understatement, repetition for effect, irony (verbal, situational, dramatic), imagery, parody, pun, pairing of unlike events, fancy, and imagination.

To begin the humorous fiction /nonfiction discussion, have students *brainstorm* ([view literacy strategy descriptions](#)) and create a list of the names of various comedians that they know. In *learning logs* ([view literacy strategy descriptions](#)) have students write brief descriptions of these comedians and state what makes these comics funny. As a whole class, have students discuss why they think people or things are funny.

As an introduction to humor and to teach students to construct meaning during reading, read aloud a humorous short story, such as Mark Twain’s “The Celebrated Jumping Frog of Calaveras County.” Downloadable copies are available at <http://www.classicshorts.com/stories/frog.html>. To ensure students are learning to take responsibility for constructing meaning from text, demonstrate how they can use the strategy of *questioning the Content –QtC* ([view literacy strategy descriptions](#)) while reading aloud “The Celebrated Jumping Frog of Calaveras County.” The goal of *QtC* is to teach students to use a questioning process to construct meaning of content and to think at higher levels about the content they are reading and from which they are expected to learn. *QtC* involves the teacher and the class in a collaborative process of building understanding during reading and learning the content. Write on chart paper, chalkboard, or inactive whiteboard the types of questions that one expects students to ask (See chart below) as they read and/or listen to humorous short stories. Other questions can be added with the help of students as they learn the *QtC* process. As a section of text is read, model for students the question-asking and-answering process using the questions below or related ones. Emphasize the importance of asking questions of authors as they read. To encourage meaningful peer interaction to promote deeper processing of content, allow students to work in pairs in a Turn and Talk discussion to engage in the *QtC* process together. Move around the room to monitor and clarify. In Turn and Talk strategy, students engage in conversation with one another during reading to foster reading comprehension, thus allowing all students an opportunity to voice their thoughts. The teacher acts as facilitator to observe, guide, and monitor conversations. Turn and Talk can be used during read alouds, partner reading, and small groups.

Continue to model for and elicit from students these types of questions until they begin to *QtC* in a routine way as they read on their own and listen to text read to them. Encourage students to use this approach to meaning-making with all texts whether fiction or nonfiction. Students’ answers are not evaluated in this strategy because *QtC*’s purpose is to engage the reader with the text, not to assess accuracy. While *QtC* is an interactive strategy, the goal is to make the questioning process automatic for students so they use it on their own.

Sample *Questioning the Content* Prompts: “The Celebrated Jumping Frog of Calaveras County”

Goal	Query
Initiate discussion	What is Mark Twain trying to say about Simon Wheeler?
Focus on content’s message	What is Twain’s message about humor in our lives? What is Twain talking about when he has the narrator say, “I asked Simon Wheeler to tell him about Jim Smiley”? That’s what Twain has the narrator say, but what does it mean? Why did Twain want the narrator to know about Jim Smiley?
Link information	How does this new information connect with what Twain’s narrator already told us? What are some of the comic elements of the story of Jim Smiley? What information has Twain added here that connects or fits with comic situations?
Identify difficulties with the way the author has presented information or ideas	Does it make sense why Twain never had the narrator interrupt Wheeler’s story? Did Twain explain the differences in character and cultural background between the narrator and Simon Wheeler clearly? Why or why not? What do we need to figure out or find out?

Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference	Did Twain tell us how Simon Wheeler's story about Jim Smiley counteracts the ridiculousness of the narrator's story about Simon Wheeler? Did Twain give us the answer to this ridiculousness? What do you think is Twain's theme in this story?
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*Source: *50 Content Area Strategies for Adolescent Literacy* by Douglas Fisher, William Brozo, Nancy Frey, and Gay Ivey

2013-2014 - add to Activity 5 CCSS: RL.8.3, SL.8.1

An extension lesson on Mark Twain's "The Celebrated Jumping Frog of Calaveras County" may be accessed at http://edsitement.neh.gov/view_lesson_plan.asp?id=327. At the end of this lesson, students will be able to analyze the use of literary conventions and devices to develop character and point of view in the short story, discuss the purposes and significance of literary humor, and examine Mark Twain's storytelling style in relation to that of other American humorists.

Students will complete story charts or story maps to determine the literary elements (theme, characters, plot, conflict, point of view, mood/tone) of selections read. A variety of story maps/charts are available in the BLMs. The teacher should decide which story map or character chart to use depending upon which literary element is the focus of the selection read.

Optional: Students will bring in examples of cartoons or comic strips that they consider funny and create a class board. It is strongly recommended that a teacher preview cartoons/comic strips before students post them.

Optional: Students will create a personal humor folder containing stories, poems, essays, cartoons, jokes, riddles, or word play that they find humorous. As a whole class, students will discuss what it is that makes readers laugh as they read. Students will respond in journals/*learning logs* to the following prompt: What do we mean when we say someone has a sense of humor?

Activity 6: Elements and Techniques of Humor (GLEs: 03a, 03b, 03c, 03d, 03e, 09b, 09d, 09e, 09f, 09g) CCSS: RL.8.1, RL.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), journals, humorous story examples (suggested short story: ["The Ransom of Red Chief" by O. Henry](#)), story maps/charts, student anthology, Story Map/Character Map BLMs

Have students complete a *vocabulary self-awareness (VSA)* ([view literacy strategy descriptions](#)) chart to record their examples. A *VSA Chart* can be used to assess students' vocabulary knowledge before the content is presented, thus highlighting students' understanding of what they know, and what they need to learn in order to understand the new content. Do not give students definitions or examples at this stage. Have students rate their understanding of each technique with either a "+" (understand well), a "√" (limited understanding or unsure), or a "—" (the word is new to me - don't know). Over the course of the unit readings and exposure to other information, have students return to the chart and add new information to it.

Sample *Vocabulary Self-Awareness Chart* for Humor Techniques:

Technique	+	√	—	Example	Definition
verbal irony					
situational irony					
dramatic irony					
exaggeration					
understatement					
allusion					

To introduce a humorous fiction selection, use the *anticipation guide* ([view literacy strategy descriptions](#)) strategy. *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest in and motivation to read more. *Anticipation guides* also promote self-examination, value students' points of view, and provide a vehicle for influencing others with their ideas. *Anticipation guides* are developed by generating statements about a topic that force students to take positions and defend them. The emphasis is on students' points of view and not the "correctness" of their opinions. *Anticipation guides* are usually written as a series of statements to which students can agree or disagree. They can focus on the prior knowledge that a student brings to the text. They help set a purpose for reading. The teacher may create an *anticipation guide* for assigned selections.

Sample *Anticipation Guide* for Shirley Jackson's *Charles*: [CHARLES by Shirley Jackson - lordalford.com](#)

Directions: After each statement, write SA (strongly agree), A (agree), D (disagree), or SD (strongly disagree). Then in the space provided, briefly explain the reasons for your opinions.

1. Young children always tell the truth _____

Your reasons:

2. Young children have imaginary playmates. _____

Your reasons:

3. Mothers of young children always believe what children say. _____

Your reasons:

In small groups, have students choose selections from the district-adopted anthology or a class-generated list of humorous stories, essays, and poems to read. Have students discuss through literal, interpretative, and evaluative responses. Then, have students construct/complete *graphic organizers* ([view literacy strategy descriptions](#)) (e.g., story map, character trait map, plot summary chart) that address character types, conflicts, points of view, and themes. A variety of story maps/charts are available in the BLMs. Decide which story map or character chart to use depending upon which literary element is the focus of the selection read.

2013-2014 add to Activity 6 CCSS: L.8.5, SL.8.1

Present a mini-lesson on irony (e.g., verbal, situational or dramatic, and exaggeration or understatement), giving examples from selections (*Charles* by Shirley Jackson). Discuss an author's use of mood/tone, flashback/foreshadowing in writing humor. Have students continue reading the story, stopping to note literary elements.

Use the following chart to teach irony, and then have students complete the Irony BLM.

What is irony ?	Irony is about expectations . Irony : the opposite of what is expected . Three kinds of irony: Verbal, Dramatic, Situational
Verbal Irony -- <i>sarcasm</i> or being <i>sarcastic</i> .	A character says one thing but means the opposite; Examples: <i>Yea, right, lucky me!!</i> <i>Awesome! Hurry up and wait! I can't wait to read those 32 pages of history.</i>
Dramatic Irony –two types suspense , which can be used to inspire fear in the audience, and comic , in which a misunderstanding is used to produce laughter.	When the reader understands more about the events of a story than a character-unexpected by a character <i>You know something that a character doesn't.</i> Example: When the young girl in the horror movie doesn't realize that the guy in the hockey mask with the meat cleaver is hiding behind the hot tub—but we do.
Situational Irony	When what actually happens is the opposite of what is expected - unexpected by everyone <i>Something about the situation is completely unexpected.</i> You buy yourself something after months of saving and then someone gives it to you for your birthday!

Then, have students use the think-pair-share strategy to discuss a story's outcome. In pair groups, students read and/or listen to a variety of teacher-selected short humorous stories, poems, and essays (suggested- [The Ransom of Red Chief by O. Henry](#)). Encourage meaningful peer interaction to promote deeper processing of content by facilitating a [think-pair-square-share discussion](#) ([view literacy strategy descriptions](#)). After presenting an issue, problem, or question ("Is any plan foolproof?"), ask students to think alone for a short period of time, and then pair up with someone to share their thoughts. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussions and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions

of their partners. These short-term discussion strategies actually work best when a diversity of perspectives are expressed.

Have students continue to read short dramatic works or scenarios (suggested- [The Ransom of Red Chief by O. Henry](#)) focusing on humor and a key question. *The Ransom of Red Chief* contains many examples of irony. Have students analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. A variety of story maps/charts is available in the BLMs. Decide which story map or character chart to use depending upon which literary element is the focus of the selection read. As students read, have them analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Have students write in *learning log* entries stating their predictions, using text support to make inferences or draw conclusions. For example, "Why do you think the author chose this particular setting?" "Why do you think the author ended the story in this way?" "Why do you think the author chose to tell the story from the point of view of the father?" Students should cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Have students share responses orally.

Have students summarize their readings in *learning logs*. Have them find, record, and classify examples of literary devices including irony (e.g., verbal, situational, dramatic), exaggeration (i.e., hyperbole), understatement, and allusions, as they read other selections. As students read, have them analyze/discuss how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Activity 7: Reading and Responding to Humor (GLEs: [02a](#), [02b](#), [02c](#), [02d](#), [02e](#), [02f](#).)
CCSS: RL.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, humorous story examples, story maps/charts, student anthology, websites, Character Map, Story Map/ Character Map BLMs, Irony BLM

Discuss with the class how humor is evident in many genres of literature. We find humor in jokes, tall tales, in many folktales, poetry, science fiction, fantasies, and even mysteries. Humorous stories revolve around a conflict, but depict the funny side of the problem.

To heighten interest in humorous fiction, review humorous folktales. Discuss with students how these folktales are a part of every culture. Many folktales from different cultures are available at www.aaronshep.com/stories/folk.html

Optional: Fractured Fairy tales are perfect for anyone who has ever enjoyed fairy tales and can be found at <http://www.acs.ucalgary.ca/~dkbrown/fft.html>.

Optional: An extensive folktale unit for middle grades can be accessed at <http://www.dpsk12.org/programs/almaproject/pdf/EveryoneHasaTale.pdf>

After discussing, have students 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 material is rendered new. For example, the Harry Potter stories are an updated version of David and Goliath wherein a small boy opposes the forces of evil.

Conduct a mini-lesson on indirect and direct methods of characterization that authors use to develop character types, such as round, flat, dynamic, or static giving examples from selections. Have students analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. For example, character questions may be:

What is the characters' environment like? How do they fit in?

When is the story taking place? Where? Does it affect the character's beliefs, speech, or actions?

Who does the character love? Hate? Whom will they help? Who hinders them?

What is the character's attitude? How does the character treat other characters?

How does the character look to others? How do others react to the character?

Many students read without questioning a text or analyzing the author's viewpoint. Present this lesson which encourages students to question what they are reading by providing them with the language and skills needed to analyze a text. In this lesson from ReadWriteThink, students learn to look at texts from different viewpoints. Was the "big bad wolf" really bad? Throughout the lesson, encourage students to view texts from different angles. Also, have students 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. This lesson can be accessed at: [The Big Bad Wolf: Analyzing Point of View in Texts](#)

Optional: Have students chart where they find examples of irony in the stories/movies. For class discussion, *The Truman Show* starring Jim Carrey is a good example of irony, where the audience is aware that Truman is a part of a T.V. show, but he discovers it in the course of the film. O. Henry's *The Gift of Magi* is a good example of irony, where the couple gives away the most precious things they possess to buy gifts that would enhance the others' most precious possession—an ironic situation that results in both of them with gifts that they are unable to use anymore. One of the best examples of irony in literature is in *The Wonderful Wizard of Oz*. Dorothy only realizes at the end of the novel that she possesses the ability to go back home, the Scarecrow who wants a brain realizes that he is extremely intelligent, the Tin Woodsman realizes he already has a heart, and the Lion realizes that he is bold and courageous.

Use the think-pair-share strategy to have students discuss/analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. After presenting an issue, problem, or question about the film clip (i.e. in *The Truman Show*, what does the audience know that the main character does not know? Why is this funny?), ask students to think alone for a short period of time, and then pair up with someone to share their thoughts. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussions,

and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives are expressed. Have students share their findings during a class discussion.

Optional: Using a scale of one through five (with five being the highest rating), have student groups rate a (teacher-selected passages) story's humor, analyze why they rated each one respectively, and share their findings with the whole class.

Optional: Students may choose a scene to be performed as a creative enactment (e.g., pantomime, skit, monologue) that emphasizes the irony of the selection.

Suggested humorous fiction novels:

After Ever After - Sonnenblick, Jordan
Angus, Thongs, and Full-Frontal Snogging -
Rennison, Louise
Guys Read: Funny Business - Scieszka, Jon
and Barnett, Mac
Here Lies The Librarian - Peck, Richard

A Long Way From Chicago - Peck, Richard
Notes From The Dog - Paulsen, Gary
*The Teacher's Funeral: A Comedy In Three
Parts* - Peck, Richard
This Place Has No Atmosphere - Danziger,
Paula

Activity 8: Viewing Humor (CCSS: RL.8.7)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, humorous video examples, graphic organizers, student anthology, websites

Have students watch an appropriate television situation comedy (e.g., *The Cosby Show*, *I Love Lucy* (http://www.cbs.com/classics/i_love_lucy/video/)). Students will use a Venn diagram, T-chart, or Y-chart or similar *graphic organizers* ([view literacy strategy descriptions](#)) to compare/contrast the sitcom's story line with what would happen in real life. Have students develop a paragraph explaining how the television characters exaggerated the problem instead of realistically solving the problem, and then present alternative solutions to the problem. Have them rewrite the episode to show what happens if the problem does not work out.

2013-2014 - add to Activity 10 CCSS: RL.8.3

Have students read and then watch a humorous story to 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. Have students compare and contrast the short story (previously read) and the movie of "The Ransom of Red Chief". [Short Stories: The Ransom of Red Chief by O. Henry](#) [Watch The Ransom Of Red Chief \(1996\) Free Online](#)

Before Movie: Tell students they will be comparing and contrasting the two versions of the story. What is the same? What is different? As students watch the movie, have them use a Venn diagram, T-chart, or Y-chart or similar *graphic organizers* ([view literacy strategy descriptions](#)) to

record similarities and differences. Discuss what *graphic organizer* would be most appropriate to use while comparing and contrasting. What would change if comparing only? What would change if only contrasting? Allow students to use whatever *graphic organizer* they like to compare and contrast.

After movie, ask them the following questions: What changes did you see? Why do you believe the director made those changes? Were they effective? How did your perspective change as you watched the movie after reading the story?

Optional: To 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, the Film Institute has developed a lesson aligned to CCSS. This study guide is for teachers and students, and concentrates on the many-layered themes of the story, looking at the film and book in conjunction, and considers the process of adaptation of one medium to another. This lesson can be accessed at: <http://www.filmeducation.org/pdf/film/Holes.pdf>

Activity 9: Writing and Sharing a Humorous Anecdote (GLEs: 15d, 17a, 17b, 17c, 17d, 18a, 18b, 18c, 18d, 18e, 18f, 18g, 21, 23, 24a, 25b, 25c) CCSS: W.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), journals, writing materials, models of humorous anecdotes/memoirs,

Review with the students the humorous anecdote's guidelines (e.g., brief, entertains readers, often about real people, often uses dialogue, makes a point, reveals a personality trait) or personal memoir by showing models of effectively written humorous anecdotes/personal memoirs. Have students prewrite by using sources of inspiration (e.g., journal, family and friends, photos, biographies) for *brainstorming* ([view literacy strategy descriptions](#)), possible topics for anecdotes. Have students draft an anecdote that begins with a narrative hook/lead/attention grabber, uses appropriate elaboration, uses word choice appropriate to the audience, and reveals the writer's voice. Have students demonstrate their ability to use proper literary devices (e.g., types of irony, exaggerations, understatements, allusions), adverbs, comparative and superlative adjectives (following a teacher mini-lesson, if needed), and varied sentence structure, as well as demonstrate appropriate command of grammar, usage, mechanics, and spelling. Have students use self/peer-evaluation to edit, revise, and produce a final draft. Have them use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Provide feedback through a teacher-created rubric. Following the instructions provided, have the class decide as a whole group how they would like to share their humorous anecdotes (e.g., reading aloud, class book, skit, bulletin board). After discussion, have students share their work in the manner chosen.

2013-2014 - add to Activity 11

To extend this activity in 2013-2014, have students write compositions to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured event sequences that

- 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 clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
 - d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
 - e. Provide a conclusion that follows from and reflects on the narrated experiences or events.
- Conduct mini-lessons that target each of the above skills. Consult the district-adopted textbook for instruction and practice.

Humorous fiction writing worksheets may be downloaded at <http://teacher.scholastic.com/lessonrepro/reproducibles/profbooks/writinghumorousfiction.pdf> (Writing Humorous Fiction: Planning a Setting).

Activity 10: Comics in the Classroom (GLEs: 02a, 02e, 09a, 09b, 09c, 09d)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), comics/comic strip examples, logs, chart paper

Have students explore humor through a variety of comic strips. Comic strips force readers to infer and use their imaginations. As comics are multidimensional (i.e., combining both words and images), they can be used to teach many concepts (e.g., character development, theme, point of view, dialogue, transitions, sequence, conclusions). In *learning logs*, have students brainstorm ([view literacy strategy descriptions](#)) the names of various comic books or comic strips that they know, and write a description about them. Distribute class-appropriate examples of comic books or strips. In small groups, have students discuss and record on chart papers the similarities and differences, noting the various layouts and designs.

Distribute copies of comic strips with the words deleted in a portion of the strip and have students fill in what dialogue they think will complete the comic strip. Finally, as a group, have students read a poem or short story and create a comic strip summarizing its message. Provide feedback through a class-created rubric.

Additional teacher resource material may be accessed at <http://comicsintheclassroom.net/> and http://www.readwritethink.org/lessons/lesson_view.asp?id=188.

Activity 11: Political Cartoons in the Classroom (GLEs: 03a, 03c, 03e, 09c, 09e, 09g, 12, 19, 22b) CCSS: RI.8.7, L.8.5

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), political/editorial cartoon examples, graphic organizers, learning logs, Cartoon Analysis BLM

Provide the class with examples of political/editorial cartoons. Facilitate a class discussion by modeling the interpretation of a cartoon to introduce the concepts of literary devices such as allusion, symbolism, humor, exaggeration, and caricature in an editorial/political cartoon. Have students locate and bring to class various political/editorial cartoons. In groups, have students complete a Cartoon Analysis BLM (also available at: http://www.archives.gov/education/lessons/worksheets/cartoon_analysis_worksheet.pdf) that addresses what is seen in the cartoon, what the words, if any, mean, what message is implied, how effective the author is in achieving his/her purpose as a response. Have students discuss symbols, humor, and exaggeration in explaining the message/main idea of the cartoon. Have students discuss and evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. Use a [round robin discussion \(view literacy strategy descriptions\)](#). After placing students in groups of three to five, give each group another cartoon example, and have each student go around the circle quickly sharing ideas about the political or editorial cartoon. Give students one opportunity to “pass” on a response, but eventually ask every student to respond. This technique is used most effectively when, after initial clockwise sharing, students are asked to write down on a single piece of paper each of their responses. This allows all opinions and ideas of the groups to be brought to the teacher’s and the rest of their classmates’ attention. It also provides a record of the group’s thinking, which might be used in grading. Have students evaluate the effectiveness of the author/illustrator’s purpose in creating the cartoon by writing a reflective paragraph in their *learning log* applying standard rules of grammar, mechanics, and usage.

Optional: Worksheets and activities to help teachers incorporate editorial cartoons into class lessons are available at:

- http://712educators.about.com/od/editorialcartoonworksheets/Editorial_Cartoon_Worksheets_and_Activities.htm (Cartoons in the Classroom)
- http://www.ucsusa.org/assets/documents/scientific_integrity/science-idol-lesson.pdf (Tips on Incorporating Cartoons into Your Lesson Plan)

Activity 12: Persuasive Essay/Speech (GLEs: 12, 13, 20c, 22a, 22b, 24a, 24b, 32, 34, 35, 36) CCSS: RL.8.6, W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), website search engines, copies of humorous and persuasive essays, copies of newspaper editorials, copies of advertisements, copy of a persuasive picture book (*Glasses, Who Needs Them or Earrings*), LEAP Writing Rubric BLM

Discuss with the class how humor can effect change. Many columnists use humor to persuade others to accept a new viewpoint. Often they take a serious problem and exaggerate it, causing others to question the problem and seek change. Political and editorial cartoonists employ this

technique very effectively. Have students explore this use of persuasive humor by conducting an Internet search to locate appropriate humorous essays/articles, or provide the class with suggested examples from [The Tomorrow Show, with Mo Rocca - CBS News](#) or [Andy Rooney - CBS News.com](#)

After this discussion of humor as persuasive writing, for comparison purposes have students read, view, and respond to serious persuasive essays and speeches (e.g., “The Trouble With Television”; “I Have a Dream”; “This We Know”; “Parents, Not Cash, Can Enrich a School”; “The Future Doesn’t Belong to the Fainthearted”; “Ain’t I a Woman”). Identify and discuss the elements of persuasive essays/speeches/letters (e.g., clear purpose, an appeal to reason and to the emotions). While reading selected essays, have students delineate and evaluate the argument presented using specific claims in a text assessing whether the reasoning is sound and the evidence is relevant and sufficient; have students recognize if any irrelevant evidence is introduced. Have students determine the credibility of the writer/speaker through class discussion, and then write a paragraph in their learning log summarizing and evaluating the speaker’s purpose and point of view in the given essay/speech/letter.

Access samples at:

[The Trouble with Television by Robert MacNeil](#)
[TeacherTube Videos - I Have A Dream Speech](#)
[American Rhetoric: Martin Luther King, Jr. - I Have a Dream](#)
[CHIEF SEATTLE'S LETTER](#)
[Parents, Not Cash, Can Enrich A School - Chicago Tribune](#)
[The History Place - Great Speeches Collection: Ronald Reagan ...](#)
[Ain't I a Woman - nexuslearning.net](#)
[Maya Angelou- Ain't I a woman - YouTube](#)

Using the above selections, tell students to determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints through a [fishbowl discussion](#) ([view literacy strategy descriptions](#)). *Fishbowl* is a method of class discussion in which a small group of students debate or discuss a topic (in this case a persuasive essay) while the rest of the class observes them from a distance. This method encourages active participation and persuasive reasoning among the debaters, while allowing the observers to see how certain strategies succeed or fail. Explain that a small group of students will discuss the selection while other students look on. Guide students in setting rules for this discussion format (e.g., participants should respond to and ask questions and use evidence to support statements; outside group must listen but not contribute). After the *fishbowl discussion* is completed, allow the outside group to discuss what they heard. Both groups should then share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess, clarify, and critique the ideas and conclusions of the *fishbowl* participants. Depending on the success of this strategy, the class may either employ it for subsequent readings, or try another discussion strategy.

Then, review via a class discussion how persuasive writing (e.g., serious or humorous) can take many forms, including speeches, newspaper editorials, billboards, and advertisements (e.g., print and nonprint).

Discuss the importance of taking a stand in writing good persuasion. This stand may be

developed from a humorous or serious viewpoint. In logs, have students brainstorm lists of topics about which they feel strongly. Model a lesson on writing a good thesis statement that states a clear opinion or position on an issue; have students practice writing position/opinion thesis statements, using the topic list generated.

Discuss the differences between fact and opinion. Have students practice identifying details as fact or opinion, noting opinion words, such as *should*, *ought*, *must*, etc. Have students read editorials and circle the opinion words used in editorials, then discuss their finding regarding slanted/opinion words in the editorials with the class.

After a teacher mini-lesson focusing on the need for using specific and precise words and details in writing persuasion, have students practice by rewriting a short, nonspecific paragraph replacing vague details with more vivid and precise words. Have students share and discuss with a peer-evaluation group. In logs/notebooks, have students create a list of denotative/connotative (e.g., shades of meaning) words that demonstrate a precise use of words. Have students check a thesaurus, as needed.

Have students review the basic components of a persuasive essay/speech (i.e., states a narrowly focused opinion; offers facts, statistics, examples, reasons for support; presents information logically; uses transitions; and concludes with a call to action). Read aloud a humorous persuasive picture book (e.g., *Glasses*, *Who Needs Them* or *Earrings*) to illustrate the use of humor in persuasion. Following a class discussion of humor as a persuasive technique, introduce a model for writing serious or humorous persuasive essays/letters. Guide students to recognize that whether a serious or humorous tone is taken, the structure remains the same. After students have had practice in writing a basic persuasive essay, challenge students to develop a humorous approach to persuasion as evidenced in previous readings.

As an initiating activity, read aloud a humorous persuasive picture book (e.g., *Earrings*). Have students analyze the author's viewpoint and identify the types of persuasive appeals they hear: emotional appeal, shared beliefs, facts/statistics, expert opinions, anecdotes, quotations, etc.

Have students select a topic from their previous writing and draft a thesis statement. Using a persuasive writing graphic organizer, have students focus their planning by identifying their purpose, targeted audience, tone, and three reasons for their stated position. Have students choose an appropriate organizational plan (e.g., chronological, spatial, order of importance) for their argument and arrange their reasons with evidence to support each accordingly.

Has students write a rough draft of an essay or letter that includes an introductory paragraph with a thesis statement, a body (e.g., each paragraph beginning with a topic sentence that clearly states the reason being presented and contains supporting evidence, such as facts, statistics, examples, quotations, and anecdotes that back up and elaborate the reason), and a concluding paragraph that restates the position and has a call to action. Have students use a writer's checklist to self/peer evaluate their work. Have students make revisions in sentence variety and complexity, use of transitional words, and use of loaded words. Have students produce a final copy, word-processed if possible. Using electronic tools or a proofreading checklist, have students proofread their papers for errors in grammar, usage, and mechanics. Have students use technology, including the Internet, to produce and publish writing and present the relationships between

information and ideas efficiently as well as to interact and collaborate with others. Have students produce a polished final draft for scoring with an analytical rubric or LEAP Writing Rubric BLM.

As many of the techniques used in writing a persuasive essay also apply in delivering a persuasive speech, students have students develop their essays as speeches. Have students discuss methods of persuasion used in giving a speech (e.g., dramatic pause, hand gestures, volume, tone of voice). Have students rework their essays as speeches and present them to the class. Have the class summarize the speaker's purpose and point of view.

Have students continue to use the persuasive mode to develop grade-appropriate compositions (e.g., advice columns, editorials, letters of recommendation, campaign speeches, proposals, commercials). Have students note that in some instances humorous persuasion may be more effective than serious persuasion.

Writing models for persuasive essay:

- <http://go.hrw.com/eolang/modbank/>
- [Write Source - Grades 6-8 Persuasive Essay](#)

2013-2014

Activity 13: Argumentative Essay CCSS: W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), website search engines, copies of argumentative essays,

Discuss the difference between persuasive and argumentative essays. Tell students that when writing to argue, the opposing views must be taken into account, and ways to counter and overcome these oppositions must be addressed, mostly through the use of well-reasoned points. This is because an argument must show that equally valid views exist on the subject. In persuasion, an opinion on an issue is presented with the intent of changing the opinion of others and convincing them to accept the stated opinion. This difference means that writing to persuade is more one-sided and personal, and more passionate and emotional, than writing to argue.

For modeling and guided practice in class, access this lesson- [Selecting Evidence to Support an Argument](#). This is a strategy lesson to teach students how to select evidence from a text to support an argument for an essay. It was designed to take two class periods and is comprised of three mini-lessons; these lessons include teacher modeling strategy to large group, student practice with strategy in small groups, and student practice with strategy individually on what will ultimately be the essay that they write. The lesson uses an excerpt from *The Narrative of the Life of Frederick Douglass* and a speech by Chief Seattle.



Optional: Use this student Download Link: [Student Handout](#) MAKING AN ARGUMENT: EFFECTIVE USE OF TRANSITION WORDS for guided practice.

Writing models for argumentative essay:

- <http://www.essaywritinghelp.com/argumentative.htm>
- <http://www.roanestate.edu/owl/Argument.html>
- [Developing an Argument](#) (Components to include in an argumentative paper, links on more information on specific aspects of writing. Click on "Coherence: Transitions Between Ideas" for transition ideas to use in writing.
- [ReadWriteThink: Argument, Persuasion, or Propaganda](#) A one-page pdf file compares and contrasts argument, persuasion, and propaganda.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of vocabulary terms for the unit. Students will be assessed on the completion of vocabulary lists/products. Students will also be assessed on vocabulary acquisition via a teacher-created, selected/constructed response format.
- Students will complete log entries and graphic organizers as assigned. Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via checklist for completion and/or response to topic.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the humorous fiction study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the humorous writing unit. Students will be assessed by a rubric created for the format chosen.
- Students will be formally assessed via literal, interpretative and evaluative questions in a teacher-created, selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric available at <http://educationnorthwest.org/resource/464>
- Students' writing products may be assessed using the *LEAP Writer's Checklist* (<http://www.louisianaschools.net/lde/uploads/2071.pdf>) or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP Writing Rubric* for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students may be assessed via teacher observations, teacher-created skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.
- Students' oral performances will be assessed with a speech rubric that includes enunciation, diction, pronunciation, etc. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.

Activity-Specific Assessments

- Activities 5- 8, 10: Students will write log responses as assigned. A log rubric should include these criteria:

- Includes several supporting details from the text
- Makes personal connections and/or connections to other texts
- Follows directions carefully
- Makes inferences using story details
- Activity 9: Students will write a humorous anecdote. Students will apply a writing process to produce a final draft that should include the following:
 - Introduction
 - The introduction has an effective hook (i.e., attention grabber).
 - The essay contains sufficient background information, including setting and revelation of character.
 - Body (Essay as a whole)
 - The essay focuses on one humorous incident in the author's life.
 - The events of the story are arranged in chronological order.
 - The essay uses at least one technique to achieve humor.
 - The essay uses dialogue to advance the plot and to reveal character.
 - The essay reveals the author's thoughts and feelings throughout.
 - Transitions of time, place, and events are used effectively to connect ideas.
 - Conclusion
 - The conclusion reveals the overall meaning of the event, the lesson learned, or the insight gained from the experience for the author.
 - The essay is relatively free of mistakes in spelling, grammar, usage, and mechanics.
- Activity 11: In response to political/editorial cartoons, students will complete an analysis chart based on the following:
 - Visual
 - List the objects you see in the cartoon.
 - Which of the objects on your list are symbols?
 - What do you think each symbol means?
 - Words (Not all cartoons have words.)
 - Identify the cartoon caption and/or title.
 - Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.
 - Record any important dates or numbers that appear in the cartoon.
 - Which words or phrases in the cartoon appear to be the most significant? Why do you think so?
 - Response
 - Describe the action taking place in the cartoon.
 - Explain how the words in the cartoon clarify the symbols.
 - Explain the message of the cartoon.
 - Explain how effective you think the author/illustrator was in achieving his/her purpose.

- What special interest groups agree/disagree with the cartoon's message? Why?
- Activity 12: Students will write a well-organized persuasive essay/speech/letter/editorial that effectively argues for or against something. This may be written in a serious or humorous tone. Students will apply a writing process to produce a final draft that includes the following:
 - adherence to all the rules for the format chosen
 - an introduction that begins with an attention grabber and contains a clear and concise statement of opinion
 - a body that fully provides support (clearly and sensibly organized) for the opinion statement by means of evidence (facts, statistics, examples, reasons, expert opinions) and logic
 - a conclusion that effectively ends the writing, with a call to action or a final thought
 - arguments that are tailored to a particular audience
 - a committed, reasonable tone
 - word choice that is powerfully expressive and appropriate for the audience
 - transitional words effectively used to connect ideas and paragraphs
 - varied sentence structure and patterns
 - few errors in grammar, usage, mechanics, spelling, and legibility

Grade 8
English Language Arts
Unit 4: Mystery—Elementary, My Dear Watson

Time Frame: Approximately four weeks



Unit Description

The unit focuses on reading, writing, and responding to the mystery genre. Mysteries require students to sort out plots, employ logistics, make predictions, and analyze characters. Comparing and contrasting specific mystery elements allow students to develop critical thinking and problem-solving skills and encourages student expression and response to the text. As mysteries follow the narrative structure, fiction elements are defined and analyzed. Creating and presenting an original mystery provides an opportunity for student application of a writing process. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Mystery is a subgenre of realistic fiction. Mystery relies on suspense and complications to engage the reader. A well-written mystery provides order by tying up loose ends, explaining everything, and punishing evil. Students will recognize that suspense is the key to good mystery writing. Students will examine conflicts and the impact of major characters and minor characters, which are driven by conflicts, which, in turn, drive the mystery. Students will use the defining characteristics/elements to develop narrative compositions.

Guiding Questions

1. Can students identify the defining characteristics/elements of the mystery genre?
2. Can students read, comprehend, and solve mysteries?
3. Can students analyze a literary narrative, particularly for plot and character?
4. Can students relate mystery to personal experience?
5. Can students develop narrative compositions following standard English structure and usage?
6. Can students use effective listening and speaking behaviors/skills when presenting original stories?

Unit 4 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02a.	Interpret story elements, including stated and implied themes (ELA-1-M2)
02b.	Interpret story elements, including development of character types (ELA-1-M2)
02c.	Interpret story elements, including effectiveness of plot sequence and/or subplots (ELA-1-M2)
02d.	Interpret story elements, including the relationship of conflicts and multiple conflicts (e.g., man vs. man, nature, society, self) to plot (ELA-1-M2)
02e.	Interpret story elements, including difference in third-person limited and omniscient points of view (ELA-1-M2)
03a.	Interpret literary devices, including allusions (ELA-1-M2)
03b.	Interpret literary devices, including understatement (meiosis) (ELA-1-M2)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03d.	Interpret literary devices, including the use of foreshadowing and flashback to direct plot development (ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including predicting the outcome of a story or situation (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (ELA-2-M2)

17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
20a.	Use the various modes to write compositions, including short stories developed with literary devices (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds, (ELA-3-M3)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
28.	Adjust diction and enunciation to suit the purpose for speaking (ELA-4-M1)
29.	Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
33.	Organize oral presentations with a thesis, an introduction, a body/middle developed with relevant details, and a conclusion (ELA-4-M3)
38a.	Participate in group and panel discussions, including explaining the effectiveness and dynamics of group process (ELA-4-M6)

38b.	Participate in group and panel discussions, including applying agreed upon rules for formal and informal discussions (ELA-4-M6)
38c.	Participate in group and panel discussions, including assuming a variety of roles (e.g., facilitator, recorder, leader, listener) (ELA-4-M6)
39c.	Locate and select information using organizational features of grade-appropriate resources, including frequently accessed and bookmarked Web addresses (ELA-5-M1)
39d.	Locate and select information using organizational features of grade-appropriate resources, including organizational features of electronic information (e.g., Web resources including online sources and remote sites) (ELA-5-M1)
ELA CCSS	
CCSS #	CCSS Text
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.3	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.
RL.8.5	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.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
ELA CCSS	
Writing Standards	
W.8.1 abcde	Write arguments to support claims with clear reasons and relevant evidence. - Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. - Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. - Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. - Establish and maintain a formal style. - Provide a concluding statement or section that follows from and supports the argument presented.

W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1 abcd	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly. 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 new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented
Language Standards	
L.8.5 abc	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ ***Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.***
- ❖ ***In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.***

- ❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1 [R]

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response learning log ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities provide opportunities to develop students' competence for *Common Core Anchor Reading* may be accessed at

http://teacher.depaul.edu/Nonfiction_Readings.htm

Sample response log prompts (starters) and a lesson plan on this strategy can be found at:

http://www.readwritethink.org/lessons/lesson_view.asp?id=55.

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Huck think about girls? What is your evidence?"

"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"

"What is the author's opinion about affirmative action in higher education? How do you know?"

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of

texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26, 27) CCSS: L.8.5b, L.8.5c, L.8.6 [R]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15

encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text (L.8.4.6). Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested that you use different strategies for various instructional purposes. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy descriptions](#)) to define words specific to selections read. A *vocabulary card* (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
CULTURE	
way of life	shared ideas shared beliefs
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

2013-2014 - add to Activity 2 Vocabulary

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

To improve comprehension, students need to understand how terms relate to one another. Present a review mini-lesson on using and interpreting denotative/connotative word meanings, emphasizing the appropriateness for the intended audience. Discuss with the

class the “shades of meaning” (connotations and denotation) of words (e.g. skinny, bony, thin, slender) through the linear array strategy. Linear array is a strategy to extend vocabulary by asking students to extend their understanding of words through visual representations of degree. This activity helps students examine subtle distinctions in the words. Linear arrays may be more appropriate for displaying other types of relationships among words. The relationship among such words can be illustrated visually by arranging them in a line.

To model linear arrays, explain that words can be connected to each other in many different ways. Two ways are degree and order. Write the words **mumble**, **shout**, **scream**, **whisper**, and **proclaim** on chart paper, the chalkboard, or whiteboard, pronouncing as you write. Use the following think-aloud to model how to arrange these words by degree.

Say: *I see that these words are all different ways of talking. I'll put them in order, starting with the quietest way to talk and ending with the loudest. I think it is most quiet to **whisper**, so I'll list it first. Next, I'll write **whisper**. I know that when I **mumble**, I speak at a normal level but I'm hard to hear and understand. I'm not sure what **proclaim** means, but I think it may be like making an announcement. I'll put it next and check my work when I'm done. My last two words are **shout** and **scream**. Now let me look at what I've written. I've put the words in the following order: **whisper**, **mumble**, **proclaim**, **shout**, **scream**. Yes, those are degrees of talking sounds. There is not much difference between **whisper** and **mumble**, but there is a lot of difference between **whisper** and **scream**. Now, let's use a dictionary to check the meaning of **proclaim** to see if I've put it in the right place.*

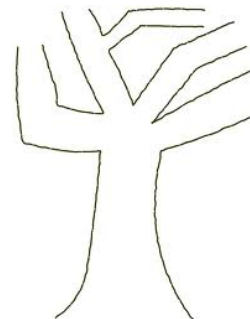


Following is an alternate linear array method. Give students a list of verbs, adjectives, or adverbs to place in a “shades of meaning” order using a paint chip as a template. Instruct students to attach a paint chip card to notebook paper in order to illustrate a string of synonyms. Have students write definitions to the right of the paint chip card on which the word has been written. Students will continue to add words to their personal vocabulary journal/learning log.

	Meaning
fear	a feeling of anxiety because danger is near I have a fear of getting a shot at the doctor.
dread	a great fear mixed with awe or respect The girl dreaded moving to a new school.
terror	an intense fear and shock I saw terror in the driver's eyes before he crashed.
panic	a sudden fear that might cause a person to collapse My mother panicked when she saw my bloody face.
phobia	a fear that doesn't make sense My friend has a phobia about rollercoasters.

Have students continue to develop vocabulary through the use of connotative and denotative meanings of words by using this website **Solving Word Meanings: Engaging Strategies for Vocabulary**

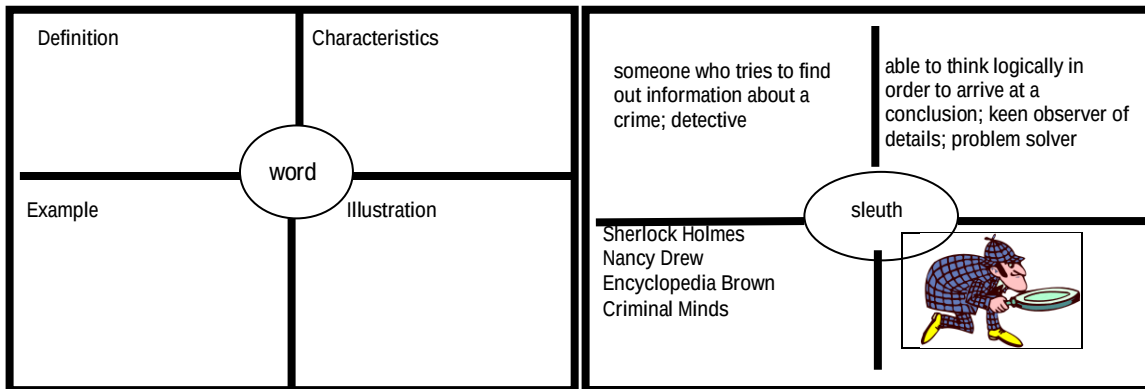
Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer* ([view literacy strategy descriptions](#)). A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read. According to Kyrene Beers (*When Kids Can't Read*), research shows that every time that a student is presented with what common Greek/Latin prefixes/roots/suffixes mean, the more he/she will internalize that meaning. That student will be more able to use that knowledge on his/her own to accurately assess other new words that have the same word part. Since it takes up to 10 times for a student to internalize, why not display examples for them to see every day to help them? A graphic organizer known as a vocabulary tree shows the interconnection of very different words to the same prefix/root/suffix. Students can see how the vocabulary words they learn in ELA, science, math, and social studies are interconnected. Use the Vocab Tree BLMs. For a list of roots, try <http://www.factmonster.com/ipka/A0907017.html>



Optional: Have students use *vocabulary cards* ([view literacy strategy descriptions](#)) (e.g., graphic organizer listing word, part or speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the mystery genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater

comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students. *Vocabulary cards* are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or *graphic organizer* which provides students with an opportunity to create an illustration to represent the word. Have students create *vocabulary cards*:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual
6. Have students put in a baggie. or have students punch a hole in one corner of the card and attach with a binder ring
7. Cards can be kept together in notebooks for easy access.
8. Students can use *vocabulary cards* as portable dictionaries for reference or as flash cards for vocabulary study. They can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try to guess the word.



[vocabularycard_000.doc](#)

[Technology Tools, Organizers, and Templates for Lesson Planning ...](#)

Activity 3: Writer's Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21) CCSS: W.8.2, W.8.6, W.8.10 [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts.

Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combing these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification

We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?
3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase

the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, learning log, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	This is the fully corrected Caught'Ya sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegeek.com/what-are-verb-moods.htm>

Activity 5: Mystery Words (GLEs: 01a, 01b, 26, 39c, 39d)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), mystery examples, student writing notebooks/learning logs, computer with Internet access, AlphaBoxes BLM

Introduce the mystery genre (i.e., fiction in which clues are used to solve a puzzling event) by reading aloud a short mystery (e.g., *Two Minute Mysteries*). Have students in pair groups discuss the mystery genre and its defining characteristics (e.g., clues, important details, suspense) by employing *think-pair-square-share discussion* ([view literacy strategy descriptions](#)). This technique is used to get students to use higher level thinking and justify their reasoning. **Think:** Students are given a question and asked to think in silence for 2 minutes about their answer. **Pair:** This answer is then shared with the person next to them, the pair of students are asked to think of the "best" answer to take forward, and why it is the best. **Square:** Students are then asked to share their answers as a group of 3 or 4, depending on class size. This answer has to be communicated, with the reasons for the choice to the whole class. This is where the higher level thinking comes in as students have to justify the decisions they have made. **Share:** Students share feedback from their group choices to the class as a whole, with the reasons for the choices that they have made.

As students read, they will analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. Have students use *think-pair-square-share discussion* to respond to the following questions:

- What do you think a mystery should be?
- When you think about mysteries, what comes to mind?
- What is your favorite mystery book, movie, or TV program?
- What do you find suspenseful?
- How did the author make you curious?
- What do you think makes a good mystery?

In *learning logs* ([view literacy strategy descriptions](#)) the students will list examples of mysteries they have read or seen recently. The class will discuss the mystery question responses and examples given by students.

Optional: Have students *brainstorm* ([view literacy strategy descriptions](#)) what they know about mysteries by using AlphaBoxes with the think-pair-square-share *discussion* ([view literacy strategy descriptions](#)) strategy. AlphaBoxes is a *graphic organizer* that can not only activate students' prior knowledge about a topic, but can be used to collect vocabulary during a unit of study. It is like the student's own personal word wall. If this graphic organizer is given to students at the beginning of a unit, they can fill in all of the vocabulary they know about that topic. A sample AlphaBox follows:

Alphaboxes MYSTERY			
A alibi	B	C Crime	D
E	F forensics	G	H
I	J	K	L
M motive	N	O	P Poirot
Q	R	S Scooby do	T
U	V	W	XYZ

Record responses via overhead transparency, chart paper, chalkboard or computer/projector as the class discusses their writing/learning log entries. **Think**—Have students individually list all of the words that they know about a mystery on their AlphaBoxes *graphic organizer*. This may be as a classroom assessment for learning by simply noting the amount and kinds of words students are recording on their sheets. **Pair** – Have students work with a partner to compare their lists, and add any words that they did not have on their own. **Square** – Have two pairs of students get together and compare the words they have recorded on their AlphaBoxes *graphic organizer*. They will add to their own personal sheet as they share the words and discuss why they should be included in the chart. **Share:** Students share feedback from their group choices to the class as a whole, with the reasons for the choices that they have made. This activity will help students learn vocabulary through repetition and discussion. Encourage students to check their spelling of the words during the Pair section of the activity. That way they will have accurate information to share during the Square and class Share.

Optional: Allowing students to use descriptions composed of everyday language is important in effective vocabulary comprehension and retention. One way to do this is through a *vocabulary self-awareness* chart ([view literacy strategy descriptions](#)). Throughout this mystery unit, have students maintain a *vocabulary self-awareness* chart. Provide students with a list of vocabulary terms that relate to mystery. Have students complete a self-assessment of their knowledge of these vocabulary terms using a chart. Ask students to rate their understanding of a term using a "+" for understanding, a "?" or a check mark (✓) indicates uncertainty or limited knowledge, or a "-" indicating a lack of knowledge. The goal is to replace all the question marks and minus signs with a plus sign. To use the chart appropriately, students should return to it often to monitor their evolving understanding of key vocabulary. Ideally, all checks and minuses should become plusses over time. Have students revisit this chart throughout the unit of study, creating multiple opportunities for students to monitor their learning of the vocabulary. As students refer to this chart to add information, they gain knowledge of these vocabulary terms.

Students will use a variety of resources to spell words correctly. Mystery \vocabulary could include *alibi, clue, crime, deduction, detective, flashback, forensics, foreshadowing, hunch, investigation, motive, mystery, plot, red herring, setting, sleuth, suspect, suspense, victim, and witness.*

Sample Mystery Vocabulary Self-Awareness Chart:

Word	+	√	-	Example	Definition
alibi	+			Her doctor is her alibi: she was in surgery at the time of the murder.	an excuse that a suspect uses to show that he or she was somewhere else than at the scene of the crime
clue					
crime					
deduction					
detective					
flashback					
forensics			-		
foreshadowing					
hunch					

Students may access these Mystery Web sites for additional vocabulary practice:

[Exploring the Mystery Genre](#)

<http://www.mysterynet.com/learn/lessonplans/vocab.worksheet.html>

<http://library.thinkquest.org/J002344/vocabulary.html>

<http://schooldiscovery.com/quizzes11/cmatzat/mystery.html>

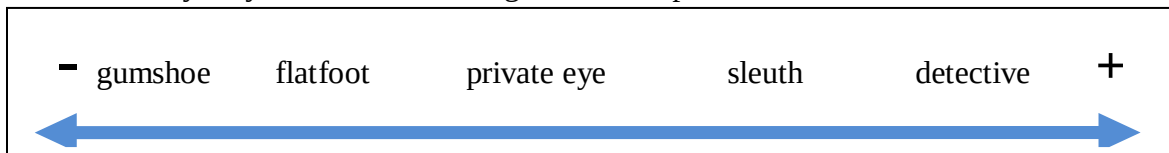
<http://www.mysterydigest.com/two-minute-mysteries-cat/detective-and-logic-puzzles/>

Have students continue to use the *vocabulary self-awareness* chart or *vocabulary cards* ([view literacy strategy descriptions](#)) to define vocabulary specific to selections read as part of the mystery unit. Have students incorporate mystery words into writing products.

If time permits, as reinforcement after defining words students may create word searches, crossword puzzles (e.g., <http://www.puzzlemaker.com>; *Worksheet Magic*® software) or draw cartoons illustrating the words to share with classmates.

2014-2013 - add to Activity 5

Students will also develop vocabulary through the use of the connotative and denotative meanings of words applicable to the mystery genre. A linear array line may be used to show the mystery “shades of meaning.” For example,



Mystery words will be added to a word wall as a reference throughout the unit.

Activity 6: Mystery-Specific Idiomatic Expressions/Figurative Language (GLEs: 03c; CCSS: L.8.5a)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), mystery examples, student writing notebooks/learning logs, computer with Internet access, art supplies

To comprehend better, students need an understanding of figurative language, word relationships, and nuances in word meanings. Since mystery writing contains vivid figurative language, students need to interpret these figures of speech (e.g. verbal irony, puns) in context and use the relationship between particular words to better understand each of the words.

Knowing an idiom's origins will help readers figure out the meanings. Students will review the meaning of idioms (i.e., a phrase or an expression that cannot be understood from the meaning of its individual words). Students *brainstorm*

([view literacy strategy descriptions](#)) other idioms they have heard or used and discuss how these word choices and images add to the writer's meaning. As students discuss, record on an overhead transparency, chart paper, chalkboard or computer/projector or using *Inspiration* software. Show students a sketch of a literal representation of an idiom. For

example, the idiom *spilling the beans* can be drawn as a stick figure turning a can of beans upside down. Have students create their own drawings of idioms to share with the class or display.

spill the beans



Have students in small groups generate, through a library or Internet search, a list of expressions used in the mystery genre (e.g., sly as a fox; barking up the wrong tree) and research the origins. Have students add idioms encountered in mystery selections to a personal vocabulary list in learning log. Students may also consult references sources (e.g., Scholastic Dictionary of Idioms, The Reading Teacher's Book of Lists, <http://readwritethink.org/materials/idioms/>).

Additional Web site sources:

- [Idiom Site](#) (Meanings of idioms and common sayings)
- [Idiom Activity](#) (Idiom template) [Proverbs and Sayings](#) (List of proverbs and sayings useful in developing vocabulary)

Activity 7: Elements of the Mystery Genre (GLEs: 02b, 02c, 09f, 09g; CCSS: L.8.6)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), student writing notebooks/learning logs, story maps/plot charts, graphic organizers, *Two Minute Mysteries* BLMs, Detective Map/Chart BLMs, picture books

To introduce the mystery genre, create an *anticipation guide strategy* ([view literacy strategy descriptions](#)). *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest in and motivation to read more. This strategy also promotes self-examination, values students' points of view, and provides a vehicle for influencing others with their ideas. *Anticipation guides* are developed by generating statements about a topic that force students to take positions and defend them. The emphasis is on students' points of view and not the "correctness" of their opinions.

Anticipation guides are usually written as a series of statements to which students can agree or disagree. They can focus on the prior knowledge that a student brings to the text. They help set a purpose for reading. Use the generic sample as an initiating activity. Then, create an *anticipation guide* for assigned selections.

Sample generic *Anticipation Guide* for the Mystery genre:

Directions: After each statement, write SA (strongly agree), A (agree), D (disagree), or SD (strongly disagree). Then, in the space provided, briefly explain the reasons for your opinions.

1. Good guys always win in the end. _____

Your reasons:

2. A mystery always involves a murder. _____

Your reasons:

3. A good detective is usually a good judge of character. _____

Your reasons:

4. A guilty conscience leads to a confession. _____

Your reasons:

5. Good mystery writers add distractions to confuse the reader. _____

Your reasons:

While listening to a short mystery read aloud (e.g., *Two Minute Mysteries* BLMs; <http://kids.mysterynet.com> or <http://www.mysterydigest.com/audio-mysteries/one-minute-audio-mysteries/>), students will use a stop and write strategy to make predictions about the mystery. Through class discussion, students should conclude that although each mystery is unique, the stories have common elements – clues, important details, and suspense – which differentiate them from other genres. *Whodunit? How? Why?* are universal questions in mystery stories; thus, the mystery genre is excellent for teaching critical thinking skills (e.g., sequencing, identifying cause and effect, distinguishing fact

and opinion, making inferences, drawing logical conclusions). Students will apply these skills as they read and solve mysteries.

To introduce how plot development is crucial in mysteries, facilitate a review of story elements (e.g., character, setting, plot). Using a plot diagram, ask the students to name the elements that make up a short story plot (e.g., introduction, rising action, climax, falling action, resolution). Record the responses on the proper spot on the diagram. Lead a discussion on how the plot is the framework of a short story, then introduce and explain the plot elements (e.g., conflict, complications, climax, suspense, resolution). If needed, briefly review and illustrate story elements reading aloud a fairy tale (e.g., *Three Little Pigs*; *Little Red Riding Hood*), stopping to discuss and give examples of each plot element from the text.

2013-2014 - add to Activity 7 (CCSS: RL.8.3, SL.8.1)

In pair groups, have students read and/or listen to a variety of teacher-selected short mysteries available at <http://kids.mysterynet.com/> or <http://www.mysterydigest.com/two-minute-mysteries>. Students will discuss how good plot development in mysteries keeps readers reading by making them curious about what will happen next. While reading mysteries, students will 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. Using a model of mystery web *graphic organizer* ([view literacy strategy descriptions](#)) (characters, setting, clues, distractions, plot, conclusion), students in small groups will read and respond to mystery selections. For clarity, students may use a detective map or chart identifying the elements (e.g., sleuth, witnesses, suspects, alibis, sequence of events, clues, red herring, solution) or the Solving Mysteries Group Worksheet at <http://mysterynet.com> to keep track as they read a selection. The goal is to have students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on building on others' ideas and expressing their own clearly. Students will continue to read (aloud or silently) short mysteries and complete *graphic organizers* to share with the class. Several versions of *graphic organizers* that may be used are available as BLMs. Students will respond to literal, interpretive, and evaluative questions from the selections using the text as support. A good question to ask students as they present answers is, "Where in the text did you read that?" or "What in the text makes you think that?"

Optional: Everyone Loves A Mystery: A Genre Study

Have students examine story elements and vocabulary associated with mystery stories. Next, have them complete Internet activities designed to increase exposure to and appreciation of the mystery genre. Students then create story frames, write their own original mystery stories, and publish them online.

Optional: If computers are available, students may also complete a web quest. The following Web sites are possible sources:

http://library.thinkquest.org/5109/you_are_the_detective.html.

Optional: Millennium Mystery Madness <http://library.thinkquest.org/J002344/?tqskip1=1>
<http://www.cyberbee.com/whodunnit/crimescene.html>

Activity 8: Reading and Comparing Mystery Writers (GLEs: 03a, 03b, 03c, 03d, 09d, 09e, 09g) CCSS: RL.8.1, RL.8.5

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks/learning logs, mystery excerpts, 5"x8" index cards, computer with Internet access (if available)

Discuss famous mystery writers (e.g., Edgar Allan Poe, Sir Arthur Conan Doyle, Joan Lowery Nixon, Alfred Hitchcock, Agatha Christie, Avi). Have students read excerpts from selected classic and contemporary mysteries, paying attention to the authors' differing styles and use of structure. Students will compare/contrast style and characteristics (word choice, sentence length, arrangement and complexity, use of figurative language, imagery, allusions, flashback/foreshadowing, understatement, symbolism) that authors use to build suspense. Through class discussion, students will evaluate the effectiveness of the author's purpose. Students will note these differences and list in a notebook or compare two authors using a Venn diagram.

Information about the all-time great mystery characters and authors:

<http://www.mysterydigest.com/two-minute-mysteries-cat/mystery-writers/>

<http://www.mysterynet.com/learn/sites/mystery-greats.shtml>

<http://www.mysterydigest.com/games-and-quizzes/mystery-authors-quiz/>

Students may also use the three-column *graphic organizer* ([view literacy strategy descriptions](#)) to compare two authors.

Sample three- column *graphic organizer* for notetaking for Mystery Writers

Style/characteristics: Does the writer use this technique? If so, give an example.	Author:	Author:
vivid word choice		
figurative language		
allusions		
flashback		
foreshadowing		
symbolism		
sentence length		

2013-2014 add to Activity 8 (CCSS: W.8.2, W.8.6, and W.8.7)

To meet CCSS W.8.2, W.8.6, and W.8.7, students will use the Internet (e.g., Galenet if available) and/or library to search for available information on a selected mystery authors. Students will gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. Students may also use alternative strategies to

gather information (e.g., friendly conversations; interviews; surveys; activities; or written sources provided by companies, government agencies, and political, cultural, or scientific organizations). To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. By design, pen-and-paper composition is usually an individual effort, but digital writing is often collaborative. Using digital print and digital media, teachers can create virtually any type of content for their students for review, enrichment, or remediation; students can create products (podcasts, wikis, blogs, [Glogster](#), [Wordle](#), [Google Docs](#), [Digital Storytelling](#), etc.) that are a valuable means of project-based assessment. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed at <http://groups.google.com>.

Optional: Students may research (via library resources or Internet) authors' biographies and create simple biographical 5"x8" index cards using a modified vocabulary card (e.g., author, bio summary, books written, photo/drawing). Students may also use [Glogster](#) or [Wordle](#) to create an author biography.

Author's Name	1809-1849	Life Span
	Edgar Allan Poe	
Photo or drawing		
Books/stories written	1) "Murders in the Rue Morgue" 2) "The Tell Tale Heart" 3) "The Gold Bug" 4) "The Purloined Letter"	
Bio Summary	Born in Boston, MA, to a family of poor traveling actors, Poe led a troubled life. (con't).....	

Optional: Students may also create author trading cards. Students can use the Education World website, http://www.education-world.com/a_tech/techtorial/techtorial054.pdf, to access a techtorial "How to Make Trading Cards with Word" that can be adapted for author cards. Students' work will be displayed/shared with class.

After researching authors, students may write (in learning logs) about any mysteries they would like to read or have read or seen. In a whole-class setting, students may generate and display on chart paper a “favorite mysteries” list.

Activity 9: Mystery Webbing (GLEs: 38a, 38c)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, computer with projector, student writing notebooks, mystery excerpts, Detective Map/Chart BLMs, The Tell-Tale Heart BLM, The Tell-Tale Heart Anticipation Guide BLM, story maps/plot charts, graphic organizers, computer with Internet access (if available)

As an initiating activity, students may practice active listening strategies (reading aloud/playing a tape) by listening to an abridged version of the first mystery written, Edgar Allan Poe’s “Murders in the Rue Morgue” (e.g., *Classics Illustrated*; graphic novels). This mystery is also available online for a read aloud as a *DL-TA -directed learning-thinking activity* ([view literacy strategy descriptions](#)) to walk students through a process that will help students comprehend text, particularly mystery text, as students should be alert to the story’s plot complications. Using *DL-TA*, ask students what they already know about Edgar Allan Poe, the author. Discuss the title “Murders in the Rue Morgue” and cover of the graphic novel, if used. Elicit information regarding predictions about the story. Record the students’ answers on chart paper or board. Also for this short story, students should write statements of overall understanding in their *learning logs* ([view literacy strategy descriptions](#)) as they listen. Read aloud a section of the story, stopping at the point where the murders are discovered and asking students to make predictions about what happened (suspect? motive?) and to cite evidence (clues) for their predictions. Stop and write the events/clues discussed by the narrator in the story on chart paper or the board. Continue to read, stopping to have students discuss their predictions and cite evidence for a change in their predictions. Repeat this cycle several times as students consider the text, and note when or if new clues are introduced. Ask key questions: *What have you learned so far from the text? Can you support your summary with evidence from the text? What do you expect to read next?* After the reading is completed, use student predictions as a discussion tool. Ask students to reflect on their original predictions, and track changes in their thinking and understanding as they confirm or revise their predictions. Elicit responses and discuss whether the story ended as they had predicted. Emphasize to students that they should use this same process when they read on their own.

OPTIONAL: Students may complete a detective map, story web, police report, or other *graphic organizers* ([view literacy strategy descriptions](#)) as a plot summary. As another beginning activity, students may view “The Hound of the Baskervilles” and respond via the suggested resource guide, <http://www.pbs.org/wgbh/masterpiece/hound/>.

OPTIONAL: Working in cooperative groups, students may read, analyze, and arrange mystery elements to determine how mysteries are created. Students may use the Internet to access bookmarked (e.g., grade appropriate) mystery Web sites and mystery magazines suitable for school use (e.g., <http://kids.mysterynet.com/>; <http://kidsloveamystery.com/>), and then select a short mystery for reading and responding. Students may also use print versions of mysteries (e.g., *Five Minute Mysteries*; *The Adventures of Sherlock Holmes*).

Students will then use a story-web worksheet as a response guide and compare/contrast the main characters from two different short mysteries by writing character sketches and creating illustrations of the characters. Finally, the students will summarize a mystery by creating a suspense storyboard that depicts the main events of the story. Students will share findings with the class by creating a mystery corner.

2013-2014 - add to Activity 9 (CCSS: RL.8.1, RL.8.3, RL. 8.7, SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d)

Resources: Poe <http://www.poemuseum.org/works-telltale.php>, The Tell Tale Heart <http://www.eapoe.org/works/tales/thearta.htm>, additional information [*The Tell-Tale Heart*](#)

Edgar Allan Poe is considered by many as “the father of the modern mystery,” yet many of his stories are in the horror subgenre. Students will *brainstorm* ([view literacy strategy descriptions](#)) how detective stories and horror stories are similar, yet different. The teacher will ask probing questions to guide students: To what emotion does a horror story appeal? Which is more scary, a horror or detective story? Students’ responses should lead to the difference as being “motive” and fear versus curiosity. Horror stories deal with mood and atmosphere rather than with characters and plot. To introduce students to this subgenre, use a modified *lesson impression* ([view literacy strategy descriptions](#)) strategy. *Lesson impressions* are used to create situational interest in the content to be covered by capitalizing on students’ curiosity. Students are asked to form a written impression of the text to be read. This encourages students to remain focused and engaged during a lesson. To have students establish a purpose for reading and form an overall impression of the text through predictions, choose 10-15 key words, phrases, or concepts from the story and list them in the order in which they appear in the story. Students should be given enough words to form an impression of the story but not so many that they are able to create entire episodes that they will encounter in reading. A major goal of *lesson impressions* is to have readers build anticipatory models that are confirmed or modified as the readers encounter the actual text.

Modified—present the words in a linked order by displaying the words in a line with arrows connecting one word to the next. The students should see that the words must be used in a particular order. This strategy will help them when they encounter words or terms that are unfamiliar. After the initial discussion, have each student write a paragraph, using all the words in the given order and summarizing what he or she thinks the story will be about, thus creating a *lesson impression*. Distribute “The Tell-Tale Heart” BLM. Have students respond by writing a short story in their *learning logs* ([view literacy strategy descriptions](#)) concerning what content they think the selection reveals.

A *learning log* is a notebook or binder that students maintain in order to record their ideas, questions, reactions, and reflections.

Sample Lesson Impression for “The Tell-Tale Heart”

Impression Words: house-old man-young man-hated-ugly-eye-tub-blood-floor-police-heart-beating-guilt-crazy-confession

Impression Text: I live next door to a very **old house**. This **old house** is inhabited by an elderly, eccentric **old man**. This **old man** never came outside during the day, but he had a **young man** come to visit him every afternoon around dark. I think the young man was his nephew. Anyway, the young man hated that people thought the old man was **ugly** because he was missing an **eye**. One day when the young man was preparing a tub bath for the old man, the **young man** slipped and bumped his head. There was **blood** all over the **floor**. The **old man** called the **police** because he thought the **young man’s** heart stopped beating. The old man was full of **guilt** and remorse because he was **crazy** to call the police over such a mundane matter. At least, that was his confession to the police. "

Encourage meaningful peer interaction to promote deeper processing of content by facilitating a *write-pair-share discussion* ([view literacy strategy descriptions](#)). In pair groups, students will read and/or listen to each other’s story. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussions, and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives is expressed. As students read, they will analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. After this lesson impression strategy, the students will read “The Tell-Tale Heart” to compare the lesson impressions.

Use *anticipation guide strategy* ([view literacy strategy descriptions](#)). *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest in and motivation to read more. This strategy also promotes self-examination, values students’ points of view, and provides a vehicle for influencing others with their ideas. Students are asked to “agree” or “disagree” with a particular statement on their *anticipation guides*. Statements should focus students’ attention on specific content. Statements do not have to be factually accurate. Ask students to work in pairs to discuss their responses before reading the selection. Open the discussion to the entire class in order to provide multiple opinions about the accuracy of the statements.

Anticipation guides are developed by generating statements about a topic that force students to take positions and defend them. The emphasis is on students’ points of view and not the “correctness” of their opinions. The teacher may construct one or use the TTH Anticipation Guide BLM.

OPTIONAL Activity 10: Reading and Responding to Mystery Novel
(GLEs: 01a, 01b, 02a, 02b, 02c, 02d, 02e, 09d, 09e, 09f, 09g, 38a, 38b, 38c;
CCSS: RL.8.3, RL.8.6, SL.8.1, L.8.5, L.8.6)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks mystery excerpts, index cards, story maps/plot charts—Detective Map/Chart BLMs, Writing Process BLM, Book Review Template BLM, graphic organizers, computer with Internet access (if available)

The teacher may use an extended literature circle strategy to teach this mystery unit. Students in literature circles (e.g., Harvey Daniels' *Literature Circles*, <http://www.literaturecircles.com>) will select a mystery novel to read from a class list.

As literature circles are student-led with the teacher as a facilitator, students will participate in group discussion with agreed-upon rules and assume a variety of roles (i.e., connector, questioner, vocabulary enricher, illustrator, literary luminary) in interpreting story elements (theme, characterization, plot relationships, point of view) and in developing vocabulary as they read. While reading the novel, students will create a casebook (e.g., *graphic organizer* to report and solve the mystery) or complete a police report concerning the crime in their reading-response logs. As students analyze the mysteries, they will use various reasoning skills including raising questions, cause/effect, inductive/deductive thinking, and fact/opinion. As they finish each chapter, students individually will write a summary in their reading-response logs and predict what they think will happen next.

Then the group will discuss reasons or clues for their predictions, using the text for support. Students will complete a mystery story map (Detective Map/Chart BLMs) and respond to literal, interpretive, and evaluative text questions. Upon completion of the novel, students individually will use a writing process (Writing Process BLM) to produce a rough draft of a book review. They will self/peer edit, revise, and publish a final copy. Reviews may be displayed on class board.

Use the *fishbowl discussion* ([view literacy strategy descriptions](#)) strategy to have students discuss the books read during literature circles. Divide students into two groups sitting in concentric circles. A small group of students in the inner circle (the fishbowl) is asked to discuss the book they read while the other group (the outer circle) looks on. The outside group must listen but not contribute to the deliberations of the students that are “in the fishbowl.” At some point during the discussion, give those students in the outer circle looking in an opportunity to discuss among themselves their reactions to the conversations that they observed. Then you can ask both groups to share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess and critique the ideas of the fishbowl discussants.

Discussion should be text-based. The goal is to have students cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as

inferences drawn from the text. A good question to ask students as they present answers is, “Where in the text did you read that? or “What in the text makes you think that?”

Discussion Questions BLM: Use any of the following questions for the discussion:

1. What information did you need to know before reading the novel?
2. What has happened before the novel began?
3. What's going on as the story begins?
4. Who is telling the story?
5. What is the setting of the novel?
6. Is the setting important or could the novel be happening anywhere? Why?
7. What is the initial or first problem faced by the main character?
8. How does the author get you to read on or hold your interest?
9. What new things are added to the original problem as the novel progresses?
10. What plot twists or unexpected events happen as the novel goes on?
11. Comment on the style of the novel. Is it easy or hard to follow the events?
12. Is the language in the novel difficult or easy?
13. To what age group is the novel aimed?
14. Is there a message or main theme emerging in the book? How is it shown?
15. Describe any new characters that are introduced? What is their purpose?
16. What is the climax of the novel?
17. How are the major and minor conflicts solved?
18. What were the major things that helped to resolve the plot?
19. What message did you get from the novel? How was this message conveyed?
20. Is the novel believable?
21. Why would you (or why wouldn't you) recommend this novel to a friend?
22. Why did (or didn't) the novel meet your expectations?

Assessment: The *fishbowl discussion* is best assessed when the teacher observes which students are participating in the discussion, and whether or not that reflects having read the text. This is done in a holistic manner. Also, another way of assessing would be to have the students fill out an Exit Slip: each student should write on a 3 x 5 card a point or statement someone made that they had not previously considered that changed the way they inferred based on the text.

Activity 11: Creating a Mystery (GLEs: 02c, 18b, 19, 20a, 21)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks/learning logs, mystery excerpts, story maps/plot charts, graphic organizers, computer with Internet access (if available), Characteristics of a Good Mystery BLM, Creating and Writing a Mystery BLM, Mystery Planning Sheet BLM

Observation and deduction are essential to creating a mystery. Demonstrate this skill by having a colleague enter the classroom. After talking with the colleague, turn away, and let the colleague take something off the teacher's desk (Prepare ahead of time). After a

few minutes, ask where the missing item is. When students respond that the visitor took it, they will then write (in their *learning logs*) a physical description of the visitor. Students will share their written descriptions with the class and discuss and note the variations in their observations.

Have students use a modified *text chain* ([view literacy strategy descriptions](#)) to create a mystery. The *text chain* process involves a small group of students writing a short composition using the information and concepts being learned. The *text chain* will include a beginning, middle, and a logical ending, the steps in a process, or solution to a problem/mystery. Students will work in cooperative writing groups to develop a variety of possible stories around a single prompt. Prepare an envelope containing suspense story writing prompts by enlarging and reproducing the Suspense Writing Prompts BLM, and cut it into strips as numbered. Divide the class into writing groups of about 5 students. Allow each group to select one prompt from the list. Tell them that they will be writing 5 different stories using the prompt. At the end of the timed writing, they will select the version they like best to share with the class. Instruct the students to begin by writing the prompt as an opening. Then give them exactly 2 minutes to write. At the end of the 2 minutes, they must stop, even if they are in the middle of a sentence. They pass their papers to the right. This time you give them 3 minutes. During that time, they must read what the previous author has written and continue that story. At the end of the 3 minute segment, they again stop and pass their papers. The third writer has 4 minutes to write, the fourth writer has 5 minutes, and the fifth writer has 6 minutes. The final writing session should return the paper to its original owner for 7 minutes, where the story ends the chain. The stories are then shared within the small groups. After they read them, each group may select one version to share with the class. Each group may collaborate to combine, revise, and edit a final version of the story using the best plot, images, and details from all their stories. Remind students to review the elements of suspense stories, and to incorporate this framework into their finished piece.

Review the elements that make a mystery successful (e.g., well-described characters, a strong setting, suspense, a fast-paced plot, convincing dialogue, clever clues). Present a mini-lesson on how descriptive details aid in writing mysteries by reading aloud from selected passages that illustrate this reinforcement of description. Students will also discuss how good mysteries often include understatements and allusions to challenge the reader's thinking. To begin creating a mystery, students will construct, in *learning logs*, a *graphic organizer* ([view literacy strategy descriptions](#)) with the following headings: characters, settings, crimes, events, clues, possible distractions, and solution, or they may use the Mystery BLMs or a *Mystery Planning Guide*, http://pbs.org/wgbh/masterpiece/hound/tg_log.pdf. Mystery writing lessons may be accessed at <http://teacher.scholastic.com/writewit/mystery/index.htm> or http://alex.state.al.us/lesson_view.php?id=7047.

Have students work with a partner to prewrite by *brainstorming* ([view literacy strategy descriptions](#)) ideas for each heading to create the mystery elements needed for story writing, and use the news story format (i.e., who, what, where, when, why, how) as a

springboard to help generate ideas. If students are experiencing difficulty in generating ideas, give them a listing of words and phrases which suggest ideas for a mystery story. Distribute the Mystery Story Starters BLM.

Optional: Interactive Mystery Cube

http://www.readwritethink.org/files/resources/interactives/mystery_cube/

Activity 12: Writing a Mystery (GLEs: 17a, 17b, 17c, 17d, 17e, 18c, 18d, 18e, 18f, 18g, 20a, 23, 24a, 24b, 25b, 26)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks/learning logs, mystery excerpts, story maps/plot charts, graphic organizers, computer with Internet access (if available), Mystery Story Starters BLM, Peer Editing Checklist BLM

Have students start a mystery story by using writing prompts (Suspense Writing Prompts BLM) or story starters available at

<http://library.thinkquest.org/J002344/StoryStarters.html> and [Mystery Starter](#).

Tell students to apply a writing process as they write. Have students prewrite by using the *graphic organizer* ([view literacy strategy descriptions](#)) (e.g., chart) made when *brainstorming* ([view literacy strategy descriptions](#)) and/or other prewriting activities to begin a first draft of a mystery that uses a hook/lead that engages the reader's interest, uses dialogue to advance the plot and reveal characters, has a problem/crime to be solved, shows particular character traits of the suspects, creates a mysterious mood and setting, and has complications and two or more clues to build suspense.

Have students self/peer edit with a partner using a checklist focusing on elements of mystery, use of dialogue, word choice, vocabulary that creates images and uses stylistic techniques, and voice. With some guidance and support from peers and adults, have students develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards). See the Peer Editing Checklist BLM.

After conferencing with the teacher to receive feedback, students will use the Writer's Checklist to evaluate and revise the drafts for composing (e.g., ideas and organization) and audience awareness/style (e.g., voice, tone, word choice, variety of sentence structure). Students' revisions should include varied sentence structure and patterns, correct use of adjectives, and standard capitalization and punctuation. Students will proofread for fluency, usage, mechanics and spelling, and the use of print or electronic resources. Students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as

to interact and collaborate with others to produce a final copy. Students will share their work with the class.

Resources: *The Mysteries of Harris Burdick* written & illustrated by Chris Van Allsburg—This book has 14 interesting pictures in it. Each picture can be used as a story starter. The title of the story is given and so is the first line. Students need to complete the story suggested by the picture & what has already been written in the book.

Web sites:

- <http://www.gmbservices.ca/Jr/HarrisBurdickMysteryStories.htm>
- <http://www.hmhbooks.com/features/thepolarexpress/tg/mysteriesofharris.shtml>
- www.fffbi.com/ —Clues and games; FBI agent role and solve mysterious cases
- [Scholastic: Mystery Writing with Joan Lowry Nixon](#)—authors guide them in developing their writing skills'

Activity 13: Sharing Mysteries (GLEs: 28, 29, 32, 33)

Materials List: overhead projector and transparencies, chart paper, computer with projector, student writing notebooks (journals), mystery excerpts, computer with Internet access(if available).

Students will share their original mystery stories orally with the class by either reading aloud or creating a Reader's Theater script and presenting it to the class. In presenting/reading the mystery, students should adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. Students will receive feedback through a rubric assessing oral performance based on enunciation, diction, pronunciation, and syntax. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>. Students' mysteries may be collected and produced as a class booklet.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students may be provided with a checklist of mystery elements/vocabulary terms for the unit. Students will be assessed on the completion of vocabulary lists/products. Students will also be assessed on vocabulary acquisition via a teacher-created, selected/constructed response format.
- Students will complete log entries and graphic organizers as assigned. Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via a teacher-created checklist for completion and/or response to topic.
- Students will read a mystery scenario and complete a brief constructed response/detective map identifying story elements/literary devices as an assessment.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the mystery study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the mystery unit. Students will be assessed by a teacher-created rubric created for the format chosen.
- Students will give oral presentations and review the mystery read in literature circles. Students will be assessed via an oral presentation rubric. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>
- Students will be formally assessed via literal, interpretative, and evaluative questions in a teacher-created, selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric available at <http://educationnorthwest.org/resource/464>
- Students' writing products may be assessed using the *LEAP Writer's Checklist* <http://www.louisianaschools.net/lde/uploads/2071.pdf> or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP Writing Rubric* for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.

- Students' mysteries will be assessed via a teacher-created rubric that incorporates the elements and language of mystery. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.
- Students may be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity-Specific Assessments

- Activity #9: Mystery Webbing as a Group
Students will work in cooperative groups to read, analyze, and arrange how mysteries are created. Performance will be assessed via a cooperative group rubric that indicates students:
 - actively engaged and focused on the activity
 - listened attentively to fellow group members
 - actively participated in group discussions
 - offered constructive criticism of ideas, decisions, and solutions presented
 - shared responsibility for the work
 - were courteous to fellow group members
 - completed tasks on time according to directions and specifications
- Activity #10: Literature Circles Book Review
Students will write a book review of the mystery novel read. Students' work will be displayed on a class board. A good book review should include the following dimensions:
 - Composing (ideas and organization)
 - introduction that hooks the reader
 - identifies title and author
 - gives brief and accurate plot presentation
 - does not give away the ending
 - concludes with a recommendation and summary of reasons
 - Style/Audience Awareness (selection of vocabulary, sentence variety, tone and voice)
 - has carefully crafted, precise, exact, vivid word choice
 - has sentence variety
 - has tone that fits the intended audience and purpose
 - has lively and engaging voice
 - Conventions (fluency, usage, mechanics, spelling)
 - demonstrates control of spelling, capitalization, punctuation, grammar, and usage
 - is legible

- Activity #12: Writing a Mystery-Peer Checklist

Students will write an original story that incorporates the elements of good mystery writing. Students will apply a writing process to produce a first draft that will be peer edited using the following checklist:

Peer Editing: Use this checklist as you read your partner's story.

+ evident - not evident N needs improvement

- The story has a clear beginning, middle, and end.
- The beginning introduces a problem or crime to be solved.
- The events are told in the right order.
- The story builds to a climax that keeps readers interested.
- The ending ties the pieces together and solves the mystery.
- The solution is believable.
- The setting adds to the feeling of the mystery.
- The mystery has two or more clues to build suspense.
- The characters are appropriate and seem real.
- The characters are well-developed through dialogue, actions, and thoughts.
- The dialogue sounds realistic.
- The point of view remains the same throughout the story.
- The story has elaboration with supporting detail.
- The story uses stylistic techniques (figurative language, imagery).
- There are no errors in spelling, grammar, punctuation, or capitalization.
- Dialogue is punctuated and formatted correctly.
- Varied sentence structure is used.

- Activity #12: Writing a Mystery Rubric

Students will apply a writing process to produce a final draft of an original mystery.

A well-written mystery should include the following dimensions:

- Composing (ideas and organization)
 - identifies title unity (e.g., no left-field ideas or images)
 - a beginning that hooks the reader
 - interesting conflict with complications
 - a focus on one main incident in the basic plot of fiction with several complications
 - a clear setting
 - clearly-developed character revealed through descriptive attributes and action
 - interesting dialogue that advances plot/reveals character
 - a strong high point (climax) makes an impression on the reader
 - satisfying ending that solves the problem/crime
- Style/Audience Awareness (e.g., selection of vocabulary, sentence variety, tone, voice)
 - stylistic techniques (e.g., figurative language, imagery, comparisons, sensory details)
 - carefully crafted, precise text, vivid word choices, especially strong verbs
 - information selected for relevance and impact
 - point of view that remains the same throughout story

- manipulation of audience through suspense and dramatic tension
- variety of sentence structures evident
- tone fits intended audience and purpose
- voice is engaging
- Conventions (e.g., fluency, usage, mechanics, spelling)
 - has limited number of errors in spelling, punctuation, capitalization, indentation and paragraphing
 - avoids shifts in verb tense
 - uses complete sentences
 - uses parts of speech and word forms correctly
 - is legible
- Activity #13: Oral Reading of Mystery

Students will share mysteries orally with the class. Performance will be assessed via an oral reading rubric that indicates student:

 - reads to the audience, not at them.
 - waits to receive audience's attention.
 - reads slowly and clearly enough to be understood.
 - uses appropriate facial expressions.
 - varies speed and volume appropriately.
 - performs with enthusiasm.
 - performs without evident embarrassment.

Resources

Books

- Beers, Kylene, *When Kids Can't Read, What Teachers Can Do: A Guide for Teachers 6-12*, Portsmouth, NH: Heinemann, 2003.
- Cassidy, Janet. *Teaching Genre – Mysteries*. New York: Scholastic, 2001.
- Daniels, Harvey. *Literature Circles*. York, ME: Stenhouse, 2002.
- Fisher, Douglas and Nancy Frey, *Improving Adolescent Literacy*, 2nd edition, Upper Saddle River, New Jersey: Pearson Education, Inc., 2008.
- Fry, Edward B. *The Reading Teacher's Book of Lists*. Paramus, NJ: Prentice Hall, 1993.
- Hoomes, Eleanor W. *Create-A-Sleuth*. Hawthorne, NJ: Educational Impressions, Inc., 1993.
- Larsen, Jennifer A., and Marilyn A. Nippold. "Morphological Analysis in School-Age Children: Dynamic Assessment of a Word Learning Strategy." *Language, Speech & Hearing Services in Schools* 38.3 (2007): 201-212. *Academic Search Premier*. EBSCO. Web. 29 July 2011.
- McCarthy, Tara. *Teaching Genre: Grades 4-8*. New York: Scholastic, 1996.
- Sobol, Donald J. *Two Minute Mysteries*. New York: Scholastic, 1967.
- Steffens, Judith B. *Mystery and Suspense*. Santa Barbara, CA: The Learning Works, Inc., 1983.
- Terban, Marvin. *Dictionary of Idioms*. New York: Scholastic, 1996.

- Weber, Ken. *Five Minute Mysteries*. Philadelphia, PA: Running Press Book Publishers, 1996.

Websites

- <http://www.cis.yale.edu/ynhti/curriculum/units/1989/4/89.04.06.x.html>
 - <http://www.literaturecircles.com>
 - <http://www.mysterynet.com>
 - <http://www.pbs.org/wgbh/masterpiece/hound/>
 - <http://puzzlemaker.com>
 - <http://radiospirits.com>
 - <http://www.readwritethink.org/materials/idioms/>
 - [Scholastic: Genre Charts](#)
 - [MysteryNet's Kids Mysteries](#)
 - [Scholastic: Mystery Writing with Joan Lowry Nixon](#)
 - [Webrary: Detectives Reading List](#)
 - <http://www.gmbservices.ca/Jr/HarrisBurdickMysteryStories.htm>

Suggested Mystery Novels for Literature Circles

- Aidler, David. *Cam Jansen* series
- Almond, David. *Skellig*
- Avi. *The Man Who Was Poe*; *Something Upstairs*; *Windcatcher*; *Wolf Rider*
- Christie, Agatha. *Then There Was None*; *Poirot* series
- Cooney, Caroline. *The Face on the Milk Carton*; *Fatality*; *Whatever Happened to Janie?*
- Dixon, Franklin. *The Hardy Boys* series
- Doyle, Sir Arthur Conan. *The Adventures of Sherlock Holmes* series
- Duncan, Lois. *Don't Look Behind You*; *Gallow's Hill*; *Stranger With My Face*; *The Third Eye*
- Ferguson, Alane. *Overkill*; *Poison*; *Show Me the Evidence*
- Glen, Mel. *Foreign Exchange*; *The Taking of Room 114*; *Who Killed Mr. Chippendale?*
- Hamilton, Virginia. *The House of Dies Drear*
- Holt, Kimberly Wells. *When Zachary Beaver Came to Town*
- Konigsberg, E.L. *The Mixed Up Files of Mrs. Basil E. Frankenwiler*
- McNamee, Graham. *Acceleration*
- Miller, Martin. *You Be The Jury* series
- Naylor, Phyllis Reynolds. *Jade Green*; *Bernie Magruder and the Bats in the Belfry*
- Nixon, Joan Lowery. *The Dark and Deadly Pool*; *The Weekend Was Murder*; *The Name of The Game Was Murder*; *The Trap*; *A Deadly Game of Magic*; *Nobody Was There*;
- Raskin, Ellen. *The Westing Game*
- Snider, Zilpha Keatley. *The Egypt Game*
- Stout, Rex. *Too Many Cooks*; *Black Orchids*
- Vanade Velde, Vivian. *Never Trust a Dead Man*

Grade 8
English Language Arts
Unit 5: Life Is a Poem—Poetry

Time Frame: Approximately five weeks



Unit Description

The unit focuses on reading and responding to classic and contemporary poetry, using a variety of strategies. The characteristics of lyric and narrative poetry are defined, and a study of poetic techniques and devices is included. Writing poetry provides an opportunity for student application of a writing process. Oral interpretations promote expression and fluency. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Poetry is a way of expressing one's innermost feelings. Poetry is meant to be read, heard, and enjoyed. Poets create images through language that stir one's imagination, making one see the world in new and unexpected ways. Students will identify, interpret, and analyze various poetry elements, forms, and devices. Students will develop well-supported responses to poetry, and examine the meanings and effects of figurative language, literary elements, and sound devices in poetry. Students will use a writing process to develop original poetry.

Guiding Questions

1. Can students describe the defining characteristics of narrative and lyric poetry?
2. Can students identify and analyze poetry elements, forms, and devices?
3. Can students describe how the poet's and speaker's points of view affect the text?
4. Can students summarize and paraphrase a poem?
5. Can students relate poetry to personal experiences?
6. Can students effectively use a writing process to develop original poetry?
7. Can students fluently read poetry orally?
8. Can students express their responses to poetry in writing?

Unit 5 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02f.	Interpret story elements, including how a theme is developed (ELA-1-M2)

03a.	Interpret literary devices, including allusions (ELA-1-M1)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03e.	Interpret literary devices, including the effects of hyperbole and symbolism (ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
12.	Evaluate the effectiveness of an author's purpose (ELA-7-M3)
15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)
15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topic that include clear voice (individual personality) (ELA-2-M2)

17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
22c.	Write for a wide variety of purposes, including text-supported interpretations of elements of grade-appropriate stories, poems, plays, and novels (ELA-2-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
28.	Adjust diction and enunciation to suit the purpose for speaking (ELA-4-M1)
29.	Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
38c.	Participate in group and panel discussions, including assuming a variety of roles (e.g., facilitator, recorder, leader, listener) (ELA-4-M6)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.5	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.

RL.8.7	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.
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
Writing Standards	
W.8.1 abcde	Write arguments to support claims with clear reasons and relevant evidence. - Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. - Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. - Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. - Establish and maintain a formal style. - Provide a concluding statement or section that follows from and supports the argument presented.
W.8.2 abcdef	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. - Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. - Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. - Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. - Use precise language and domain-specific vocabulary to inform about or explain the topic. - Establish and maintain a formal style. - Provide a concluding statement or section that follows from and

	supports the information or explanation presented.
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	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 discipline-specific tasks, purposes, and audiences.
CCSS Speaking and Listening Standards	
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
Language Standards	
L.8.5 abc	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ ***Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.***
- ❖ ***In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.***
- ❖ ***Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.***
- ❖ ***It is strongly recommended that a teacher preview websites before students access them.***

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1) [R]

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities which provide opportunities to develop students' competence for *Common Core* Anchor *Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen	Historical fiction	8/24	1-4		lmb

Hesse					
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As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Huck think about girls? What is your evidence?"

"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"

"What is the author's opinion about affirmative action in higher education? How do you know?"

The learning goal is to have students respond at the higher levels of Bloom's Taxonomy or Webb's Depth of Knowledge by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text (i.e. *How did moving to New Orleans change Brad's career? How do you know? What is the textual evidence that most strongly supports your answer? Where in the text did you notice that?*).

**Examples of Questions Using the Depth of Knowledge Criteria
"Goldilocks and the Three Bears"**

RECALL OF INFORMATION

Question: How did Goldilocks get her name?

Answer: Goldilocks got her name from the color of her hair which is yellow.

[Note: The information is "right there" in the text, but the reader needs to recognize the relevant content.]

BASIC REASONING

Question: What is porridge?

Answer: Porridge is a breakfast food that is heated.

[Note: The response is based on making an inference using context clues.]

COMPLEX REASONING

Question: How would the story be different if told from another point of view? What information from the story supports your answer?

Answer: Answers will vary.

[Note: The response requires the reader to critically analyze the information presented in the text to draw a conclusion.]

EXTENDED REASONING

Question: Does the Goldilocks tale appear in any other culture? How is each tale a reflection of its culture?

Answer: Answers will vary.

(Note: The answer would require research over an extended period of time.)

D. Weiner/T. Bennett

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

OPTIONAL: Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26; CCSS: L.8.5, L.8.6 [R])

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text. Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested different strategies for various instructional purposes be used daily. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

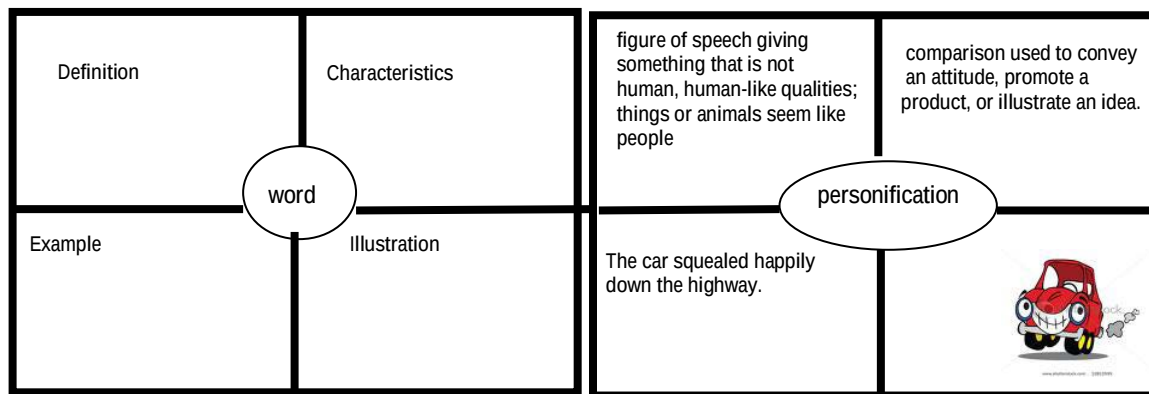
Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use of figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Teaching Poetry Terminology: Have students use *vocabulary cards* ([view literacy strategy descriptions](#)) (e.g., *graphic organizer* ([view literacy strategy descriptions](#)) listing word, part or speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the poetry genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students.

Vocabulary cards are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or graphic organizer which provides students with an opportunity to create an illustration to represent the word.

Have students create *vocabulary cards*:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual
6. Put in a baggie, or have students punch a hole in one corner of the card and attach with a binder ring
7. Keep cards together in notebooks for easy access.
8. Use *Vocabulary Cards* as portable dictionaries for reference or as flash cards for vocabulary study. Students can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try to guess the word.



[vocabularycard_000.doc](#)

[Technology Tools, Organizers, and Templates for Lesson Planning ...](#)

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary.

Graphic organizers ([view literacy strategy descriptions](#)) are available:

<http://www.eduplace.com/graphicorganizer/> This is a collection of graphic organizers—description and illustration of each organizer is included.

Interactive Graphic Organizers @ <http://my.hrw.com/nsmedia/intgos/html/igo.htm>

Literature & Language Arts <http://hlla.hrw.com/hlla/>

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
way of life	shared ideas shared beliefs
CULTURE	
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or

use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

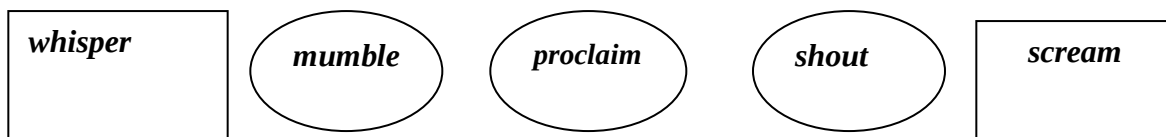
2013-2014 - add to Activity 2 Vocabulary

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

To improve comprehension, students need to understand how terms relate to one another. Present a review mini-lesson on using and interpreting denotative/connotative word meanings, emphasizing the appropriateness for the intended audience. Discuss with the class the “shades of meaning” (connotations and denotation) of words (e.g. skinny, bony, thin, slender) through the linear array strategy. Linear array is a strategy to extend vocabulary by asking students to extend their understanding of words through visual representations of degree. This activity helps students examine subtle distinctions in the words. Linear arrays may be more appropriate for displaying other types of relationships among words. The relationship among such words can be illustrated visually by arranging them in a line.

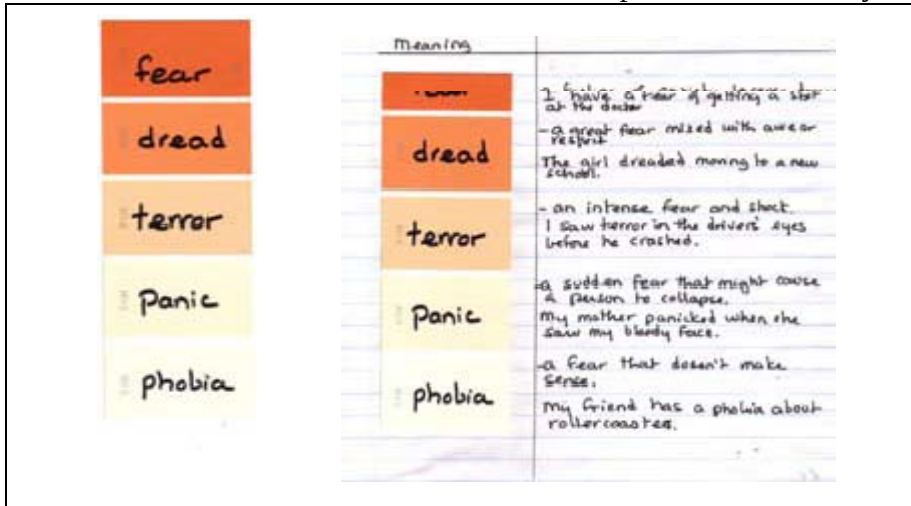
To model linear arrays, explain that words can be connected to each other in many different ways. Two ways are degree and order. Write and pronounce individually the words **mumble**, **shout**, **scream**, **whisper**, and **proclaim** on chart paper, the chalkboard, or whiteboard, pronouncing as you write. Use the following think-aloud to model how to arrange these words by degree.

Say: *I see that these words are all different ways of talking. I'll put them in order, starting with the quietest way to talk and ending with the loudest. I think it is most quiet to **whisper**, so I'll list it first. Next, I'll write **whisper**. I know that when I **mumble**, I speak at a normal level but I'm hard to hear and understand. I'm not sure what **proclaim** means, but I think it may be like making an announcement. I'll put it next and check my work when I'm done. My last two words are **shout** and **scream**. Now let me look at what I've written. I've put the words in the following order: **whisper, mumble, proclaim, shout, scream**. Yes, those are degrees of talking sounds. There is not much difference between **whisper** and **mumble**, but there is a lot of difference between **whisper** and **scream**. Now, let's use a dictionary to check the meaning of **proclaim** to see if I've put it in the right place.*



Following is an alternate linear array method. Give students a list of verbs, adjectives, or adverbs to place in a “shades of meaning” order using a paint chip as a template. Instruct

students to attach a paint chip card to notebook paper in order to illustrate a string of synonyms. Have students write definitions to the right of the paint chip card on which the word has been written. Students will continue to add words to their personal vocabulary notebook/learning log.

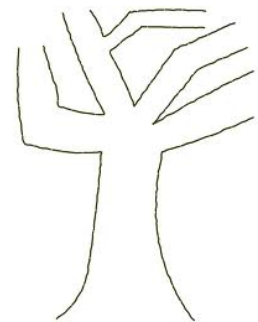


OPTIONAL: Have students continue to develop vocabulary through the use of connotative and denotative meanings of words by using this website [Solving Word Meanings: Engaging Strategies for Vocabulary ...](http://www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...) www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...

Vocabulary gumshoes use context clues and semantics to determine the *meaning* of unfamiliar words

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer* ([view literacy strategy descriptions](#)). A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read. According to Kyleene Beers (*When Kids Can't Read*), research shows that every time that a student is presented with what common Greek/Latin prefixes/roots/suffixes mean, the more he/she will internalize that meaning. That student will be more able to use that knowledge on his/her own to accurately assess other new words that have the same word part. Since it takes up to 10 times for a student to internalize, display examples for them to see every day to help them. A *graphic organizer* known as a vocabulary tree shows the interconnection of very different words to the same prefix/root/suffix. Students can see how the vocabulary words they learn in ELA, science, math, and social studies are interconnected. Use the Vocab Tree BLMs.

For a list of roots, try <http://www.factmonster.com/ipka/A0907017.html>



Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For

example, hot: cold: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms. Steps to use in teaching analogies:

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT] [Using Analogies to Teach English Language Learners](#)
[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](#)) are available at <http://www.eduplace.com/graphicorganizer/> and [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

**Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLEs: 17a, 17b, 17c, 17d, 17e, 19, 21)
CCSS: W.8.2, W.8.6, W.8.10 [E]**

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which is demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer’s notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the “I do, We do, You do” modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?
3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two

(review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of

each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash- and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	This is the fully corrected Caught'Ya sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegEEK.com/what-are-verb-moods.htm>

Activity 5: Narrative or Lyric Poetry? (GLEs:, 28) CCSS: RL.8.1, RI. 8.1, L.8.5a, L.8.5b, L.8.5c, L.8.6)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, poetry examples, story maps/charts, student anthology, graphic organizers, Poetry Anticipation Guide BLM, Poetry Terms BLM, Poetry Techniques BLM, Narrative or Lyric Poetry? BLM

Suggested Poetry Portfolio: Have students use a manila folder /two-pocket folder/binder to keep class poetry handouts and their copies of poems written in class. For Reading classes, students will create a poetry reflection booklet that gives their interpretations of selected poems. For English classes, students will create original poems (poetry booklet) based on the format chosen.

As an initiating activity, use the Poetry Anticipation Guide BLM—*anticipation guide strategy* ([view literacy strategy descriptions](#)). *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest and motivation to read more. *Anticipation guides* stimulate students' interest in a topic and set a purpose for reading. *Anticipation guides* are developed by generating statements about a topic that force students to think about what they already know about a topic. They are especially helpful to struggling and reluctant readers as they increase motivation and help students focus on important content.

Tell students to respond individually to the statements and be prepared to explain their responses. Then have students Turn & Talk—a modified *discussion* ([view literacy strategy descriptions](#)) about their responses. This Turn & Talk allows students to talk about the information presented or shared and to clarify thoughts or questions. This is an effective alternate strategy to asking questions to the whole group and having the same students responding. All students have a chance to talk in a non-threatening situation for a short period of time. Transition from the discussion by telling students they're about to read and explore the poetry genre and revisit the Poetry Anticipation Guide BLM after completion of the unit.

Download blank templates for anticipation guides to be used with text:

- [Template 1](#) (416K PDF)*
- [Template 2](#) (25K PDF)*

Have students complete a self-assessment of their knowledge of the poetry terms using a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart (See example below.). Do not give students definitions or examples at this stage. Ask students to rate their understanding of each term listed with either a + (understand well), a √ (limited understanding or unsure) or a – (don't know). Over the course of the unit readings and exposure to other information, students are to return to the chart and add new information to it. Tell students to add to the chart new poetry terms encountered in the poetry unit. Use the Poetry Terms BLM and the Poetry Techniques BLM to review poetry terms and techniques with students.

Word	+	√	-	Example	Definition
<i>prose</i>					
<i>narrative poem</i>					
<i>lyric poem</i>					

Have students identify the major characteristics of poetry in general and record them in a notebook *learning log* ([view literacy strategy descriptions](#))/poetry portfolio.

Read aloud a narrative poem and a lyric poem (Narrative or Lyric Poetry? BLM), then have students list the differences between the two. Record the students' responses on the chalkboard, chart paper, or a transparency. Refer to the list of characteristics as they read poetry. Have students create a chart, or *graphic organizer* ([view literacy strategy descriptions](#)) noting the similarities and differences between the two genres.

Note: Throughout the unit in each activity, students will read and respond to literal, interpretative, and evaluative questions from cross-cultural selections of narrative and lyric poetry from the district adopted anthology or teacher-generated sources (e.g., <http://www.onlinepoetryclassroom.org>; <http://www.poets.org/index.php>, <http://theotherpages.org/poems/>; http://www.aasd.k12.wi.us/staff/boldtkatherine/ReadingFun3-6/ReadingFun_Poetry.htm, http://www.gale.cengage.com/free_resources/poets/; <http://www.loc.gov/poetry/180/> or <http://www.poetry4kids.com>

Optional: Students may also create a poster which identifies and shows examples of lyric and narrative poems. Students will use a *graphic organizer/chart* to list characteristics and classify the poems as lyric (e.g., sonnet, hymn, ode, elegy, haiku, cinquain,) or narrative (e.g., ballad, epic). For narrative poems, students will complete a story diagram.

To understand poetry elements and devices, students will construct a *word grid* ([view literacy strategy descriptions](#)) with the terms –Rhythm, Rhyme, Onomatopoeia, Imagery, Repetition/Refrain, Simile, Metaphor, Personification, Alliteration, Hyperbole, etc. –to record poetry elements and devices used in the poems read in class. Students should be provided with a blank *word grid* ([view literacy strategy descriptions](#)) that has many columns and rows. A class version of the *word grid* could be put on chart paper or projected from an overhead or computer. As critically related terms and defining information such as figurative language and/or literary devices are encountered in the poetry unit, students should write them into the grid. The teacher can also ask students to suggest key terms and features. Once the grid is complete, the teacher should quiz students by asking questions about the poetry selections as related to figurative language terms and/or literary devices. In this way, students will make a connection between the effort they put into completing and studying the grid, and the positive outcome on word knowledge quizzes. Several poem titles are written along the vertical dimension of the grid, and then students can add figurative language terms and/or literary devices in the spaces at the top of the grid moving left to right. Students may use plus and minus or yes and no for the response. The teacher can demonstrate for students how the grid can be used to study key poetry terminology based on critical, defining characteristics. Students can be asked to provide features of similarity and difference for pairs of terms. Students may also be asked to give examples of the defining characteristics. Students will use the table throughout the unit for a review of the styles of poets and for writing about various poems.

Sample Word Grid: Poetry Elements

POEM	rhythm	Rhyme	repetition	refrain	simile	metaphor	personification	alliteration	hyperbole
<i>I'm Nobody</i> Dickinson	+	+	-						
<i>Harlem Night Song</i> Hughes	+	-	-						
<i>Old Man</i> Sanchez	+	+	+						

Students will practice fluency by reading aloud the poetry selections in small groups and by performing choral readings as a class.

2013-2014 - add to Activity 5 (CCSS: RL.8.1, RL.8.3, RL.8.5, RL. 8.7, RL.8.10, RI.8.1, W.8.1, W.8.2)

Discuss the differences between prose and poetry. Have students read and compare a short selection and a poem about a similar topic. Have students compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

For guided practice, use the model lesson accessed at

<http://learning.blogs.nytimes.com/2012/02/16/poetry-pairing-dulce-et-decorum-est/#more-101631>

Have students compare a textbook description of Paul Revere's ride with Longfellow's poem. Students will compare and contrast the effect Henry Wadsworth Longfellow's poem "Paul Revere's Ride" has on them to the effect they experience from a multimedia dramatization of the event presented in an interactive digital map (<http://www.paulreverehouse.org/ride/>), analyzing the impact of different techniques employed that are unique to each medium.

Resources for this activity:

<http://edsitement.neh.gov/lesson-plan/midnight-ride-paul-reveremdashfact-fiction-and-artistic-license>

<http://www.paulreverehouse.org/ride/>

Activity 6: Figuratively Speaking: Simile, Metaphor, Personification, Hyperbole, or Idiom? (GLEs: 03c, 03e, 09d, 09e, 09g) CCSS: RL.8.1, RI.8.1, W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f, L8.5.)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, poetry examples, story maps/charts, student anthology, graphic organizers

Read aloud a selected poem. Have students respond in *learning logs*, giving their personal interpretations of the poems (e.g., *What this poem means to me.... This poem reminds me of.... I like the way the poet uses language such as.... I think the poet chose these words because...*).

Suggested poems:

“The Base Stealer,” [The Base Stealer](#) by Robert Francis

“Fame is a Bee,” <http://www.poemhunter.com/poem/fame-is-a-bee/>

“Hold Fast to Dreams,” <http://www.poemhunter.com/poem/dreams-2/>

“Fog” <http://www.poemhunter.com/poem/fog/>

“O Captain! My Captain!”, http://www.poetry-online.org/whitman_o_captain_my_captain.htm

“Oranges,” <http://rauschreading09.pbworks.com/f/%22Oranges%22+by+Gary+Soto.pdf>

“Birdfoot’s Grandpa,” <http://www.nexuslearning.net/books/holt-eol2/Collection%204/Birdfoot.htm>

“The Courage That My Mother Had,” <http://www.nexuslearning.net/books/holt-eol2/Collection%202/courage.htm>

In small groups, students will identify symbols, similes, metaphors, personification, hyperbole, or idioms in the narrative and lyric poetry previously read in class. Students will use a four-column chart *graphic organizer* ([view literacy strategy descriptions](#)) to record the figurative language example and its meaning.

Sample Four-Column Chart for Figurative Language:

Figurative Language	Example from poem	Comparison	Meaning
simile	“I wandered lonely as a cloud”	person- cloud	speaker is isolated and drifting as a single cloud
metaphor	“Hope is the thing with feathers”	hope-bird	speaker makes hope come alive and fly
personification	“Summer grass aches and whispers”	grass-human	speaker gives grass human qualities

Once coverage of content has been completed, *professor know-it-all* ([view literacy strategy descriptions](#)) strategy can be used. Begin by forming groups of three or four students. Give them time to review the figurative language in poetry just covered. Tell students that they will be called on randomly to come to the front of the classroom and provide “expert” answers to questions from their peers about the use of figurative language in poetry. Also, ask the groups to generate 3-5 questions about the poetry they might anticipate being asked and/or can ask other experts. Some questions such as *What is an example of a personification in the poem “Macavity: The Mystery Cat”?* ; *What is being compared in the simile: “How public like a frog”?* or *What lines from the poem support the quilt as a symbol in “My Mother Pieced Quilts”?* etc. might be asked. Then call a group to the front of the room and ask them to face the class, standing shoulder to shoulder. The *professor-know-it-alls* invite questions from the other groups and respond to their peers’ questions. Typically, students are asked to huddle after receiving a question, discuss briefly how to answer it, and then have the *professor-know-it-all* spokesperson

give the answer. The other students should hold the *know-it-alls* accountable for their answers and ask follow-up or clarifying questions if necessary.

Have students practice writing personification examples by imagining that they are an object in the classroom (e.g., book, pencil, sharpener, desk, computer). Students, individually or in pairs, will select an object of their choice and complete a *RAFT* ([view literacy strategy descriptions](#)) writing assignment. This form of writing gives students the freedom to project themselves into unique roles, and it will help them to understand the concept of personification. *RAFT* writing is the kind of writing that when crafted appropriately should be creative *and* informative. Students will then write a logically organized *RAFT* using first person point of view and sensory images focusing on what they see, hear, smell, or feel from the object's viewpoint. Students may work in pairs to complete the *RAFT*. Once *RAFTs* are completed, students can share them with a partner or with the class.

Sample <i>RAFT</i>	
R	Role (role of the writer—book)
A	Audience (to whom or what the <i>RAFT</i> is being written— student)
F	Format (the form the writing will take—letter)
T	Topic (the subject focus of the writing—leaving the book in the locker daily)
February 14, 2012 Dear Student, I know I am only a literature book, but why don't you give me a chance? Take me home with you. Open my pages, peruse my table of contents, check out my index, and get lost in my glossary. Through reading my pages, you can travel to unfamiliar places, experience life-enriching poetry, compare and contrast your world with long-ago worlds. I can help you identify and analyze figurative language. I can help you use the writing process to produce a poem. I can help you draw conclusions and make inferences. Those are only a few of the GLEs we can meet if we work together. Please don't ignore me. I hate being left in this dark, smelly locker every day. I am getting claustrophobic from being confined in this dungeon with odoriferous gym clothing. My spine is breaking from the weight of the other books piled on top of me. I was written to be read. Please take me with you when you leave. Sincerely, Your Book	

2013-2014 - add to Activity 6 (CCSS: L.8.5a, L.8.5b, L.8.5c)

To extend the activity in 2013-2014, use poetry in addition to extended and shorter texts to provide instruction on nuanced language, figurative or connotative language, and sound devices. Select poems that rely heavily on figurative and other nuanced or especially connotative language for their beauty and power (such as Dylan Thomas' "Do Not Go Gentle Into that Good Night," Emily Dickinson's "Because I Could Not Stop for Death," or Langston Hughes' "A Dream Deferred") give each student or group of students a different poem, and have students write a brief analysis describing the audience, purpose, tone, and mood of the poem. The second

step will be to rewrite the poem replacing any language that is figurative in the poem with concrete language that is synonymous with the figurative terms. Students will trade poems so that they are exposed only to the literal version of the second poem. Students will then write a second brief analysis describing the audience, purpose, tone, and mood of the edited poem. Use the *think-pair-square-share discussion* ([view literacy strategy descriptions](#)) as a response technique. Allow students to compare the analyses of the poems before and after the changes in order to appreciate the ways in which the figurative and connotative language created the artistic merit of the poem. After presenting the writing task, ask students to think/write alone for a short period of time and then pair up with someone to share their thoughts (discuss/revise with partner). Then have pairs of students share with other pairs, forming, in effect, small groups of four students. The teacher should monitor the brief discussions and elicit responses afterward. These short-term discussion strategies actually work best when a diversity of perspectives are expressed. As a whole class, students will discuss responses and cite specific examples from the story as support for each assertion.

Resources:

[Do Not Go Gentle Into That Good Night by Dylan Thomas](#)

[Because I could not stop for Death \(712\) by Emily Dickinson](#)

[Harlem \[Dream Deferred\] by Langston Hughes - PoemHunter.Com](#)

2013-2014 - add to Activity 6 (CCSS: L.8.5a, L.8.5b, L.8.5c)

To extend the activity in 2013-2014, select a poem that is particularly rich in figurative and connotative language as one of the short literary texts to be considered by the class (example. e., Emily Dickinson's "Hope is the Thing with Feathers"). Have students perform several close readings of the text, determining meaning, author's purpose, and audience. Students should deconstruct the poem line by line to determine the intent of each use of figurative or connotative language. For example, the poem compares hope to a bird, but instead of saying bird she uses the synecdoche of "feathers." Why are feathers the part of the bird she wants readers to associate with? They are light, beautiful, associated with flight, etc. Dickinson might just as easily have said that hope is the thing with a beak, but that wouldn't have had the same connotation! After thoroughly deconstructing and paraphrasing the poem, have students write a shadow poem using the same structure but imposing their own content, for example "Fear is the Thing with Fangs." Have students attempt to use figurative and connotative language to the same effect as the original. Discuss and compare results.

["Hope" is the thing with feathers by Emily ... - PoemHunter.Com](#)

Optional: As a group, students may select and visually represent examples of literary devices such as symbols, similes, metaphors, personification, hyperbole, or idioms from the poems. Students' work will be displayed on a poster for the class board. Students will continue to generate a list of figurative language they encounter in their poetry study. Students may find other examples of similes, metaphors, personification, hyperbole, or idioms in magazines, newspapers, or stories, or they may write their own examples and post these on the class board.

Optional: Students will *brainstorm* ([view literacy strategy descriptions](#)) comparisons they can use to describe parts of the body or physical characteristics by focusing on color, shape, texture

(e.g., *My hair feels like silk*, *My hair is like streaks of sunlight*). Students will share their similes and metaphors with the class.

Additional lessons on figurative language may be accessed at <http://42explore.com/figlang.htm>
[PPT] [Figurative Language](#)

Activity 7: Free Verse or Structured Verse? (GLEs: 03c, 09g)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, graphic organizers

Discuss with students the use of rhyme, and then examine rhyme patterns, noting how rhyme helps to hold a poem together, adds musical quality to a poem, and draws attention to important words and images. Select a short poem or an appropriate song/rap lyric and write out the rhyme scheme.

Tell students to list examples of rhythmic language they enjoy (e.g., appropriate, specific poems, songs, rap). Have students discuss what they like about the way the words sound. As a class, review and discuss the definition of *rhythm*.

Optional: Have students create and/or respond to *Hinky Pinkys* –riddles or puzzles where the answers are two-word phrases that rhyme (e.g., cautious bird - wary canary).
<http://www.netplaces.com/kids-riddles-brain-teasers/crossing-over/hinky-pinkies.htm>

Optional: In groups, have students search the Internet for grade-appropriate tongue twisters (alliterative) and perform a recitation for the class. Students may draw an alphabet letter and write a tongue twister based on that letter.

Optional: Have students use a Venn diagram/T-chart/Y-chart to compare and contrast the rhythm characteristics of a free-verse poem with a structured verse (e.g., meter) poem. Have students read and respond to teacher-selected free verse and structured-verse poems. Have students record personal preferences in *learning logs*.

Optional: Have students continue to identify sound devices (e.g., alliteration, onomatopoeia, refrain, repetition) in poetry read and add examples to the table previously created. Have students create their own alliterative lines by writing and illustrating their own names (e.g., *Anna ate an apple*). The class will share their works and publish a class booklet.

Activity 8: Allusions and Symbolism (GLEs: 03a, 03e)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, graphic organizers

Students sometimes confuse allusions with symbols. Poets often refer to other things when writing. These references called allusions can be a person, a place, or an event from the arts, history, religion, mythology, politics, sports, or science. Allusions can make the meaning of poems much richer. A reader who is not familiar with the allusions used may miss the poem's intended meaning. A symbol is something that has meaning in itself and stands for something beyond itself as well. Symbolism can add depth of meaning or create a mood. Poets may use symbols to express complex ideas in a few words. For many poems, understanding the symbolism leads to comprehending the theme or message of the poem. Differentiating between these literary devices can enhance a student's understanding of poetry.

Discuss the use of allusions in poetry, and then have students find examples of allusions used in the poetry they have read and briefly research their meanings. Have students write a personal response in *learning log* ([view literacy strategy descriptions](#)) as to how they feel the allusion added meaning to the poem. Have students find examples in television programs to share with the class. For example, when a character says "way to go, Sherlock," he is referring to the fictional detective Sherlock Holmes. Someone being described as a "Romeo," is an allusion to Shakespeare's romantic but doomed tragic hero.

Have students brainstorm ([view literacy strategy descriptions](#)) a list of allusions they encounter every day. Have students incorporate the use allusions into their writing products.

Additional Resources: <http://learning.blogs.nytimes.com/2012/02/09/its-all-an-allusion-identifying-allusions-in-literature-and-in-life/#more-10>

Have students *brainstorm* ([view literacy strategy descriptions](#)) a list of symbols they encounter every day. Students will choose a familiar symbol and write an expository paragraph in *learning log* ([view literacy strategy descriptions](#)) that reveals what the symbol means. Students should give reasons or information to justify their conclusions, using textual support about the meaning of the symbol. Discuss how symbols add meaning to a writer's work. For example, the words "setting sun" mean the day is ending; however in poetry these words could mean the end of something. Students will read and respond to a teacher-generated list of poems using symbols. Have students incorporate the symbols used into their writing products.

Suggested poems:

"The Secret Heart," [The Secret Heart Robert P](#)

"This Is My Rock," [THIS IS MY ROCK](#)

"The Road Not Taken," [The Road Not Taken by Robert Frost](#)

"My Mother Pieced Quilts" [My Mother Pieced Quilts - Poetry for Students | Encyclopedia.com](#)

Activity 9: A Poem's Meaning (GLEs: 03a, 03c, 03e, 09d, 09g, 38c; CCSS RL.8.1, RL.8.5, RL.8.10

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, TPCASTT BLMs, story maps/charts, student anthology, graphic organizers

Often poems are puzzling. One of the difficulties students tend to have with analyzing poetry is figuring out how to start. Students should be able to infer what the meaning is by examining the

parts of the poem. Introduce the TPCASTT (Title, Paraphrase, Connotation, Attitude, Shift, Title, Theme) guide to analyzing poetry by distributing the TPCASST BLM to the students. Model several times how to analyze poetry using TPCASTT. Then, in small groups, have students analyze teacher-assigned poems. Have students look for clues to the poem's meaning in the poet's word choices and the unusual and important features of the poem (e.g., literary devices [imagery, mood/tone, hyperbole, symbolism], sound devices, word choice, theme, poet's purpose).

Introduce the TPCASTT (pronounced TP-cast) *process guide* ([view literacy strategy descriptions](#)). The *process guide* is used to guide students through their reading assignment by using prompts/topics with the hopes of stimulating comprehension and focus on the given prompt. This process causes students to read actively as opposed to passively. They know beforehand what the general topic will be which causes the student to be engaged in the reading passage. As a result improving comprehension improves. Process guides scaffold students' comprehension within unique formats—TPCASTT. TPCASTT is designed to stimulate students' thinking during or after their reading, listening, or involvement in reading and comprehending poetry. The TPCASTT *process guide* also helps students focus on important information and ideas, making their reading or listening more efficient. It is important that students be responsible for explaining their responses to the guide. This should be an integral part of the TPCASTT *process guide* activity. Finally, at every opportunity, reinforce the connection between the mental activity required to complete the guide and expectations of how and what students should be reading and learning.

Analyzing Poetry	
T	Title: Read the TITLE and write what you THINK it means before you read the poem.
P	Paraphrase: After reading the poem, what does it mean literally in your own words? Put the poem, line by line, in your own words; do not analyze the poem for figurative meaning . DO NOT READ INTO THE POEM. Only read on surface level. Look at the number of sentences/lines in the poem. Your paraphrase should have exactly the same number.
C	Connotation: It does NOT simply mean “negative” or “positive.” Consider imagery, figures of speech (simile, metaphor, personification, hyperbole, symbolism, allusion), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme)
A	Attitude: What is/are the feeling(s) expressed by the author? What feelings does it arouse in you, the reader (mood)? What emotions do you think the poet wanted to awaken? Watch punctuation, word choice and sound usage for clues. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. (Soft words like "slide," "feather," "laughter" usually add a gentle feel, while words with harsh sounds like "corked," "guzzle," "battled" can lend a clipped, acrimonious atmosphere.)
S	Shift: What changes in speakers and attitudes occur in the poem? Where does the shift in thought arrive? There should be a break, when the speaker ends one manner of speech, changes point of view, or pauses to consider something other than the subject. This is known as the shift, referring to the shift in thought. That place is generally the turning point of the poem, and it's important to understand where and why the shift occurred in your poem.
T	Title: After unlocking the puzzle of the poem itself, return to the title. The connotations you uncovered before analyzing the body can now be matched up to your results to see if they apply, or add any fresh perspectives.
T	Theme: What does the poem mean? What is it saying? How does it relate to life?

Sample TPCASTT: Analyze how the opening stanza of Robert Frost’s “The Road Not Taken” structures the rhythm and meter for the poem and how the themes introduced by the speaker develop over the course of the text.

Analyzing Poetry “The Road Not Taken” by Robert Frost	
T	The title of Robert Frost’s poem, “The Road Not Taken” seems to refer to a path in life he did not take. Most people write about the choices in life they did make. Maybe the author is suggesting that he wishes he would have taken this other “road”?
P	Two roads split inside the yellow wood and I felt disappointed that I could not travel both I stood for a while and thought... I looked as far as I could see to the point that it bent in to the undergrowth finally, I made the choice because it looked better than the others also because it was grassier and it seemed not so many people had chosen this way but, eventually they will be the same They were the same in the morning and seemed like nobody passed by I will keep the other road for another day I didn’t know where I was going I didn’t think I would ever come back and someday I will be telling the story with the regretting feeling that there were two roads split in the forest I took the one people didn’t go on and it made all the difference.
C	Frost begins the poem at the divergence of two paths in a “yellow wood” (line 1). The use of the color yellow implies that this is taking place during the change of seasons from summer to fall. Fall is often used in literature to symbolize the later years of a person’s life. Fall is also a symbol for a time of change. Consequently, perhaps this choice comes during a time of change in the latter half of the author’s life. It is clear to the reader that the “road” referred to is the road of life, rather than an actual road, and that the two roads represent two paths he may choose in life. Frost ponders the details of both roads in the hope that the “better claim” shows itself (line 7). He realizes that while each path is different, it “equally lay/In leaves no step had trodden black” (line 11-12). Furthermore, he understands that choosing one or the other is a final choice, as “[He] doubted if [he] should ever come back” (line 15). Lastly, Frost chooses the path “less traveled by,/And that has made all the difference” (line 19-20). The connotation of the word “difference” is elusive; is the difference bad or good? Was his life better or worse based on the road he chose? Why is the path fewer people chose the “better”

	path? (line 7). Without offering the reader a definitive answer to these questions, it is clear that Frost would like us to decide for ourselves – much like he did.
A	The tone at the beginning of the poem is nostalgic and reflective. It is clear to the reader that this is a flashback, as the author uses past tense verbs. Frost is pensive and patient as he considers choosing one path over the other. He decides that the path that is “grassy and wanted wear” perhaps is better, implying that perhaps it is more attractive (line 8). Toward the end of the poem, Frost claims he will retell of this decision “with a sigh” (line 16). The connotation of this is unclear; is it a sigh of relief or of regret? Like the ambiguity with the use of the word “difference” on line twenty, Frost would like us to decide for ourselves the outcome of the decision.
S	A major shift in tone occurs in line thirteen of the poem. Line twelve begins, “In leaves no step had trodden black./Oh, I kept the first for another day!” (line 12-13). Line twelve ends with dark imagery, the tone of which shifts with the optimism of line thirteen, which ends with an exclamation point. The use of the exclamation point heightens the mood and quickens the pace of the poem. Lastly, a double hyphen is used at the end of line eighteen: “Two roads diverged in a wood, and I --/I took the one less traveled by...” (line 18-19). Frost’s use of the double hyphen and repetition of “I” emphasizes that his decision was his and his alone, and that he prides himself on his choice.
T	The title “The Road Not Taken” would initially lead the reader to think that Frost is going to reflect on a path he should have chosen. While his tone is nostalgic in reflecting on his decision, he ultimately seems satisfied with his choice.
T	“The Road Not Taken” by Robert Frost celebrates the choices we have in life, while cautioning us to think and consider carefully before we make our own major decisions, because often there is no turning back. Frost encourages us to make the decision for ourselves, rather than others, and implies, with some ambiguity, that the best choice can often be the one chosen less often by others.

Model TPCASTT again using the poem “Jabberwocky” by Lewis Carroll.

<http://www.alice-in-wonderland.net/school/alice1019.html>

<http://www.alice-in-wonderland.net/jabberwocky.html>

Additional resources are available at

<http://justread.wordpress.com/2008/04/10/reading-and-writing-poetry/>

<http://homepage.mac.com/mseffie/assignments/poem-a-day/TPCASTT.pdf>

<http://www.slideshare.net/ajaramillo87/tpcastt-for-poetry>

<http://www.slideshare.net/hharvey102/poetry-analysis-tpcastt-1730240>

Have students continue to respond to teacher-selected/created literal, interpretative, and evaluative questions about selected poems. Have students in small groups or with partners use

close reading and paraphrasing via TPCASTT to find the meaning. Have students individually apply their knowledge to unfamiliar poems. Students will continue to listen to various poems from audio or film, and analyze the effects of the different techniques that make the words come alive.

Activity 10: Visualizing Poetry (GLEs: 03c, 32; CCSS RL.8.1, SL.8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, poetry examples, Sense Chart BLM, story maps/charts, student anthology, graphic organizers, art supplies

Discuss how a poet's word choice and use of imagery enhances a poem, then have students listen as you read aloud a poem (e.g., "Daybreak in Alabama"; "Still I Rise"; "Mother to Son"; "Silver"; "Identity"; "Knoxville, Tennessee"; "Casey at the Bat"). Tell students to draw what they think the poem describes. Then, have students circle the words on a copy of the poem that helped to evoke the images that they drew. Have students as partners discuss how the circled words created images that appeal to the senses and suggest mood and tone. Discuss with students how word choice can improve their personal writing. Have students complete a sense chart as they read another poem silently.

Have students—using a self-selected poem—create a collage that visually represents the feeling, universal theme, or meaning of the poem. Have students give a short oral presentation (focusing on volume and inflection) that explains their collage. Display students' work on class board.

Activity 11: Poetry: Comparison/Contrast Essay (GLEs: 02f, , 15a, 15b, 15c, 15d, 15e, 15f, 17a, 17c, 17e, 18a, 18b, 18c, 18d, 18e, 18f, 19, 22c; CCSS: RL.8.1, RI.8.1, W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e, W.8.6, W.8.9, L8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, *graphic organizers*

While reading poetry selections, have students notice and discuss the similarities and differences in poetry. Refer to TPCASTT Activity 9. Using the LDE website:

<http://www.louisianaschools.net/lde/uploads/1981.pdf>) as a model, review with students the basics of a comparison/contrast essay:

- explores similarities and differences between two or more related items
- states a clear purpose for the comparison
- reveals unexpected relationships between these items
- uses specific examples to support its points
- is organized clearly and consistently
- uses transitional words and phrases

In groups, have students select items that are similar enough (candy bars, chips, sneakers, television programs) for comparison, and then write a simple comparison/contrast composition

that demonstrates the basics of comparing and contrasting. Students will create a *graphic organizer* ([view literacy strategy descriptions](#)) or *Inspiration*® software (if available) as a prewrite. Students will group-write a paragraph demonstrating the format.

Assign a topic, or have students select a topic for writing a complex multiparagraph essay that evaluates two things or ideas (e.g., two poems by the same poet, two poems about the same subject, two poems that have the same form, a poem and another text example) from poetry selections. Students will narrow the focus of the comparison. Students will explore the similarities and differences on the topic and construct a *graphic organizer* (e.g., Venn diagram/T-chart) illustrating this.

Using this information and a writing process, students will write a first draft by writing a focus statement that names the subjects and sums up the similarities and differences. Students will decide on an organizational pattern. In the essay, students will discuss the ways the things or ideas are similar and the ways they are different. Students will write topic sentences that tell what each body paragraph will be about. Students will organize details with a list or outline. Students will begin writing, using a hook/lead, and giving examples and details for support. Students will use transitional words and phrases to make the similarities and differences clear and summarize the comparison in the conclusion. Students will self/peer edit using a writer's checklist. Students will revise using a variety of sentence structures, precise and accurate words, voice, and transitional words. Students will edit for grammar, mechanics, usage, and spelling, using print or nonprint sources. After writing, revising, and editing, students will produce a clean final copy, using available technology as addressed in previous units.

Students will receive feedback through the LEAP Writer's Checklist or LEAP 21 Writing Rubric. Students will complete a reflection and place both reflection and final copy in a portfolio. The class may decide to give a multimedia presentation illustrating the composition of their choice.

Students will continue to write comparison/contrast essays as a response to literary texts, comparing/contrasting figurative language, characters, setting, and theme development.

Activity 12: Poetry: The Total Effect (GLEs:, 09d, 09e, 09g, 12, 22c, 23; CCSS: RI.8.5, W.8.10)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, *graphic organizers*, art supplies, Poetry Response BLM

Individually, students will select several (at least six) poems from anthologies, electronic sources or the Internet to create a personal reflection booklet. Students will copy/photocopy/print the poems and paste each on a separate sheet of paper. In a paragraph, students will state a reason for selecting each poem and give their interpretations of the poem. Students will note how the poet conveyed his/her meaning through language, sound, and structure and provide support from the text. See Poetry Response BLM. Reflections should include the following:

- What interests you about the poem?

- Does the poem connect to a personal experience you have had?

Students will apply the steps of a writing process to their analysis. The reflection paragraph should include a clear topic sentence that identifies the poem by title and author and states an overall response to the poem, a body that explores the response with textual support and a conclusion that gives personal insight. Students will add illustrations, pictures, or computer clip art to the page with the poem to extend their responses. Students will compile the pages with poems and paragraph reflections into a booklet that has a cover and a table of contents. Students will evaluate and revise for word choice and clear voice and sentence variety. Students will proofread for grammar, mechanics, usage and spelling. Students will publish a final copy, using available technology. Students may choose to publish the booklet as a *PowerPoint*® presentation.

Activity 13: Writing Poetry (GLEs: 17a, 17d, 18b, 18c, 18d, 18e, 18f, 18g, 21)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, *graphic organizers*, Traditional Poetry Forms BLM, Invented Poetry Forms BLM

After discussing and reading various forms of narrative and lyric poetry (e.g., cinquain, haiku, diamante, ballad, concrete, contrast, definition, biopoem, found poem, list, name, phrase), have students create original poems using a writing process (prewrite, write, revise, proofread/edit, and publish/share) based on the format chosen. Samples may be found in the Traditional Poetry Forms BLM and the Invented Poetry Forms BLM. Students may use the website <http://www.rhymezone.com/> for rhyming words. Students may access definitions and samples of poetry types at <http://www.shadowpoetry.com/resources/wip/types.html>; and <http://www.poetryteachers.com/index.html>.

Students will apply a writing process, using self-evaluation and peer evaluation to edit and revise for word choice, voice, use of figurative language, and imagery. Students will proofread for grammar, mechanics, usage, and spelling. Students will produce a final draft using available technology. Students will share their poems with the class. Students' work may be collated into a class booklet for display.

Students' final drafts will be assessed via a teacher-created rubric that focuses on using precise and vivid word choices, imaginative sensory images, figurative language, sound effects, capitalization, and punctuation that enhance the conveyance of thoughts and images.

Activity 14: Poetry Alive (GLEs: 28, 29, 32)

Materials List: logs, poetry examples, student anthology

Students will select or the teacher may assign a short poem to memorize and recite for the class. Students will develop appropriate actions to accompany the recitation. Students will be provided

feedback via an oral presentation rubric focusing on diction, enunciation, syntax, pronunciation, volume, and inflection.

The following websites may provide additional instruction:

http://www.readwritethink.org/lessons/lesson_view.asp?id=28
http://www.education-world.com/a_tech/techlp/techlp018.shtml
<http://www.poetryteachers.com/poetclass/performpoetry.htm>
<http://www.canteach.ca/elementary/poetry.html>
<http://home.cogeco.ca/~rayser3/poetry.htm#intro>

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of poetry/vocabulary terms for the unit. Students' completion of vocabulary lists/products and vocabulary acquisition will be assessed via a teacher-created selected/constructed response format and use of vocabulary in writing products.
- Students will use information learned from poetry readings to complete log entries and graphic organizers as assigned. Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via a checklist for completion and/or response to topic.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric is available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.
- Students' writing products may be assessed using the LEAP 21 Writer's Checklist, <http://www.louisianaschools.net/lde/uploads/2071.pdf> or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the LEAP 21 Writing Rubric for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students' poetry will be assessed via a teacher-created rubric that incorporates the elements and language of poetry. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.
- Students will complete a visual representation of figurative language examples as assigned. Students' work will be assessed using a teacher-created checklist for completion and accuracy.
- Students will be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

- Students will be provided feedback via an oral presentation rubric which can be found at the following web sites, or the teacher may create a rubric:
http://www.readwritethink.org/lesson_images/lesson28/performrubric.pdf or
http://www.readwritethink.org/lesson_images/lesson416/OralRubric.pdf.

Activity-Specific Assessments

- Activity 5: Narrative or Lyric Poetry?: Students will complete story diagrams/maps on selected narrative poetry. The story diagram/map will be evaluated for accuracy of content including the following:
 - characters and character traits
 - setting
 - plot sequence
 - climax
 - theme
 - point of view
- Activity 10: Visualizing Poetry: Students will demonstrate an understanding of a poem by creating a visualization/collage, which will be evaluated for accuracy of content based on the following:
 - Visualization is original and creative.
 - Visualization reflects the mood of the poem.
 - Visualization reflects the main idea of the poem and is thoughtfully executed.
 - Visualization includes all the important details.
 - Visualization may be realistic or abstract.
 - Visualization is attractive in terms of design, layout, and neatness.
- Activity 11: Poetry: Comparison/Contrast Essay: Students will write a well-organized expository essay that compares and contrasts things, ideas, or literary elements. Students will apply a writing process to produce a final draft that includes:
 - an introduction that begins with an attention grabber and contains a clear thesis statement which reveals an overall and general relationship between the two related topics
 - a body that fully explores the similarities and differences and reveals unexpected relationships through specific examples and details and has a clear and consistent organizational pattern
 - a conclusion that effectively ends the writing without repetition and contains a clincher statement
 - word choice that is consistently precise, vivid, or expressive
 - transitional words effectively used to connect ideas and paragraphs
 - varied sentence structure and patterns
 - few errors in grammar, usage, mechanics, spelling, or legibility
- Activity 12: Poetry: The Total Effect: Students will create a poetry reflection booklet that gives their interpretations of selected poems. The reflection booklet should include the following:

- a clear topic sentence that identifies the poem by title and author and states an overall response to the work
 - a body that explores the overall response through expressing thoughts and feelings, by giving reasons, and by supporting points with examples from the work
 - a conclusion that leaves the reader with a question, a quotation, a fresh insight, or another memorable impression
 - word choice that is consistently precise, vivid, or expressive
 - few errors in grammar, usage, mechanics, or legibility
- Activity 13: Writing Poetry: Students will create original poetry in a format of their choice. Students will apply a writing process to produce a final draft that includes the following:
 - adherence to all the rules for the particular form chosen
 - an expression of thoughts, feelings, and experiences to create an overall mood
 - details that appeal to the reader's emotions, if appropriate
 - details that appeal to one or more of the five senses
 - examples of figurative language, if appropriate
 - examples of sound devices, if appropriate
 - carefully chosen precise, exact, and vivid word choices
 - few errors in grammar, usage, mechanics, or legibility
- Activity 14: Poetry Alive: Students will present a poetry recitation. The performance evaluation should be based on the following:
 - Student's movements seem fluid and help the audience visualize.
 - Student holds the attention of the audience with use of direct eye contact.
 - Student's delivery shows good use of drama and meets apportioned time (neither too quick nor too slow).
 - Student displays relaxed, self-confident nature about self, with no mistakes.
 - Student uses fluid speech and inflection.

Grade 8
English Language Arts
Unit 6: That's a Novel Idea—Novel

Time Frame: Approximately four weeks



Unit Description

This unit focuses on reading, comprehending, interpreting, and analyzing a longer work of fiction through a variety of comprehension strategies and writing modes. Fiction elements of character, setting, plot/subplots, point of view, and theme are identified and analyzed, and a comparison/contrast of narrative elements is included. Writing text-supported responses provides an opportunity for student application of a writing process. Participation in ongoing literature groups allows for the development of social skills. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Due to its length, the novel allows for many characters, settings, and conflicts to be developed. Novels can promote learning about a different culture or historical period. Students will realize that a good novel can become more fascinating and more real than one's actual surroundings and can also help generations understand the meaning of their times.

Guiding Questions

1. Can students use a variety of strategies to extend vocabulary?
2. Can students identify and explain various types of characters and how their interactions and conflicts affect the plot of the novel?
3. Can students explain how authors pace action and use subplots, parallel episodes, and climax?
4. Can students compare and contrast various points of view (first person, third person, or third-person omniscient) and explain how voice affects literary text?
5. Can students identify the theme of a novel and trace how the author develops the theme?
6. Can students identify and explain universal themes across different works by the same author and in the works of different authors?
7. Can students respond to novels by developing complex compositions, applying the standard rules of usage and sentence structure?

Unit 6 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, such as use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02a.	Interpret story elements, including stated and implied themes (ELA-1-M2)
02b.	Interpret story elements, including development of character types (e.g., flat, round, dynamic, static) (ELA-1-M2)
02c.	Interpret story elements, including effectiveness of plot sequence and/or subplots (ELA-1-M2)
02d.	Interpret story elements, including the relationship of conflicts and multiple conflicts (e.g., man vs. man, nature, society, self) to plot (ELA-1-M2)
02e.	Interpret story elements, including difference in third-person limited and omniscient (ELA-1-M2)
02f.	Interpret story elements, including how a theme is developed (ELA-1-M2)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03d.	Interpret literary devices, including the use of foreshadowing and flashback to direct plot development (ELA-1-M2)
03e.	Interpret literary devices, including the effects of hyperbole and symbolism (ELA-1-M2)
09a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including sequencing events to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing to examine and evaluate information (ELA-7-M1) (see ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including predicting the outcome of a story or situation (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
14c.	Analyze grade-appropriate print and nonprint texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-M4)

15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)
15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topic that include clear voice (individual personality) (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)

22c.	Write for a wide variety of purposes, including text-supported interpretations of elements of grade-appropriate stories, poems, plays, and novels (ELA-2-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds (ELA-3-M4)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
38b.	Participate in group and panel discussions, including applying agreed upon rules for formal and informal discussions (ELA-4-M6)
38c.	Participate in group and panel discussions, including assuming a variety of roles (e.g., facilitator, recorder, leader, listener) (ELA-4-M6)
39d.	Locate and select information using organizational features of grade-appropriate resources, including organizational features of electronic information (e.g., Web resources including online sources and remote sites) (ELA-5-M1)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.5	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.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
RL.8.7	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.
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
RI.8.9	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
RI.8.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.
Writing Standards	
W.8.1 abcde	Write arguments to support claims with clear reasons and relevant evidence. - Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. - Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. - Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. - Establish and maintain a formal style. - Provide a concluding statement or section that follows from and supports the argument presented.
W.8.2 abcdef	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. - Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. - Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. - Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. - Use precise language and domain-specific vocabulary to inform about or explain the topic. - Establish and maintain a formal style. - Provide a concluding statement or section that follows from and supports the information or explanation presented.
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

W.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly. 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 new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented
Language Standards	
L.8.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

❖ ***Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.***

- ❖ *In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.*
- ❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): (CCSS: RL.8.1, RI.8.1)

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should

include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities which provide opportunities to develop students' competence for *Common Core* Anchor *Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Huck think about girls? What is your evidence?"

"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"

"What is the author's opinion about affirmative action in higher education? How do you know?"

The learning goal is to have students respond at the higher levels of Bloom's Taxonomy or Webb's Depth of Knowledge by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text (i.e. *How did moving to New Orleans change Brad's career? How do you know? What is the textual evidence that most strongly supports your answer? Where in the text did you notice that?*).

**Examples of Questions Using the Depth of Knowledge Criteria
“Goldilocks and the Three Bears”**

RECALL OF INFORMATION

Question: How did Goldilocks get her name?

Answer: Goldilocks got her name from the color of her hair which is yellow.

[Note: The information is “right there” in the text, but the reader needs to recognize the relevant content.]

BASIC REASONING

Question: What is porridge?

Answer: Porridge is a breakfast food that is heated.

[Note: The response is based on making an inference using context clues.]

COMPLEX REASONING

Question: How would the story be different if told from another point of view? What information from the story supports your answer?

Answer: Answers will vary.

[Note: The response requires the reader to critically analyze the information presented in the text to draw a conclusion.]

EXTENDED REASONING

Question: Does the Goldilocks tale appear in any other culture? How is each tale a reflection of its culture?

Answer: Answers will vary.

[Note: The answer would require research over an extended period of time.]

D. Weiner/T. Bennett

Materials for students’ independent reading within and outside of school should include texts at students’ own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The “stretch” text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS “Stretch” Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

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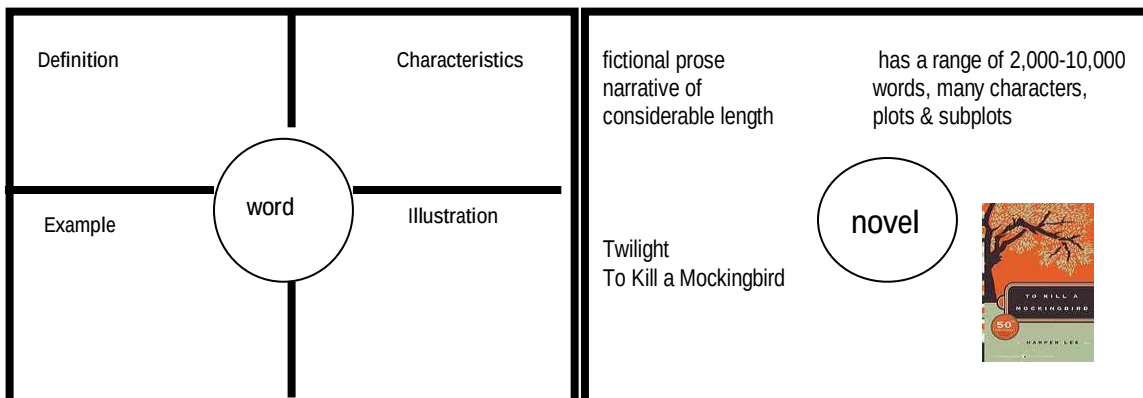
[Note: The answer would require research over an extended period of time.]

D. Weiner/T. Bennett

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26 ; CCSS: L.8.5, L.8.6)

Optional: Have students use *vocabulary cards* ([view literacy strategy descriptions](#)) (e.g., *graphic organizer* listing word, part or speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students. *Vocabulary cards* are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or graphic organizer which provides students with an opportunity to create an illustration to represent the word. Have students create *vocabulary cards*:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual
6. Place cards in a baggie, or punch a hole in one corner of the card and attach with a binder ring
7. Keep cards together in notebooks for easy access.
8. Use *vocabulary cards* as portable dictionaries for reference or as flash cards for vocabulary study. They can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try to guess the word.



[Technology Tools, Organizers, and Templates for Lesson Planning ...](#)

Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms. Steps to use in teaching analogies:

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
 [PPT] [Using Analogies to Teach English Language Learners](#)
[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may

also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](#)) are available at <http://www.eduplace.com/graphicorganizer/> and [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21) CCSS: W.8.2, W.8.6, W.8.10 [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which is demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student

participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

- 1) The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique

through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.

- 2) The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?
- 3) The teacher then models the skill orally for students.
- 4) The students then try it out orally for practice, with partners.
- 5) Students then apply the skill to a short practice piece of several sentences or more (guided writing).
- 6) Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitsummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*

- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up at <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed at <http://groups.google.com>.

Activity4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read,

write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash- and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the

types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	This is the fully corrected Caught'Ya sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegEEK.com/what-are-verb-moods.htm>

Activity 5: Class Novel (GLEs: 02a, 02b, 02c, 02d, 02e, 02f, 09d, 09f, 09g)
CSS: RL.8.1, SL.8.1

Materials List: grade-appropriate novel, learning log, Literary Elements BLM, Literary Devices BLM, Guiding Questions for Analyzing Fiction BLM

Have students review the elements of fiction—characters, setting, plot, point of view, and theme- using the Literary Elements BLM and Literary Devices BLM for reference.

Select a grade-appropriate novel with a universal theme that appeals to the class's interests. To begin the novel study, construct an *anticipation guide* ([view literacy strategy descriptions](#)) concerning the novel's theme. An *anticipation guide* is a comprehension strategy that is used before reading to activate students' prior knowledge and build curiosity about a new topic. *Anticipation guides* stimulate students' interest in a topic and set a purpose for reading. *Anticipation guides* are especially helpful to struggling and reluctant readers and learners as they increase motivation and help focus attention on important content. The *anticipation guide* involves giving students a list of statements

about the topic to be studied and asking them to respond to them before reading and learning, and then again after reading and learning. Before reading, students listen to or read several statements about key concepts presented in the text; they're often structured as a series of statements with which the students can choose to agree or disagree. In this case, the *anticipation guide* should be a list of statements about the novel's theme.

Sample anticipation guide for Natalie Babbitt's *Tuck Everlasting*: Read each statement, and then check whether you agree or disagree with the statement.

Agree	Disagree	
		It would be marvelous to live forever.
		You should never do something that your parents have forbidden.
		Secrets are important to protect at all costs.
		Everyone who commits a crime must be punished.
		Living means always changing.

Give students a copy, write the statements on the board, or project onto a whiteboard. Ask students to respond individually with “agree” or “disagree.” Emphasize that there is no “correct” answer. In a modified *think pair share discussion* ([view literacy strategy descriptions](#)) have students discuss their *anticipation guide* answers with a partner. This technique requires students to (1) think individually about a topic or answer to a question; and (2) share ideas with classmates. Discussing an answer with a partner serves to maximize participation, focus attention, and engage students in comprehending the reading material. This class discussion can be used to promote deeper processing of content and rehearsal of newly learned content. After being given an issue, problem, or question, ask students to think alone for a short period of time, and then pair up with someone to share their thoughts. Monitor the brief discussions and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives is expressed. Because this anticipation guide is about the novel and not just one chapter, keep them in a visible place for periodic discussion.

Work with students to build understanding during novel reading by using *questioning the content* (QtC) ([view literacy strategy descriptions](#)). Begin by stressing that students can, and should, ask questions regarding content before, during, and after reading any text. Display a poster or chart of the types of questions students are expected to ask during active reading with sample questions. Space should be allotted on the chart for student-generated questions.

Sample QtC chart

Goal of Questioning	Teacher/Student Generated Questions	
Initiate discussion	T:	What is the content about?
	S:	<i>*Insert student question(s) here.</i>
Focus on author's message	T:	That's what this says, but what does it mean?
	S:	
Link information	T:	How does that connect with what was said earlier?
	S:	
Identify problems with understanding	T:	What do we need to figure out?
	S:	
Encourage students to refer to the text to find support for interpretations and answers to questions.	T:	Can you find evidence in the text?
	S:	
Make predictions	T:	What will the character do next?
	S:	

Next, model questioning (active reading strategies/think alouds) before, during, and after reading the first chapter (or part of a chapter, depending on length); students should be encouraged to ask their own questions. A sample student question should be inserted in chart. Upon completion of the first chapter, allow time for reflection (oral or written) on the QtC strategy.

Continue to model for and elicit from students these types of questions throughout the novel study until students begin to QtC routinely as they read on their own and listen to text read to them. Encourage students to use the approach to make meaning with all texts (content-specific, non-fiction, etc.).

Finally, in a *learning log* ([view literacy strategy descriptions](#)) entry, students will individually make a prediction about what they believe may happen next in the novel, based on specific character traits, actions, or any logical insight gained from reading thus far. Justification for predictions should be provided by citing textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (The teacher may want to frame this question to model a 2-point or 4-point constructed-response item.) The class should revisit this writing upon completion of the next chapter or upon completion of the entire novel.

Have students read or listen to a novel (e.g., www.recordedbooks.com) as a whole class via QtC format. As the novel is read, students will stop at various points as directed by the teacher for class discussion. In learning, students will predict what they think will happen next or quick-write a response to what was read. A quick-write is an opportunity to write for a minute or two about a topic or respond to a question; it is not a retelling of

the story. The prompt may also be an open-ended statement for students to complete. Students should share responses orally; explaining what details in the text caused them to make a particular prediction. Have students continue reading to confirm, eliminate, or revise their predictions. After reading the novel, have students revisit the *anticipation guide* to identify misconceptions and reaffirm what they have learned. The class will discuss the theme as it was developed in the novel. Continue to have students read, respond to, and interpret literary elements (e.g., character, setting, plot, theme, point of view) as directed by the teacher.

In class, students should 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. As students prepare to learn new information or reflect on what has been learned, *SPAWN* prompts can be especially useful. *SPAWN* ([view literacy strategy descriptions](#)) is an acronym that stands for five categories of writing options (*Special Powers*, *Problem Solving*, *Alternatives Viewpoints*, *What If?* and *Next*). Using these categories, the teacher can create numerous thought-provoking and meaningful prompts. The teacher does not have to address all five categories at once or address the categories in a specific order.

Sample *SPAWN* prompts

As an example, the following prompts might be developed for a study of S. E. Hinton's *The Outsiders*.

S - Special Powers

The fire and rescue changed Johnny's life forever. When Ponyboy writes, "I blinked myself—Johnny wasn't behaving at all like his old self...He wasn't scared either. That was the only time I can think of when I saw him without that defeated, suspicious look in his eyes. He looked like he was having the time of his life." If you had the power to change a past event in your life, which event would you change and why?

P - Problem Solving

What does the novel tell us about the importance of judging a person as an individual rather than a member of a group? Why do we judge others by their friends? What does the novel tell us about the effects of stereotyping people?

A - Alternative Viewpoints

Dally tells Ponyboy, "You'd better wise up, Pony...you get tough like me and you don't get hurt. You look out for yourself and nothin' can touch you." What would this novel have been like if it were told from Dally's point of view?

W - What If?

What if Ponyboy had the opportunity to speak with Johnny after

reading Johnny's letter, how would Ponyboy react to Johnny's statement: "Their lives are worth more than mine"?
What might Ponyboy have said?

N-Next

Had Johnny survived the fire, how do you think his life might have changed? What might have happened next in the novel?
Would there be any change in the other characters?

Have students write *learning log* entries to prompts (or ask questions) that connect an aspect of the story to prior knowledge or real-life experiences or related text (e.g., as an initiation/motivational activity, a check-for-understanding activity during reading and discussion, a summative activity/assessment). Use the Guiding Questions for Analyzing Fiction BLM to help students formulate responses.

Additional Resources: Students may access websites for Cyberguides aligned with the selected novel. Novel study may also be done through the use of the study guide technique or Socratic seminar: students identify, ask questions, and discuss important passages with the class and share their reasons for their notes.

Optional: In lieu of a whole-class novel, the teacher may organize Literature Circles as this allows more choice for students.

Literature Circles (GLEs: 22c, 30, 31, 38b, 38c, 39d) CCSS: RL.8.1, SL. 8.1 [R]
Materials List: grade-appropriate novels, *learning log*

In lieu of a whole-class novel, the teacher may organize Literature Circles as this allows more choice for students. In either case, Activities 7 - 11 should occur as the novel(s) are read since the development of fiction elements is essential in a novel study.

Facilitate a mini-lesson on universal themes in literature, then have students research via the library or Internet to compile a list of novels with the same universal themes. Students will create a class chart that lists novels by themes. Students will select a theme of interest and be grouped according to this interest.

Literature circles can be formed with each group reading and responding to a different novel. Students may use role sheets (e.g., connector, questioner, vocabulary enricher, illustrator, literary luminary) to facilitate the organization of the group (<http://www.literaturecircles.com>). A literature circle packet with roles and questions is available at <http://www.dubois.cps.k12.il.us/PDFs/litcirclepacket.pdf>. Students will read at home and prepare for discussion during literature circle time. Students will respond to interpretive questions in writing as directed by the teacher. Upon completion of the novel, the group may present an oral review for the class. Students may be assessed via a teacher-created rubric on class participation and preparation, reading log entries, and reading folders.

Activity 6: Character Analysis (GLEs: 02b, 18d, 18e, 18f, 18g, 23, 24a, 24b, 25a, 25b, 25c, 26; CCSS: RL.8.3, RL.8.10)

Materials List: grade-appropriate novels, *learning log*, Characterization BLM, Character Trait Map BLM, Sociogram BLM R] [E]

Whether the whole-class or literature-circle format is used, students will discuss and describe the characters introduced and create character profile charts to trace the development of characters, noting the type (e.g., flat, round, dynamic, static) and making predictions about what caused the change. Students may use the Characterization BLM or the Character Trait Map BLM to respond to character development. Students will assume the role of a character and write a journal entry or present an autobiographical sketch from that character's viewpoint. Using the Sociogram BLM, students may create a sociogram poster to show the interaction of the characters. A literary sociogram is a graphic organizer that represents the relationships among characters in a literary text. It helps students to think more deeply about the literary texts they read or view. Students will discuss the interactions of the characters, using the sociogram as a visual.

Sample sociogram for *Goldilocks*



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Using a writing process and applying the standard rules of usage (including appropriate use of infinitives, participles, gerunds, adjectives, adverbs and sentence structure and patterns), students will develop comparison/contrast compositions on selected characters. Students will self/peer edit, using a writer's checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology.

Optional: Students will select a novel character and respond in *learning logs* to the following prompts: *Does this character remind you of someone you know? How would the character react to a real-life situation?* Students will write a paragraph comparing/contrasting the character to a real-life person.

Activity 6: Character Analysis (CCSS: RL.8.1, RI.8.3, SL.8.1)

Materials List: grade-appropriate novels, *learning log*, Characterization BLM, Character Trait Map BLM, Characterization Chart BLM, Character Questions BLM, Character Discussion Questions BLM

Whether the whole-class or literature-circle format is used, have students discuss and describe the characters introduced, and create character profile charts to trace the development of characters, noting the type (e.g., flat, round, dynamic, static) and making predictions about what caused the change. One way to have students reflect on the characters is to create character groups wherein students are assigned a character to follow as they read and discuss. In essence, students become the character and trace the novel's development through the eyes of that character as they analyze how and why individuals, events, and ideas develop and interact over the course of a text. Students may use the Characterization BLM or the Character Trait Map BLM to respond to character development. Students will assume the role of a character and write a *learning log* entry or present an autobiographical sketch from that character's viewpoint. Students may use the Character Questions BLM.

Questions for analyzing character:

- Dynamic characters change or grow as a result of events in the story, while static characters change very little or not at all. Which characters in this story are dynamic and which are static? Support your answers with specific examples.
- What events or circumstances cause the characters to change?
- Who are the protagonist and the antagonist in the story? (The protagonist is the main character, often the hero. The antagonist is the character in conflict with the protagonist. Remember, the antagonist doesn't have to be a person, it can be an obstacle or a force of nature.) Describe the conflict between them.
- Across time and cultures, one can find certain character types reappearing in literature. Heroes, villains, and clowns are examples of archetypal characters. Does this story include archetypal characters? If so, list them and tell what archetype you think each represents. Include details to support your answer.
- Writers generally try to avoid creating stereotypes (such as the "ditsy blonde"), but they may use stereotypes in minor roles to provide comic relief or to shed light on a main character. Does this story include stereotypes, and if so, what do they do for the story?
- Do particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision?

Students will 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 by completing a characterization chart as they read.

Sample CHARACTERIZATION CHART: *Forged by Fire* by Sharon M. Draper

Trait	Evidence from Text	Page #	Explanation of evidence	Method of Characterization
Character's Name: Mama				
Mean, negligent	"If you don't sit your stinkin', useless butt back down in that shopping cart, I swear I'll bust your greasy face in!" she screamed at the three-year-old in front of her.	5	The mother is either stressed or very mean to her son to yell this out at her son. There are so many other ways to chastise a child, especially in public, especially a three-year. She could be dealing with some personal issues.	Speech

Character analysis may be expanded through a *fishbowl discussion* ([view literacy strategy descriptions](#)) thus engaging students effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others' ideas and expressing their own clearly. *Fishbowl* is a comprehension activity that encourages focused student discussion and assures that every student is involved in that discussion. Explain that a small group of students "in the fishbowl" will discuss the assigned character while other students look on. Guide students in setting rules for this discussion format (e.g., participants should respond to and ask questions and use evidence to support statements; outside group must listen but not contribute). In discussing the characters, students may refer to the Character Discussion Questions BLM. After the *fishbowl discussion* is completed, allow the outside group to discuss what they heard regarding the novel's characters. Both groups should then share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess, clarify, and critique the ideas and conclusions of the fishbowl participants. Depending on the success of this strategy, try one of the other *discussion* ([view literacy strategy descriptions](#)) strategies as the class completes the reading of a novel.

Activity 7: Setting Analysis (GLEs: 03c, 09g, , 15a, 15b, 15c, 15d, 15e, 15f, 17b; CCSS: RL.8.1, RL.8.3)

Materials List: grade-appropriate novels, learning log, Setting BLM

In simple terms, *setting* is the time, place, and social reality within which a story takes place. We have to understand where we are, in which period of time, in which society and at which level in that society if we are to interpret correctly the other elements in the story. In stories in which *place* is the important element of setting, the writer usually provides specific, sometimes extended descriptions of the place. In other stories, the

treatment of *time* is more significant than place. In literature, *time* functions in three different ways: the period of time in which a story takes place, how much time passes during the plot of the story, and how the passage of that time is perceived by the lead character (such as, if he or she is having fun, time goes quickly, but if he/she is lonely or worried, time drags). Just as important as time and place is the *social context* of a story, which is often a product of time and place. We must understand enough about the society—its customs, values, possibilities—to know what constraints the characters face, what they are free to choose, and what they may not do.

Questions for analyzing setting:

- What expectations does the setting create for how the story will progress or how characters will act? For example, a desert setting might lead you to expect a person versus nature type of conflict to arise.
- In what ways are the characters' life situations and experiences affected by the setting? In what ways, if any, does the setting affect the outcome of the story?
- If the story were placed in a different setting, in what ways might the characters, events, or mood be different?
- A setting can sometimes serve as a symbol for a larger idea. For example, a desert can symbolize an empty or harsh life, while a storm might symbolize a turbulent relationship. What, if anything, might the setting in this story represent?

Discuss how setting is developed (e.g., through an author's use of word choice and images that appeal to the senses and suggest mood and tone), students will describe the setting at the beginning of the novel and create a chart that shows when and if the setting changes. Students may use the Setting BLM to explain how changing the setting may affect the plot. Students will review how the story's setting will help establish the mood. Explain important elements in *split-page notetaking* ([view literacy strategy descriptions](#)) to sequence main ideas and details when reading biographical works. Using *split-page notetaking* students will analyze the novel's setting and also note when the setting changes.

Sample *split-page notetaking*:

Novel: <i>The Cay</i> –Theodore Taylor	
<i>When?</i>	during WWII
<i>Where?</i>	islands in the Caribbean Sea
<i>QUOTE</i>	MY THOUGHTS
"Like silent, hungry sharks that swim in the darkness of the sea, the German Submarines arrived in the middle of the night"	This tells me the war is all around and no one is safe—not even the small islands away from Europe. The mood is fearful—war is coming.
<u>Timothy</u> ...this outrageous humbug island	I wonder what he means by humbug—is that a good thing?? I think the island must be beautiful.

Students will identify descriptive quotes about the setting. Students may also respond to the following questions: How does this description allow you to connect to the text? What do you think of the mood that's being created? Have you ever found yourself in this

situation or setting? Students will describe how the author's style can elicit an emotional response from the reader. Students will discuss their responses in groups or as a whole class; students will discuss authors' styles, using support from respective novels read.

Additional Activity: Students will create visual representations illustrating the setting for class display. Students will write a reflection paragraph (i.e., topic sentence, relevant elaboration, conclusion) noting how the setting influences the characters and then will make predictions about how the plot would change if the setting changed.

Additional Activity: Students will write a setting description that is real or imaginary, uses sensory details, and sets a mood. Students will use models from novels read in reading class. The setting description should be developed through word choices appropriate to the identified audience and/or purpose, contain vocabulary selected to clarify meaning, create images that set a tone to engage the interest of the reader, uses a clear voice (individual personality) and variety in sentence structure. Students will self/peer edit using a writer's checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Activity 8: Plot Analysis (GLEs: 02c, 02d, 03d, 03e, 22c, 38c) CCSS: RL.8.1, RI.8.3

Materials List: grade-appropriate novels, *learning log*, Story Map BLM, Plot Diagram BLM, Identifying Types of Conflict BLM, Somebody Wanted But So BLM

Present a mini-lesson on plot development focusing on conflict, then have students use *graphic organizers* (e.g., storyboards, plot diagrams, flow charts) that show a selected novel's structure (exposition, inciting incident, rising action, climax, falling action, resolution). Students may use the Story Map BLM or Plot Diagram BLM to respond to a novel. Students will respond to *learning log* /notebook prompts regarding the effectiveness of plot sequence and details. The goal is to 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.

Questions for analyzing plot:

- Foreshadowing is a writer's use of hints or clues to indicate events that will occur later in a story. What clues foreshadowed the ending or another important event in this story?
- Does this story include a flashback—an account of a conversation, an episode, or an event that happened before the beginning of the story, or at an earlier point? A flashback interrupts the chronological order of events. If the story includes a flashback, what new information does it give you about the characters, conflicts, or events?

- Suspense is the excitement or tension that readers feel as they become involved in a story and eagerly await the outcome. List details from this story that help to create suspense.
- What is the resolution of the conflict in this story? What would it have taken for the outcome to be different?
- Does the story have a surprise ending? If so, in what ways does your understanding of the characters or events change as a result of this unexpected ending?
- What larger ideas might the conflicts in this story represent—for example, power versus powerlessness, goodness versus evil, love versus hate, or rationality versus emotion?
- Does the plot of this story follow a traditional pattern, such as that of a folktale, detective story, or quest?

As a class, or in literature circles, students will discuss their responses, paying particular attention to the relationship of conflict and multiple conflicts (e.g., man vs. man, nature, society, self) within the plot. Students may complete the conflict *graphic organizer* ([view literacy strategy descriptions](#)). See the Identifying Types of Conflict BLM. Students will identify and record in their *learning logs*/writers' notebooks how or if dialogue, symbolism, foreshadowing, and flashback were employed to direct plot development. Students will write a short paragraph describing the effectiveness of these techniques on the plot's advancement. Student responses should include a brief summary, an explanation of feelings and thoughts about the characters, an analysis of why the characters' actions or dialogue make one feel or think that, and include examples from the text for support. Students will discuss their responses in groups.

Students may use the Somebody Wanted But So technique to briefly summarize the plot. *Somebody* is the main character. *Wanted* is the goal or thing the character wants. *But* describes the problem or conflict the character has in obtaining the goal. *So* describes the outcome of the struggle. Students may use the Somebody Wanted But So BLM.

Sample SWBS: *Hatchet* – Gary Paulsen

Somebody (character)	Wanted (goal)	But (problem)	So (solution)
Brian	food and shelter after the plane crashed in Canada—he had no way to start a fire and no food	He was a city boy and had no wilderness training	After much trial and error, Brian uses the hatchet that his mother gave him to generate sparks, which fall into a pile of kindling. He blows gently and starts a fire

Activity 9: Point of View Analysis (GLEs: 02e, 09d, 22c; CCSS: RL.8.6, W.8.10)

Materials List: grade-appropriate novels, *learning log*

Point of view may be considered the centralizing or guiding intelligence in a work because it is through this mind that the author filters the fictional experience. How authors present reality in stories determines how we read, understand, and respond.

Questions for Analyzing Point of View:

- What point of view did the author choose for this story?
- How might this story change if it were told from a different point of view?
- What elements or techniques were used—foreshadowing, flashback, surprise ending?
- How is the narration made to seem real or probable?
- Are the actions and speeches reported authentically as they might be in real life?
- Is the narrator identifiable?
- What are the narrator’s qualifications as an observer?
- How much of the story seems to result from the imaginative or creative powers of the narrator?
- How does the narrator perceive the time of the actions?
- If the predominant tense is past, what relationship does the persona establish between the past and the present?
- If the tense is present, how does this affect your understanding of the work?

Review the use of pronouns in determining point of view. Have students respond to a teacher-created paragraph or text paragraph that presents the same narrative told in first person and third person by circling the pronouns and discussing the differences. Then, present a mini-lesson on third-person limited and third-person omniscient points of view. Students will review the novels read and chart the point of view for selected novels. Have students discuss the advantages and effectiveness of using third-person limited vs. third-person omniscient, supporting their opinions with details from the novels. Have students respond to a paragraph from a text that uses the third-person limited point of view by rewriting it in third-person omniscient point of view. Students will discuss how the plot would change as a result of the point of view change. Students will write reflections in notebooks/*learning logs* analyzing the effectiveness of the change in plot development and how the differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Resource: <http://www.readwritethink.org/classroom-resources/lesson-plans/wolf-analyzing-point-view-23.html?tab=4>

Activity 10: Theme Development (GLEs: 02a, 02c, 02f, 09a, 09b, 09e, 15a, 15b, 15c, 15d, 15e, 15f, 22c; CCSS: RL.8.9, W.8.10, SL.8.1)

Materials List: grade-appropriate novels, learning log

Students will *brainstorm* ([view literacy strategy descriptions](#)) and write in their reading response *learning log* ([view literacy strategy descriptions](#)) thoughts and details

concerning the novel’s theme. Have students use *graphic organizers* ([view literacy strategy descriptions](#)) or summary notes to record details from each chapter that illustrates the theme and give examples that show what the characters do or say that relates to the theme.

Questions for analyzing theme:

- Is the theme ever stated directly by the narrator or a character? If not, what specific elements in the story might help you infer the theme? Consider the characters, plot, and setting.
- Writers often use symbols to help convey a theme. Identify a symbol used in this story and tell what it represents.
- Some themes (such as “Technology stifles creativity”) may make sense only in a particular culture or time period. Others (such as “Honesty is the best policy”) are universal—meaning they can apply to any time and culture. What universal themes, if any, are in this story?

Students will then write a text-supported response to one of the following questions:

1. What cultural elements, such as the history, perspectives, and language are reflected in the novel?
2. How has the author drawn on themes, patterns of events, or character types from myths, traditional stories, or religious works? (For example, how an author might use elements of the Bible in a novel.)
3. Consider the symbolism, plot, and other literary techniques used by the writer to present the theme. Do you think the author effectively expresses his or her main message? Support your answer with details from the story.
4. Has the author altered the myth, the traditional story, or religious work in any way?

After students write their answers to the questions, they will engage in a *round robin discussion* ([view literacy strategy descriptions](#)). The *round robin discussion* is a useful process when there are a large number of participants and a relatively short amount of time for brainstorming ideas or generating a list of issues or indicators and reporting back in an organized fashion. After placing students in or forming groups of three to five, have each one go around the circle quickly sharing his/her answers and thoughts. Give students one opportunity to “pass” on a response, but eventually every student must respond. (This technique is used most effectively when, after initial clockwise sharing, students are asked to write down on a single piece of paper each of their responses. This allows all opinions and ideas of the groups to be brought to the teacher’s and the rest of their classmates’ attention. It also provides a record of the group’s thinking, which might be used in grading.)

Students will share and compare notes and then compile a list of supportive details. After discussion, the group will come up with a statement that identifies the theme.

A theme analysis focuses on the message the author is sharing about life. Using a writing process (prewrite, write, revise, proofread/edit, and publish/share), students will then write a multiparagraph composition organized with a clearly stated focus or central idea,

important ideas or events stated in a selected order, organizational pattern, elaboration (anecdotes, relevant facts, examples, and/or specific details), transitional words and phrases that unify ideas and points, and an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) Students will analyze how the author developed this theme as the plot progressed, citing examples from the text. Students will self/peer edit using a writer's checklist, make necessary revisions, and produce a final copy. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Resource: http://www.greatsource.com/iwrite/pdf/259_260.pdf

Activity 11: After the Novel (GLEs:, 09a, 09b, 09d, 09g, 18a, 18b, 18c, 18d, 18e, 18f, 18g, 19;CCSS: RL.8.7

Materials List: grade-appropriate novels, learning log, Book Review BLM

Students will respond in various forms as requested by the teacher (e.g., formal assessment, book reviews, book talks, projects, illustrations, dramatizations, multimedia presentations). Students will 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. Students will view a video based on the selected novel, if available, and complete a Venn diagram *graphic organizer* ([view literacy strategy descriptions](#)), Double Bubble Map, or a T-chart comparing/contrasting the print with the nonprint version. The website [Discovery Education streaming](#) is a good resource for videos/clips. In *learning logs*, students will write a reflection regarding which novel or video they liked better supported with details from the text.

Students will think of two novels, movies, or a novel and movie that are similar in some way. Students will write a brief critical review (Book Review BLM) focusing on 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. As a model, students may use the newspaper's movie review critic's writing. Using a writing process (prewrite, write, revise, proofread/edit, and publish/share), students will develop a multiparagraph composition that includes their positive or negative opinions, supported by facts, details, or examples from the text. The review should include the title, theme statement, a brief plot summary, and reasons the reviewer liked or disliked the movie. Students will self/peer edit using a writer's checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Students' work may be shared with the class.

Resources:

<http://go.hrw.com/eolang/modbank/>

<http://go.hrw.com/eolang/pdfs/ch8-4.pdf>

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of fiction elements/vocabulary terms for the unit. Students' completion of vocabulary lists/products and vocabulary acquisition will be assessed via a teacher-created selected/constructed response format.
- Students will collect all learning log entries/graphic organizers created or completed and turn them in for assessment via a teacher-created checklist for completion and/or response to topic.
- Students may complete a visual representation of the knowledge learned about the genre at the end of the novel study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the novel unit. Students may be assessed by a rubric created for the format chosen. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.
- Students will be provided feedback via an oral presentation rubric, which can be found at the following web sites, or a teacher may create a rubric: http://www.readwritethink.org/lesson_images/lesson28/performrubric.pdf or http://www.readwritethink.org/lesson_images/lesson416/OralRubric.pdf.
- Students will be formally assessed via literal, interpretative, and evaluative questions in a teacher-created selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric is available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.
- Students' writing products may be assessed using the *LEAP 21 Writer's Checklist* <http://www.louisianaschools.net/lde/uploads/2071.pdf> or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP 21 Writing Rubric* for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students will be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity-Specific Assessments

- Activity 7: Students will write a well-organized expository essay that compares and contrasts literary elements. Students will apply a writing process to produce a final draft that includes the following:
 - an introduction that begins with an attention grabber and contains a clear thesis statement which reveals an overall and general relationship between the two related topics
 - a body that fully explores the similarities and differences and reveals unexpected relationships through specific examples and details and has a clear and consistent organizational pattern
 - a conclusion that effectively ends the writing without repetition and contains a clincher statement
 - word choice that is consistently precise, vivid, or expressive
 - transitional words effectively used to connect ideas and paragraphs
 - varied sentence structure and patterns
 - few errors in grammar, usage, mechanics, spelling, or legibility
- Activity 8: Students will trace plot development by creating a graphic organizer (e.g., storyboard, plot diagram, flow chart) which will be evaluated for accuracy of content, including:
 - exposition
 - inciting action
 - rising incident
 - climax/turning point
 - falling action
 - resolution
 - point of view
 - theme
- Activity 10: Students will explore theme development by writing an analysis of the novel. Students will apply a writing process to produce a final draft that should:
 - identify the author and title and give a brief summary of the novel
 - show why the writer found the novel interesting
 - focus on the development of the novel's theme in a step-by-step analysis
 - present evidence from the text, including details, examples, quotations, or other evidence to support the theme
 - summarize the response
 - use word choice that is consistently precise, vivid, or expressive
 - use transitional words effectively to connect ideas and paragraphs
 - have varied sentence structure and patterns
 - have few errors in grammar, usage, mechanics, spelling, or legibility

Grade 8
English Language Arts
Unit 7: All the World's a Stage—Drama

Time Frame: Approximately four weeks



Unit Description

The unit focuses on reading, comprehending, interpreting, and analyzing drama by applying a variety of strategies. Drama elements (character, setting, plot, point of view, and theme) and techniques (acts, scenes, dialogue, and stage directions) are identified and analyzed. Dramatic readings and scenes will be performed. Writing and presenting a Reader's Theater script provide an opportunity for student application of a writing process. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Dramas are literary works composed in verse or prose, usually for theatrical performance, where conflicts and emotions are expressed through dialogue and action. A good drama has interesting characters, who connect with one another in a variety of ways. The action of the drama is told through dialogue and stage directions. Students will identify and define the elements of drama and evaluate a play's effectiveness through analysis of its elements. Students will analyze characters and their relationships. In addition, students will understand the tasks involved in producing and staging a play and will summarize and evaluate a dramatic presentation. Students will also respond to drama orally and in written forms.

Guiding Questions

1. Can students identify the elements of drama?
2. Can students analyze techniques authors use to describe characters, including the narrator?
3. Can students identify and explain the point of view of the narrator or other characters, as expressed in the characters' thoughts, words, or actions?
4. Can students identify a universal theme expressed in a play and relate it to personal experience?
5. Can students summarize and evaluate a dramatic presentation?
6. Can students tell how reading a speech, poem, or script from a drama is different from performing it?
7. Can students write a scripted version of a narrative text?

Unit 7 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, such as use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02b.	Interpret story elements, including the development of character types (e.g., flat, round, dynamic, static) (ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)
15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)

17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topic that include clear voice (individual personality) (ELA-2-M2)
17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and the use of various tools (e.g., <i>LEAP 21 Writer's Checklist</i> , rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
22c.	Write for a wide variety purposes, including text-supported interpretations of elements of grade-appropriate stories, poems, plays, and novels (ELA-2-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds (ELA-3-M4)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words

	and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
28.	Adjust diction and enunciation to suit purpose for speaking (ELA-4-M1)
29.	Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.3	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.
RL.8.5	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.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
RL.8.6	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
RL.8.7	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.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
Writing Standards	
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	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 discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Language Standards	
L.8.5 abc	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ ***Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.***
- ❖ ***In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.***
- ❖ ***Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.***
- ❖ ***It is strongly recommended that a teacher preview websites before students access them.***

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1)

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, Reading Response Prompts BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students

(and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities that provide opportunities to develop students' competence for *Common Core Anchor Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences

- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Anne think about Mr. Dussel? What is your evidence from the play as support?"

"Which character in the play is most *unlike* Anna? Explain your reasons, based on evidence from the play?"

"What is the playwrights's opinion about the Final Solution? How do you know?"

The learning goal is to have students respond at the higher levels of Bloom's Taxonomy or Webb's Depth of Knowledge by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text (i.e. *How did moving to New Orleans change Brad's career? How do you know? What is the textual evidence that most strongly supports your answer? Where in the text did you notice that?*).

**Examples of Questions Using the Depth of Knowledge Criteria
"Goldilocks and the Three Bears"**

RECALL OF INFORMATION

Question: How did Goldilocks get her name?

Answer: Goldilocks got her name from the color of her hair which is yellow.

[Note: The information is "right there" in the text, but the reader needs to recognize the relevant content.]

BASIC REASONING

Question: What is porridge?

Answer: Porridge is a breakfast food that is heated.

[Note: The response is based on making an inference using context clues.]

COMPLEX REASONING

Question: How would the story be different if told from another point of view? What information from the story supports your answer?

Answer: Answers will vary.

[Note: The response requires the reader to critically analyze the information presented in the text to draw a conclusion.]

EXTENDED REASONING

Question: Does the Goldilocks tale appear in any other culture? How is each tale a reflection of its culture?

Answer: Answers will vary.

[Note: The answer would require research over an extended period of time.]

D. Weiner/T. Bennett

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of

texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Optional: Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26; CCSS: L.8.5a, L.8.5b, L.8.5c, L.8.6 [R])

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM, Vocabulary Tree BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words

and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text. Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. (It is suggested different strategies for various instructional purposes be used daily. Determine your purpose, then instruct accordingly.) Have students keep a vocabulary folder or log.

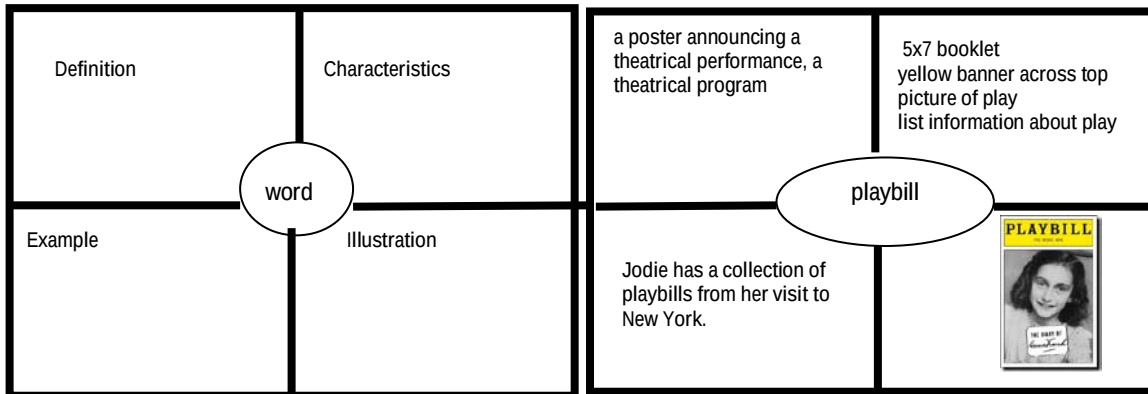
Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use of figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary.)

Teaching Drama Terminology: Have students use *vocabulary cards* ([view literacy strategy descriptions](#)) (e.g., graphic organizer listing word, parts of speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the poetry genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students. *Vocabulary cards* are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or *graphic organizer* which provides students with an opportunity to create an illustration to represent the word.

Have students create vocabulary cards:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual

6. Put in a baggie, or have students punch a hole in one corner of the card and attach with a binder ring
7. Keep cards together in notebooks for easy access.
8. Use vocabulary cards as portable dictionaries for reference or as flash cards for vocabulary study. Students can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try and guess the word.



Additional Resources:

<http://ellresources.shutterfly.com/vocabulary>

[Technology Tools, Organizers, and Templates for Lesson Planning ...](#)

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary.

Graphic organizers ([view literacy strategy descriptions](#)) are available at:

<http://www.eduplace.com/graphicorganizer/> This is a collection of graphic organizers—description and illustration of each organizer is included.

Interactive Graphic Organizers at <http://my.hrw.com/nsmedia/intgos/html/igo.htm>

Literature & Language Arts <http://hlla.hrw.com/hlla/>

2013-2014 add to Activity 2 Vocabulary (CCSS: L.8.5a, L.8.5b, L.8.5c, L.8.6)

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
way of life	shared ideas shared beliefs
CULTURE	
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

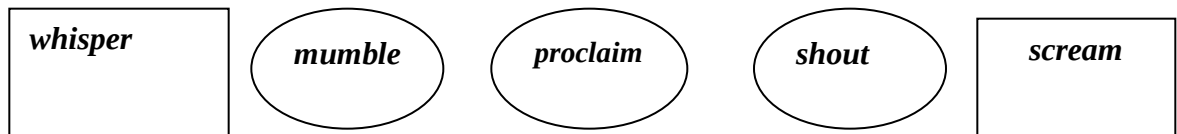
Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate.

As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

To improve comprehension, students need to understand how terms relate to one another. Present a review mini-lesson on using and interpreting denotative/connotative word meanings, emphasizing the appropriateness for the intended audience. Discuss with the class the “shades of meaning” (connotations and denotation) of words (e.g., skinny, bony, thin, slender) through the linear array strategy. Linear array is a strategy to extend vocabulary by asking students to extend their understanding of words through visual representations of degree. This activity helps students examine subtle distinctions in the words. Linear arrays may be more appropriate for displaying other types of relationships among words. The relationship among such words can be illustrated visually by arranging them in a line.

To model linear arrays, explain that words can be connected to each other in many different ways. Two ways are degree and order. Write and pronounce individually the words **mumble**, **shout**, **scream**, **whisper**, and **proclaim** on chart paper, the chalkboard, or whiteboard, pronouncing as you write. Use the following think-aloud to model how to arrange these words by degree.

*Say: I see that these words are all different ways of talking. I'll put them in order, starting with the quietest way to talk and ending with the loudest. I think it is most quiet to **whisper**, so I'll list it first. Next, I'll write **whisper**. I know that when I **mumble**, I speak at a normal level but I'm hard to hear and understand. I'm not sure what **proclaim** means, but I think it may be like making an announcement. I'll put it next and check my work when I'm done. My last two words are **shout** and **scream**. Now let me look at what I've written. I've put the words in the following order: **whisper**, **mumble**, **proclaim**, **shout**, **scream**. Yes, those are degrees of talking sounds. There is not much difference between **whisper** and **mumble**, but there is a lot of difference between **whisper** and **scream**. Now, let's use a dictionary to check the meaning of **proclaim** to see if I've put it in the right place.*



Following is an alternate linear array method. Give students a list of verbs, adjectives, or adverbs to place in a “shades of meaning” order using a paint chip as a template. Instruct students to attach a paint chip card to notebook paper in order to illustrate a string of synonyms. Have students write definitions to the right of the paint chip card on which the

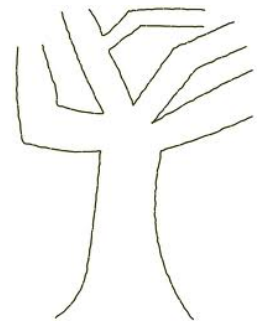
word has been written. Students will continue to add words to their personal vocabulary notebook/learning log.

fear	Meaning	
dread	dread	I have a fear of getting a shot at the doctor.
terror	terror	- a great fear mixed with awe or respect. The girl dreaded moving to a new school.
panic	panic	- an intense fear and shock. I saw terror in the driver's eyes before he crashed.
phobia	phobia	- a sudden fear that might cause a person to collapse. My mother panicked when she saw my bloody face.
		- a fear that doesn't make sense. My friend has a phobia about rollercoasters.

OPTIONAL: Have students continue to develop vocabulary through the use of connotative and denotative meanings of words by using this website [Solving Word Meanings: Engaging Strategies for Vocabulary ...](http://www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...) www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer* ([view literacy strategy descriptions](#)). A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read. According to Kylene Beers (*When Kids Can't Read*), research shows that every time a student is presented with what common Greek/Latin prefixes/roots/suffixes mean, the more he/she will internalize that meaning. That student will be more able to use that knowledge on his/her own to accurately assess other new words that have the same word part. Since it takes up to 10 times for a student to internalize, display examples for them to see every day to help them. A graphic organizer known as a vocabulary tree shows the interconnection of very different words to the same prefix/root/suffix. Students can see how the vocabulary words they learn in ELA, science, math, and social studies are interconnected. Use the Vocab Tree BLMs.

For a list of roots, try <http://www.factmonster.com/ipka/A0907017.html>



Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold:: light:_____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and ":: ("as").

Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms. Steps to use in teaching analogies:

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—
antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT]

[Using Analogies to Teach English Language Learners](#)

[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes.

Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](http://www.eduplace.com/graphicorganizer/)) are available at <http://www.eduplace.com/graphicorganizer/> and [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21; CCSS: W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.6, W.8.10)[E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs. Writing Piece with Target Skills Planner BLM

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should 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.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 7 writing instruction should focus on writing informative and explanatory texts to examine and

convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log* ([view literacy strategy descriptions](#)). In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

- 1) The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
- 2) The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?

- 3) The teacher then models the skill orally for students.
- 4) The students then try it out orally for practice, with partners.
- 5) Students then apply the skill to a short practice piece of several sentences or more (guided writing).
- 6) Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitsummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades, the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft (CCSS W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.6, W.8.10)

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up at <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students with teacher guidance will need a free Google© account. Google© groups may be accessed at <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g., varied sentence structure and patterns, phrases and clauses,

infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together: munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	This is the fully corrected Caught'Ya sentence: Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Interesting lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegeek.com/what-are-verb-moods.htm>

**Activity 5: What Is Drama? (CCSS: RL.8.1, RL.8.3, RL.8.5, RL.8.6, RL.8.7) [R]
[E]**

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), drama samples, *Sorry, Wrong Number* script, *Sorry, Wrong Number* radio play, Drama Questions BLM

Drama is a work of literature that is meant to be performed by actors for an audience. Like a novel or short story, a drama has literary elements such as characters, setting, plot, and theme. However, in a drama, the characters' dialogue and actions tell the story. Drama includes live stage performances as well as television, radio, and movie productions. The action in any dramatic work (play, movie, or television) usually centers on "Who wants what?"

As an introduction to the genre, students will discuss plays or musicals they may have seen or participated in on stage. Students may respond to the Drama Questions BLM orally to facilitate the discussion. Students will discuss how their experience was different from watching a movie or television program. Students may, through a learning log entry, write a short reflection on their experience. Students may describe how it felt to be a member of the audience or a member of the cast. Students will note that drama is

written to be performed and comes in a variety of media, such as movies and television shows.

Sorry, Wrong Number script

<http://www.genericradio.com/show.php?id=7b05729b5f34bf0c>

Sorry, Wrong Number radio play Running Time: 27 minutes, 30 seconds [Sorry, Wrong Number – MP3 Download](#)

Sorry, Wrong Number radioplay

http://ar1.podbean.com/pb/2965c609599802e2c5fce2b2f91f1af1/4f9848d5/ar1/blogs22/56462/suspense_41.mp3

Have students read then listen to the radio play *Sorry, Wrong Number*. As students read the script of *Sorry, Wrong Number*, ask them how the use of flashbacks adds suspense to the tone of the play. Have them discuss and analyze how particular lines of dialogue in *Sorry, Wrong Number* propel the action and reveal aspects of a character by recording in their *learning logs* via *split-page notetaking* ([view literacy strategy descriptions](#)). The learning log entry should have one column headed “What the text says...” (for recording specific lines of dialogue and/or stage directions) and another column headed “What I think...” (for recording the importance and effect of each).

Present a section of the material to be covered in the *split-page* format (See example). In the left column big ideas, key dates, names, etc. should be written and supporting information should be in the right column. Students should be urged to paraphrase and abbreviate as much as possible (See example). Continue to guide students in the process of taking *split-page notes* by modeling the format with notes of the content and eliciting similar styled notes from students. It will take time for students to become comfortable with the format and develop their own individual styles within the split-page structure. This guided practice time is the best way to ensure students learn and take full advantage of the notetaking system.

Sample split-page notetaking:

DRAMA: <i>Sorry, Wrong Number</i> by Lucille Fletcher	
QUOTE: <i>What the text states</i>	MY THOUGHTS: <i>What I think the text states</i>
<i>When?</i>	1943
<i>Where?</i>	New York apartment
MRS. STEVENSON: (A QUERULOUS, SELF-CENTERED NEUROTIC) Oh -- dear ...	main character - a whiny, selfish, overanxious person.
<i>In a phone booth. Don't worry. Everything's okay.</i>	sounds as if the man is being secretive, as if he is planning something-robbery? murder?

2013-2014 - add to Activity 5 (CCSS: RL.8.3)

After reading/listening to the radio drama version, students may view the film version (available online) and compare it to the written version. Students may also use the

Drama Questions BLM to analyze the extent to which a filmed production of *Sorry, Wrong Number* stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. Students will discuss and 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. By comparing the dialogue in both mediums. In a radio drama, effective dialogue is a necessity as there is not a visual to aid comprehension. Students will use a *graphic organizer* ([view literacy strategy descriptions](#)) (e.g., Venn diagram, T-chart, Y-chart, Double Bubble Map) to chart similarities and differences.

If possible, arrange for students to attend a live theater performance, so that students can experience and discuss the differences between live and recorded performances.

Activity 6: Elements of Drama (CCSS: RL.8.5)[R]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), grade-appropriate drama selections, Christmas Carol BLM, Drama Vocabulary Self-awareness Chart BLM, Drama Terms BLM, http://www.one-act-plays.com/royalty_free_plays.html

In groups, students will read and compare the prose version of a short story or novel excerpt with a scripted version (e.g., *The Diary of Anne Frank*, *A Christmas Carol*, *The Outsiders*, *Tuck Everlasting*, *Let Me Hear You Whisper*, *Nothing but the Truth*, etc.). Students will be looking at the excerpt for format comparison rather than for comprehension. Select an excerpt for class modeling or use the Christmas Carol BLM.

Students will then use a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart to assess their prior knowledge of drama terms. See Drama Vocabulary Self-Awareness Chart BLM. Over the course of the readings and exposure to other sources throughout the unit, students should be told to return often to the chart and add new information to it. The goal is to replace all the check marks and minus signs with plus signs. Because students continually revisit their vocabulary charts to revise their entries, they have multiple opportunities to practice and extend their growing understanding of key terms in the drama unit. Students may use the Drama Terms BLM as a reference tool. Students will continue to identify and define the elements of a drama (e.g., playwright, acts and scenes, a cast of characters, dialogue/monologue, the plot, crisis, climax, the setting, the stage directions, props, and the theme).

An expanded glossary of drama terms is available at http://contemporarylit.about.com/od/literaryterms/Literary_Terms.htm
<http://www.ket.org/artstoolkit/drama/lessonplan/#middle>

Activity 7: The Importance of Dialogue (GLEs: 09d, 17a, 17c, 28, 32; CCSS: RL.8.3, RL.8.6, W.8.10) [R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), grade-appropriate

drama scenarios, Said Is Dead BLM, I Said It Again BLM

Using teacher-prepared scenario cards (index cards listing a situation that two characters will act out), students will perform improvisational skits. Some scenarios may include traffic police and speeder, coach and player, waitress and diner, teacher and misbehaving student, bank teller and bank robber, two girls discussing a movie, doctor and patient, customer and cashier, etc. This scenario goal is to help student writers see how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

After the improv, students will discuss the importance of dialogue, a crisis, and stage directions in a drama. Students will discuss and note that the critical question in assessing a drama is “Who wants what?” By recording in their learning logs, students will analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

[E] Writing Dialogue: Dialogue shows, rather than tells, what is going on within a character and between characters. Dialogue can convey action in fewer words than in narrative writing. The main goal of dialogue is to reveal characters’ personalities and to advance the plot. The teacher will present a mini-lesson on dialogue’s conventions—quotation marks, commas, and capitalization. As these are complex, the conventions should not be taught all at once, but rather in a progression. The teacher may use picture books or various newspaper columnists’ writings to illustrate the use of dialogue.

Dialogue mini-lessons may be accessed at
http://www.readwritethink.org/lessons/lesson_view.asp?id=117 and
http://www.readwritethink.org/lessons/lesson_view.asp?id=116.

Students should be taught that *said* can often be replaced when the author wants to show that there is a definite reason for dialogue to be spoken in a particular voice. The teacher will discuss with students that the replacement of *said* may be unnecessary and undesirable. Students may do a “replace said” activity similar to Said Is Dead BLM. For reference, a list of choices is available—I Said It Again BLM.

In pairs, students will brainstorm and in *learning logs* write a scenario/vignette with at least four lines of dialogue correctly using the dialogue conventions. Students will perform this dialogue for the class.

Activity 8: Reader’s Theater (GLEs: 09d, 17a, 17b, 17c, 17d, 17e, 28, 32; CCSS: W.8.10)[R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), grade-appropriate drama selections, Reader’s Theater scripts

Students as a group may skim/scan anthologies, search the library, the Internet, or classroom magazines for short one-act plays to read as a class. Scholastic magazines—READ, SCOPE, ACTION—are a good source for plays that can be read in a class period. The teacher may also use Reader's Theater. Reader's Theater allows for reluctant oral readers to participate as it requires less dialogue.

According to the *Timeless Teacher Stuff* website, "Reader's Theater is an activity in which students, while reading directly from scripts, are able to tell a story in a most entertaining form, without props, costumes, or sets. This is a *reading* activity, and students are not asked to memorize their lines. They are, however, encouraged to 'ham it up' and use intonation and gestures appropriate to their characters and their characters' words."

To practice reading with fluency, students should continue to read and perform in the Reader's Theater format. To introduce RT to students, a basic lesson plan is available at http://www.readwritethink.org/lessons/lesson_view.asp?id=172.

Reader's Theater scripts are available free at <http://www.aaronshelp.com/rt/index.html> and <http://www.timelessteacherstuff.com/>

[E]Writing a Script: The teacher will write a collaborative Reader's Theater script so students can observe how to compose one:

- The Reader's Theater script has one or more narrators and the characters are from a selected passage.
- The passage is rich in dialogue that presents a problem and/or conflict.
- The narrator's part offers background information, setting, and plot.
- Characters' exact words are written in the form of a play.
- Stage directions offer suggestions for how the characters speak.

Students will select a fable/folktale to be rewritten using a writing process (as a Reader's Theater script, applying the characteristics of drama (e.g., stage directions, dialogue). Students should produce a script that has clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. The script should be developed through word choices (diction) appropriate to the identified audience and/or purpose, vocabulary selected to clarify meaning, create images, and set a tone, information/ideas selected to engage the interest of the reader, clear voice (individual personality) and variety in sentence structure. Students should indicate the setting and use the correct dramatic form including speech tags and stage directions. Students may create a poster advertising their performance and display it for the class. Then, students will perform their scripted version of the fable/folktale selected. RT Scripting Sheets are available free at <http://www.aaronshelp.com/rt/sheets.html>.

Activity 9: Reading a Play (GLEs: 09e, 09g, 28, 29, 32; CCSS: RL.8.3, RL.8.6, W.8.10) [R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard etc.), district-adopted anthology, teacher-selected plays, Word Splash BLM, WWII Background BLM, Background for the Play “Anne Frank” BLM, overhead/infocus projector, transparency, chart paper/blackboard, markers/chalk

As a class, students will read or listen to a longer drama (e.g., *The Diary of Anne Frank*, *Let Me Hear You Whisper*, *The Hitchhiker*). The teacher may decide to assign parts and have the students orally read the play selected. In *learning logs*, students may create a scene-by-scene summary chart (part of play, setting, key events) to keep track of the play’s plot and conflict.

In groups, students may select a scene to rehearse and perform for the class. As they prepare the scene, students should consider these questions:

- How many characters appear in this scene?
- What props will be needed?
- What sound effects will be heard, and how will they be produced?

Students will respond to teacher-selected/created literal, interpretative, and evaluative questions about the drama. Students may also create storyboards, timelines, story maps, collages, maps, or models as a response to the play as directed by the teacher.

The Diary of Anne Frank is a drama selection in most eighth grade anthologies. Reading the play allows the combining of nonfiction with drama. After students have read Act I, Scene 2, a mini-lesson could be the *Word Splash strategy* wherein students are given a list of five to 15 words, numbers, or phrases from the informational text. The teacher should select words that will provide cues for students or that may need clarification. The teacher will display the words via overhead or infocus projector or prepare copies for the students. Working in pairs or groups, the students will read through the list, and speculate and discuss how the terms might relate to the given topic. Then as a whole, students should make and record predictions on chart paper or chalkboard/whiteboard. After their predictions are discussed, students will read the informational text and discuss/correct any misconceptions. Students may restate what they have by writing a summary in a reading response log. See Word Splash BLM, WWII Background BLM, and Background for the Play “Anne Frank” BLM for a sample lesson giving background information for *The Diary of Anne Frank*.

Optional: As another mini-lesson, the teacher may create *SQPL* ([view literacy strategy descriptions](#)) statements that are related to the material that would cause students to examine the text. The statement does not have to be factually true as long as it provokes interest and curiosity. Begin by first looking over the material to be read (e.g., *The Diary of Anne Frank*) and then generating a statement that would cause students to wonder, challenge, and question (e.g., Anne Frank: “I keep my ideals, because in spite of

everything I still believe that people are really good at heart," or "Parents can only give good advice or put them on the right paths, but the final forming of a person's character lies in their own hands"). Write the statement on the board, project it on the overhead or from a computer, create a handout, or even state it orally for students to record in their *learning logs*. Using the *think-pair-square-share discussion* ([view literacy strategy descriptions](#)), tell the students to turn to a partner and think of one good question they have about the upcoming play based on the statement. As students respond, write their questions on the chart paper or board. Students should listen carefully for the answers to their questions while reading the text. As content is covered, stop periodically and have students discuss with their partners which questions could be answered, then ask for volunteers to share. Mark questions that are answered. The class should continue this process until the play is completed. Go back to the list of questions to check which ones may still need to be answered.

2013-2014 - add to Activity 9 CCSS RL.8.6

To extend this activity in 2013-2014, as they read *The Diary of Anne Frank*, have students utilize the *questioning the content* ([view literacy strategy descriptions](#)) strategy. This will help in analyzing the text to discern a recurring theme. The goal of QtC is to teach students to use a questioning process to construct meaning of content and to think at higher levels about the content they are reading and from which they are expected to learn. *Questioning the content*, or QtC, can help students interpret challenging text materials. The activity conditions students to think about what the text is saying rather than search for literal answers. The *questioning the content* strategy makes the previously overlooked actions of the author more visible to students as they attempt to learn from literary works. In addition, students are less likely to be personally frustrated by difficult text as they realize that the responsibility for a passage making sense is shared between author and reader. Students become deeply engaged with reading, as issues and problems are addressed while they learn, rather than afterward.

Sample QtC Text Analysis: Theme

What is the main character like?	
Why is the setting important?	
What symbols are found and what do they stand for?	
What is the overall message?	
What is being talked about?	
Possible Theme:	

If *The Diary of Anne Frank* is being read in class, the teacher may decide to have copies of the book available, so the students may compare the diary entries to the play's versions.

These websites may be useful in studying Anne Frank's diary:

<http://www.annefrank.org/> ; <http://teacher.scholastic.com/frank/diary.htm>; and http://www.annefrank.com/1_life.htm.

[NonFiction Selections](#)

http://podcast.arpisd.org/users/ellis/weblog/7d956/NonFiction_Selections.html

[E] Writing a Diary Entry: A diary is a daily written record of events, experiences, and/or observations. Usually diaries are not written for publication, as was the case with Anne Frank. In Anne’s diary, entries contain the date and sometimes time and place. They are told chronologically in the first person point of view and reflect the writer’s thoughts and feelings about the events, experiences, or observations. Students may develop diary entries on selected characters from a drama, or students may choose an event from their own lives and write a diary entry. Students should apply a writing process as they develop their diary entries. Students should apply the features (date, time/place, chronological order, first person point of view, and writer’s thoughts and feelings) of diary/journal writing. Students will self/peer edit using a writer’s checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology. Students’ work may be shared with the class.

These websites may be useful in teaching the writing of diary entries:

<http://www.wikihow.com/Keep-a-Diary-and-Stick-to-It>

<http://www.sdcoe.k12.ca.us/score/drum/drums2.html>

http://www.writingfix.com/Chapter_Book_Prompts/SkinImIn3.htm

To extend this activity in 2013-2014, use this exemplar as an accompanying activity. Students will do a close reading of the Dunkirk invasion.

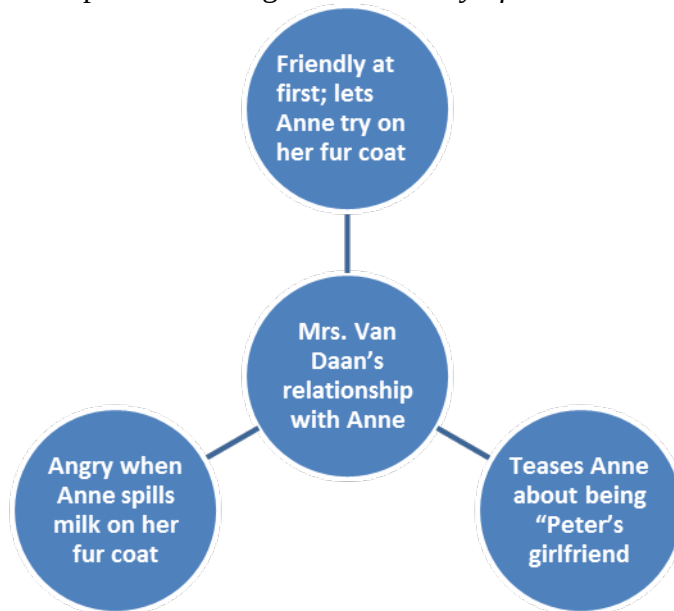
[Grade 8, “The Long Night of the Little Boats”](#)

Activity 10: Analyzing Characters (GLEs: 02b, 09d, 09e, 09g, 19, 22c; CCSS: RL.8.3) [R]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), district-adopted anthology, teacher-selected plays

During the reading of the play, students will choose two characters who interact with each other during one of the dramas they have read or viewed. Again, it is suggested that *The Diary of Anne Frank* be read as the text. Students will reread the scenes in which the two characters talk with each other or about each other and make notes about what the scene or dialogue reveals about each character’s attitude toward the other. For each of the two characters, students may create a cluster diagram that analyzes the character’s relationship with the other character and show how this affects the drama as a whole.

Sample cluster diagram: *The Diary of Anne Frank*



Students will address this character development and write a text-supported paragraph describing how or if the characters' relationships change during the play. Student responses should include a brief summary, an explanation of feelings and thoughts about the characters, an analysis of why the characters' actions or dialogue make one feel or think that, and a list of examples from the text for support.

Students may create a *graphic organizer* ([view literacy strategy descriptions](#)) in the form of a modified compare/contrast matrix to aid in discovering the shared and unique qualities of the characters in the drama. The teacher should label rows to meet lesson objectives. Students should insert information during the reading of text.

Sample compare/contrast matrix:

Attributes	Character #1	Character#2	Character#3
Physical appearance			
Personality Traits			
Motivation What does he/she want?			
Result What does the character do to attain the goal?			

After reading and completing the matrix chart, students will engage in a write-pair-share activity (complete matrix, discuss/revise with partner, and share responses). Use the *think-pair-square-share discussion* ([view literacy strategy descriptions](#)) as a response technique. After presenting an issue, problem, or question (*What was the character's motivation?*) ask students to think alone for a short period of time (complete matrix), and then pair up with someone to share their thoughts (discuss/revise with partner). Then

have pairs of students share with other pairs, forming, in effect, small groups of four students. The teacher should monitor the brief discussions and elicit responses afterward. The teacher should encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives are expressed. As a whole class, students will discuss responses and cite specific examples from the story as support for each assertion.

Activity 11: Writing a Character Analysis (GLEs: 02b, 15a, 15b, 15c, 15d, 15e, 15f, 18c, 18d, 18e, 18f, 18g; CCSS W.8.10) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), district-adopted anthology, teacher-selected plays, Character Profile Chart BLM

During the reading of the play, students will select a character to analyze. Students will complete a character profile chart *graphic organizer* ([view literacy strategy descriptions](#)) on the selected character (e.g., appearance, actions, words, thoughts, other characters' responses, playwright's direct comments through stage directions). Students may use the Character Profile Chart BLM to record details from the play that supports their observations. After completing the profile chart, students will decide which aspect of the character to analyze.

Questions for **Character Analysis**

- Who are the main characters in this story? Who are the minor characters?
- What do you learn about the characters through their physical appearance, thoughts, speech, and actions?
- What do you learn about each character from the comments of other characters? What do you learn about each character from the narrator?
- In what ways does each character react to other people or events? What do these reactions reveal about him or her?
- What reasons might the characters have had for reacting as they do?

Using a writing process (prewrite, write, revise, proofread/edit, and publish/share), students will then write a composition organized with a clearly stated focus or central idea, important ideas or events stated in a selected order, organizational pattern, elaboration (anecdotes, relevant facts, examples, and/or specific details), transitional words and phrases that unify ideas and points, and an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details). The character analysis should identify the character (e.g., believable, round, flat, dynamic, static) and include a sentence that introduces the essay's main idea, focusing on the character, not the plot. Students will cite scenes, incidents, or lines from the dramas to support their statements and write a conclusion summarizing their characterization.

Students will prewrite, using their character profile charts for brainstorming ideas to develop a multiparagraph essay that analyzes the feelings and attitudes of the character. Students will write a draft that begins with an expository hook/lead, uses appropriate

elaboration, has word choice appropriate to the audience and purpose, and reveals the writer's voice. Students will demonstrate their ability to use adverbs, comparative and superlative adjectives, and varied sentence structure as well as the appropriate command of grammar, usage, mechanics and spelling. Students will use self/peer evaluation to edit for grammar, mechanics, usage, and spelling. Students will revise the composition and produce a final product. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Resource: [Writing a Character Analysis](#)

Activity 12: Be the Critic (GLEs: 18a, 18b, 18c, 18d, 18e, 18f, 18g, 22c; CCSS: RL.8.7, RI.8.7, W.8.9, SL.8.5) [R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), district-adopted anthology, teacher-selected plays, grade-appropriate video/DVD, Drama vs. Movie BLM, Venn Diagram BLM

[R] As a class, students will watch a video/DVD of a drama they have read (e.g., *The Diary of Anne Frank*). In groups, students will compare the video and the play version using the *round robin discussion strategy* ([view literacy strategy descriptions](#)). Place students in or form groups of three to five. Ask students to 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 (Drama vs. Movie BLM). After the "think time," members of the team share responses with one another round-robin style (each one go around the circle quickly sharing ideas or solutions). Give students one opportunity to "pass" on a response, but eventually every student must respond. This technique is used most effectively when, after initial clockwise sharing, students are asked to write down on a single piece of paper each of their responses. The recorder writes down the answers of the group members. The person next to the recorder starts, and each person in the group, in order, gives an answer until time is called. This allows all opinions and ideas of the groups to be brought to the teacher's and the rest of their classmates' attention. It also provides a record of the group's thinking, which might be used in grading. The group reporter will record findings on a *graphic organizer* ([view literacy strategy descriptions](#)), such as a Venn Diagram BLM, comparison/contrast chart, t-chart, or Double Bubble Map. Groups will share comments with other groups. As a class, students will discuss the effectiveness of print vs. nonprint. In *learning logs*, students will write an evaluation with support of the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

Resources:

http://graphics8.nytimes.com/images/blogs/learning/pdf/activities/VennDiagram_NYTLN.pdf

<http://www.readwritethink.org/classroom-resources/lesson-plans/cover-cover-comparing->

books-1098.html

<http://www.pbs.org/wgbh/masterpiece/learningresources/fic.html>

[E]Writing a Critical Review: Students will write a movie review of the video/DVD of a drama they have read (e.g., *The Diary of Anne Frank*). A movie review lets a writer communicate his or her ideas about a particular movie. An effective review evaluates a movie based on clear standards and gives readers the information they need to make their own decisions about the movie. As a model, students may use the newspaper’s movie review critic’s writing. The review should include the title, theme statement, a brief plot summary, and reasons the reviewer liked or disliked the movie. Have students use a writing process (prewrite, write, revise, proofread/edit, and publish/share). Students will self/peer edit using a writer’s checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Students’ work may be shared with the class.

2013-2014 - add to Activity 12 (CCSS: RI.8.7, SL.8.5)

To extend this activity in 2012-2014, ask students to create a movie review show (similar to the classic *Siskel and Ebert* show) that integrates multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Resources:

<http://go.hrw.com/eolang/modbank/>

<http://go.hrw.com/eolang/pdfs/ch8-4.pdf>

<http://siskelandebert.org/>

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of drama elements/vocabulary terms for the unit. Students’ completion of vocabulary lists/products and vocabulary acquisition will be assessed via a teacher-created selected/constructed response format.

- Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via a teacher-created checklist for completion and/or response to topic.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the drama study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the drama unit. Students will be assessed by a rubric created for the format chosen. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.
- Students will give oral presentations, dramatizing a scene from a selected play. Students will be provided feedback via an oral presentation rubric which can be found at the following web sites, or a teacher may create a rubric: http://www.readwritethink.org/lesson_images/lesson28/performrubric.pdf or http://www.readwritethink.org/lesson_images/lesson416/OralRubric.pdf.
- Students will be formally assessed via literal, interpretative, and evaluative questions in a teacher-created selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.
- Students' writing products may be assessed using the *LEAP 21 Writer's Checklist*: <http://www.louisianaschools.net/lde/uploads/2071.pdf> or <http://www.louisianaschools.net/lde/uploads/3743.pdf> for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP 21 Writing Rubric* for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students will be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity-Specific Assessments

- Activity 7: Students will write and perform a Reader's Theater script. Assessment will be based on the following:
 - Students correctly interpreted the scene and added insights about the text through their acting.
 - Students interpreted the story creatively and with depth.
 - Students followed the sequence of the story, were enthusiastic about performing, and demonstrated group effort.
 - Students were well-prepared and delivered the script in an understandable manner.
 - Students' skit was clear, concise, and well-articulated.
 - Students used inflection in reading/acting.
 - Students' volume of voices was used appropriately.
- Activity 9: Students will write a response to reading paragraph that will be evaluated with the *LEAP 21 Reading Response* rubric germane to the topic.

The general scoring rubric has the following description:

- Student's response demonstrates in-depth understanding of the relevant content and/or procedures.
 - Student completes all important components of the task and communicates ideas effectively.
 - Where appropriate, student offers insightful interpretations and/or extensions.
 - Where appropriate, student chooses more sophisticated and/or efficient procedures.
- Activity 11: Students will write an essay analyzing a character in a play. Students will apply a writing process to produce a final draft. A good character analysis does the following:
 - identifies the character, the work, and the playwright
 - includes a thesis statement that sums up the main idea
 - supports the thesis statement with specific details from the text
 - is clearly organized
 - concludes by summarizing or restating the main idea
 - uses word choice that is consistently precise, vivid, or expressive
 - uses transitional words effectively to connect ideas and paragraphs
 - has varied sentence structure and pattern
 - has few errors in grammar, usage, mechanics, spelling, and legibility
 - Activity 12: Students will view and review a movie based on a play read. A good review begins with a clear thesis that identifies the work by title and author and states an overall evaluation of the work. In addition, the review
 - has a body that provides specific reasons for the evaluation
 - is supported with details and examples from the work
 - has a conclusion that leaves the reader with a memorable final point or a strong impression of the writer's evaluation
 - focuses on the negative or positive worth of the work
 - establishes, explains, and adheres to the same criteria for evaluation throughout
 - uses a tone appropriate to the evaluation
 - has few errors in grammar, usage, mechanics, spelling, or legibility