



**OFFICE OF CURRICULUM, INSTRUCTION & PROFESSIONAL DEVELOPMENT  
MIDDLE SCHOOL COURSE OUTLINE**

<b>Course Code</b>	1555	<b>Department</b>	English/Language Arts		
<b>Course Title</b>	Strategic-Language Arts 8 CD				
<b>Short Title</b>	Strat Lang Arts 8 CD	<b>Grade Level</b>	8	<b>Credits/Semester</b>	10
<b>Course Length</b>	1 Year	<b>Required</b>	Yes	<b>Elective</b>	
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>▪ <b>This is core period of the two period course taught by two teachers.</b></li> <li>▪ Students are designated at the Strategic level (1.9 - 0.5 years below grade level in reading) according to guidelines in the California Reading Language Arts Framework.</li> </ul>				
<b>Teacher Certification</b>	Teacher has: Single Subject English credential or Multiple Subject credential				

**COURSE DESCRIPTION:**

The English/Language Arts program for grade 8 is balanced and comprehensive. The language arts processes of reading, writing, listening, and speaking are taught in an integrated and inter-related manner. Course components include the study of rich and varied literature; writing in the genres of narrative, persuasive, expository, and response to literature; direct instruction in language arts skills and strategies, including vocabulary development, spelling, and grammar; a balance of oral and written and language activities; and on-going diagnosis and assessment.

**STRATEGIC:**

Students in the STRATEGIC group have a wide variety of learning gaps. Their deficiencies can be handled with good classroom instruction and extended time. The second hour of instruction will enable these students more time to master the difficult content in language arts. This additional period supports the core period and allows the opportunity to preview, review or reteach the standards and skills at grade level. Classroom instruction might include such scaffolding as: building prior knowledge; using thinking maps as a tool for understanding; working on foundational/pre-requisite skills as a bridge to grade level standards in reading, writing, grammar and spelling; strengthening vocabulary; and direct instruction in reading comprehension skills.

**GOALS: (Students needs the course is intended to meet)**

Students will:

- Write effectively in each of the genres for a variety of purposes and audiences.
- Read and respond thoughtfully to a wide variety of literary and expository texts at increasingly more challenging levels.
- Apply comprehension strategies to actively engage with text.
- Continue to focus on word recognition strategies and fluency.
- Demonstrate proficiency of academic language through reading, writing, speaking and listening.
- Master the skills necessary for passing district/state requirements.
- Become proficient lifelong readers and writers.
- Continue to apply Language Arts to everyday life.
- Develop an interest in pursuing advanced studies in Language Arts and develop an awareness of the vast array of Language Arts related career choices.

## **CONTENT STANDARDS:**

### **Word Analysis, Fluency, and Systematic Vocabulary Development**

- 1.1 Analyze idioms, analogies, metaphors, and similes to infer the literal and figurative meanings of phrases. (CST, CAHSEE)
- 1.2 Understand the most important points in the history of the English language and use common word origins to determine the historical influences on English word meanings. (CST)
- 1.3 Use word meanings within the appropriate context and show ability to verify those meanings by definition, restatement, example, comparison, or contrast. (CST, CAHSEE)

### **Reading Comprehension**

- 2.1 Compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals). (CST, CAHSEE)
- 2.2 Analyze text that uses proposition and support patterns. (CST, CAHSEE)
- 2.3 Find similarities and differences between texts in the treatment, scope, or organization of ideas. (CST)
- 2.4 Compare the original text to a summary to determine whether the summary accurately captures the main ideas, includes critical details, and conveys the underlying meaning. (CST, CAHSEE)
- 2.5 Understand and explain the use of a complex mechanical device by following technical directions. (CST)
- 2.6 Use information from a variety of consumer, workplace, and public documents to explain a situation or decision and solve a problem. (CST, CAHSEE)
- 2.7 Evaluate the unity, coherence, logic, internal consistency, and structural patterns of text. (CST, CAHSEE)

### **Literary Response and Analysis**

- 3.1 Determine and articulate the relationship between the purposes and characteristics of different forms of poetry (e.g., ballad, lyric, couplet, epic, elegy, ode, sonnet). (CST, CAHSEE)
- 3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.
- 3.3 Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts. (CST, CAHSEE)
- 3.4 Analyze the relevance of the setting (e.g., place, time, customs) to the mood, tone, and meaning of the text. (CST, CAHSEE)
- 3.5 Identify and analyze recurring themes (e.g., good versus evil) across traditional and contemporary works. (CST, CAHSEE)
- 3.6 Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer's style and use those elements to interpret the work. (CST, CAHSEE)
- 3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author. (Biographical approach) (CST, CAHSEE)

### **Writing Strategies**

- 1.1 Create compositions that establish a controlling impression, have a coherent thesis, and end with a clear and well-supported conclusion. (CST, CAHSEE)
- 1.2 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques. (CST)
- 1.3 Support theses or conclusions with analogies, paraphrases, quotations, opinions from authorities, comparisons, and similar devices. (CST)
- 1.4 Plan and conduct multiple-step information searches by using computer networks and modems. (CAHSEE)
- 1.5 Achieve an effective balance between researched information and original ideas. (CAHSEE)
- 1.6 Revise writing for word choice; appropriate organization; consistent point of view; and transitions between paragraphs, passages, and ideas. (CST, CAHSEE)

### **Writing Applications (Genres and Their Characteristics)**

- 2.1 Write biographies, autobiographies, short stories, or narratives:
  - a. Relate a clear, coherent incident, event, or situation by using well-chosen details. (CAHSEE)
  - b. Reveal the significance of, or the writer's attitude about the subject.
  - c. Employ narrative and descriptive strategies (e.g., relevant dialogue, specific action, physical description, background description, comparison or contrast of characters). (CAHSEE)
- 2.2 Write responses to literature:
  - a. Exhibit careful reading and insight in their interpretations. (CAHSEE)
  - b. Connect the student's own responses to the writer's techniques and to specific textual references. (CAHSEE)
  - c. Draw supported inferences about the effects of a literary work on its audience.
  - d. Support judgments through references to the text, other works, other authors, or to personal knowledge. (CAHSEE)
- 2.3 Write research reports:
  - a. Define a thesis. (CAHSEE)
  - b. Record important ideas, concepts, and direct quotations from significant information sources and paraphrase and summarize all perspectives on the topic, as appropriate. (CAHSEE)
  - c. Use a variety of primary and secondary sources and distinguish the nature and value of each. (CAHSEE)
  - d. Organize and display information on charts, maps, and graphs.
- 2.4 Write persuasive compositions:
  - a. Include a well-defined thesis (i.e., one that makes a clear and knowledgeable judgment). (CAHSEE)
  - b. Present detailed evidence, examples, and reasoning to support arguments, differentiating between facts and opinion. (CAHSEE)
  - c. Provide details, reasons, and examples, arranging them effectively by anticipating and answering reader concerns and counterarguments. (CAHSEE)
- 2.5 Write documents related to career development, including the simple business letters and job applications:
  - a. Present information purposefully and succinctly and meet the needs of the intended audience. (CAHSEE)
  - b. Follow the conventional format for the type of document (e.g., letter of inquiry, memorandum). (CAHSEE)
- 2.6 Write technical documents:
  - a. Identify the sequence of activities needed to design a system, operate a tool, or explain the bylaws of an organization. (CAHSEE)
  - b. Include all the factors and variables that need to be considered. (CAHSEE)
  - c. Use formatting techniques (e.g., heading, differing fonts) to aid comprehension. (CAHSEE)

### **Written and Oral English Language Conventions**

- 1.1 Use correct and varied sentence types and sentence openings to present a lively and effective personal style. (CST, CAHSEE)
- 1.2 Identify and use parallelism, including similar grammatical forms, in all written discourse to present items in a series and items juxtaposed for emphasis. (CST, CAHSEE)
- 1.3 Use subordination, coordination, apposition, and other devices to indicate clearly the relationship between ideas. (CST, CAHSEE)
- 1.4 Edit written manuscripts to ensure that correct grammar is used: (CST, CAHSEE)
- 1.5 Use correct punctuation and capitalization: (CST)
- 1.6 Use correct spelling conventions. (CST)

### **Listening and Speaking**

- 1.1 Analyze oral interpretations of literature, including language choice and delivery, and the effect of the interpretations on the listener.

- 1.2 Paraphrase a speaker's purpose and point of view and ask relevant questions concerning the speaker's content, delivery, and purpose.
- 1.3 Organize information to achieve particular purposes by matching the message, vocabulary, voice modulation, expression, and tone to the audience and purpose.
- 1.4 Prepare a speech outline based upon a chosen pattern of organization, which generally includes an introduction, transitions, previews, and summaries; a logically developed body; and an effective conclusion.
- 1.5 Use precise language, action verbs, sensory details, appropriate and colorful modifiers, and the active rather than the passive voice in ways that enliven oral presentations.
- 1.6 Use appropriate grammar, word choice, enunciation, and pace during formal presentations.
- 1.7 Use audience feedback (e.g., verbal and nonverbal cues):
  - a. Reconsider and modify the organizational structure or plan.
  - b. Rearrange words and sentences to clarify the meaning.
- 1.8 Evaluate the credibility of a speaker (e.g., hidden agendas, slanted or biased material).
- 1.9 Interpret and evaluate the various ways in which visual image makers (e.g., graphic artists, illustrators, news photographers) communicate information and affect impressions and opinions.

### **Speaking Applications (Genres and Their Characteristics)**

- 2.1 Deliver narrative presentations (e.g., biographical, autobiographical):
  - a. Relate a clear, coherent incident, event, or situation by using well-chosen details.
  - b. Reveal the significance of, and the subject's attitude about, the incident, event, or situation.
  - c. Employ narrative and descriptive strategies (e.g., relevant dialogue, specific action, physical description, background description, comparison or contrast of characters).
- 2.2 Deliver oral responses to literature:
  - a. Interpret a reading and provide insight.
  - b. Connect the students' own responses to the writer's techniques and to specific textual references.
  - c. Draw supported inferences about the effects of literary work on its audience.
  - d. Support judgments through references to the text, other works, other authors, or personal knowledge.
- 2.3 Deliver research presentations:
  - a. Define a thesis.
  - b. Record important ideas, concepts, and direct quotations from significant information sources and paraphrase and summarize all relevant perspectives on the topic, as appropriate.
  - c. Use a variety of primary and secondary sources and distinguish the nature and value of each.
  - d. Organize and record information on charts, maps, and graphs.
- 2.4 Deliver persuasive presentations:
  - a. Include a well-defined thesis (i.e., one that makes a clear and knowledgeable judgment).
  - b. Differentiate fact from opinion and support arguments with detailed evidence, examples, and reasoning.
  - c. Anticipate and answer listener concerns and counterarguments effectively through the inclusion and arrangement of details, reasons, examples, and other elements.
  - d. Maintain a reasonable tone.
- 2.5 Recite poems (of four to six stanzas), sections of speeches, or dramatic soliloquies, using voice modulation, tone, and gestures expressively to enhance the meaning.

**PERFORMANCE STANDARDS:**

The California State Board of Education has identified the following performance levels for the California Content Standards Test in English/Language Arts. The objective of Long Beach Unified School District is to have all students achieve at or above the Proficient Performance Standard (Level).

	<b>Advanced Proficient</b>	<b>Proficient</b>	<b>Basic</b>	<b>Below Basic</b>	<b>Far Below Basic</b>
%	100% - 80%	79% - 65%	64% - 44%	43% - 32%	Less than 31%
Scaled Score	More than 393	393 - 350	349 - 300	299 - 268	Less than 268

The Long Beach Unified School District has established criteria for students to succeed. In addition to assessments such as tests, quizzes, and projects, students must be proficient in the areas listed below to receive a **C** or better in this course.

**PERFORMANCE CRITERIA**

	<b>Advanced Proficient</b>	<b>Proficient</b>		<b>Basic</b>	<b>Below Basic</b>	<b>Below Basic</b>
	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>	
<b>End of Course Exam</b>	100-80%	79-65%		64-45%	44-31%	30-0%
<b>Mid-Term</b>	100-80%	79-65%		64-45%	44-31%	30-0%
<b>Cluster Assessments</b>	36-40 Points correct out of a possible 40	35-32 points correct out of a possible 40	31-28 points correct out of a possible 40	27-24 points correct out of a possible 40	23-16 points out of a possible 40	15-0 points out of a possible 40
<b>Writing Portfolio</b> At least 5 essays (one each) in the required genres	All essays are completed and the majority of the essays receive a 4/4 in rhetoric and conventions	All essays are completed and the average score is a 3/3 in rhetoric and conventions	All or most essays are completed with an average score of 3/3 in rhetoric and conventions	All or most essays are completed with an average score of 2/2 in rhetoric and conventions	Few essays are completed OR essays completed have an average score of 1/1 in rhetoric and conventions	
<b>Completion of Daily Assignments</b>	90-100% of daily class assignments are complete and the majority receive a √ +	80-89% of daily class assignments are completed and the majority receive a √ +	70-79% of daily class assignments are completed and most receive a √	Under 69% of daily class assignments are completed and/or most receive a √ -		
<b>Independent Reading</b>	20 minutes of outside reading is completed everyday from a variety of genres/ Or one 150 page book each month	20 minutes of outside reading is completed most days from a variety of genres	20 minutes of outside reading is completed more than 70% of the time	20 minutes of outside reading is completed between 50-60% of the time	20 minutes of outside reading is completed between 30-49% of the time	20 minutes of outside reading is completed between 0-29% of the time

2009/2010 Pacing Guide  
Year at a Glance

	<p><b>Unit 1: Narratives</b>  <b>Traditional: Sept. 14 – Nov. 13</b>  <b>Mod. Trad. : Sept. 14 – Nov. 13</b>  <b>Track B: Sept. 14 – Nov. 13</b></p>	<p><b>Unit 2: Nonfiction</b>  <b>Traditional: Nov. 16 – Feb. 5</b>  <b>Mod. Trad. : Nov. 16 – Feb. 12</b>  <b>Track B: Nov. 16 – Mar. 5</b></p> <p><b>Mid-Term (Trad/Mod. Trad: Jan 12-14; Trk B: Jan 19 – 21)</b></p>	<p><b>Unit 3: Novel/Poetry</b>  <b>Traditional: Feb. 9 – Apr. 16</b>  <b>Mod. Trad. : Feb. 16 – Apr. 30</b>  <b>Track B: Mar. 8 – May 28</b></p> <p><b>STAR Writing: Mar. 2 (all calendars)</b></p>	<p><b>Novel/ Unit of Teacher Choice</b>  <b>Traditional: April 19 – June 17</b>  <b>Mod. Trad. : May 3 – June 24</b>  <b>Track B: June 1 – July 23</b></p> <p><b>STAR Testing: Trad Apr. 26-May 21; Mod. Trad: May 3 – 28; Trk B (June 2 – 30) EOC: Trad May 24 – June 11; Mod Trad June 1 -24; Trk B July 1 - 23</b></p>
<p><b>Grade 6</b></p>	<ul style="list-style-type: none"> <li>Elements of Fiction</li> <li>Writing: Narrative</li> </ul> <p><b>Assessments:</b></p> <ul style="list-style-type: none"> <li><b>Cluster 8 Theme (Lit Anal/Rdg Comp)</b> <i>Key Standards tested: Lit. Anal.3.3, 3.6,3.8</i></li> </ul>	<ul style="list-style-type: none"> <li>Types of nonfiction, text structure, persuasion, research</li> <li>Writing: Expository</li> <li>Research skills</li> <li>Functional Texts (completing applications; following directions)</li> <li>Mid-term given (date TBD)</li> </ul> <p><b>Assessments :</b></p> <ul style="list-style-type: none"> <li><b>Cluster 11 Persuasion</b> <i>Key standards tested: Rdg, Comp. 2.6, 2.7, Lit. Anal 3.8</i></li> </ul>	<ul style="list-style-type: none"> <li>Core novel: review elements of fiction</li> <li>Poetry</li> <li>History Through Literature</li> <li>Writing: Response to Literature</li> </ul> <p><b>Assessments:</b></p> <ul style="list-style-type: none"> <li><b>Cluster 3 Poetry/Cluster 9 History Through Literature (Lit. Anal/Rdg. Com)</b> <i>Key standards tested: Rdg. Comp: 2.0, 2.2, 2.3, Lit. Anal 3.1, 3.3, 3.4, 3.7</i></li> </ul>	<ul style="list-style-type: none"> <li>Academic reading</li> <li>Teacher choice: novel, teacher unit</li> <li>Review for standardized tests</li> <li>Writing: Persuasive</li> </ul>
<p><b>Grade 7</b></p>	<ul style="list-style-type: none"> <li>Elements of Fiction</li> <li>Writing: Narrative</li> </ul> <p><b>Assessments :</b></p> <ul style="list-style-type: none"> <li><b>Cluster 5 Theme (Lit. Anal/Rdg Comp)</b> <i>Key Standards tested: Lit. Anal.3.1, 3.2,3.4</i></li> </ul>	<ul style="list-style-type: none"> <li>Types of nonfiction, text structure, persuasion, research</li> <li>Functional Texts (documents and directions)</li> <li>Writing: Expository</li> <li>Research skills</li> </ul> <p><b>Assessments:</b></p> <ul style="list-style-type: none"> <li><b>Cluster 9 Persuasion (Lit. Anal. and Rdg. Comp)</b> <i>Key standards tested: Rdg. Comp. 2.4, 2.6</i></li> </ul>	<ul style="list-style-type: none"> <li>Core novel: review elements of fiction</li> <li>Poetry/ History Through Literature</li> <li>Writing: Response to Literature</li> </ul> <p><b>Assessments :</b></p> <p><b>Cluster 3 Poetry/Cluster 9 History Through Literature(Lit. Anal/Rdg. Com)</b> <i>Key standards tested: Word Anal., 1.1, Rdg. Comp: 2.0, 2.1, 2.3,2.6, Lit. Anal 3.0, 3.1</i></p>	<ul style="list-style-type: none"> <li>Teacher choice: novel, teacher unit</li> <li>Review for standardized tests</li> <li>Writing: Persuasive</li> </ul>
<p><b>Grade 8</b></p>	<ul style="list-style-type: none"> <li>Elements of Fiction</li> <li>Writing: Narrative</li> </ul> <p><b>Assessments :</b></p> <ul style="list-style-type: none"> <li><b>Cluster 8 Theme (Lit. Anal/Rdg Comp)</b> <i>Key Standards tested: Lit. Anal.3.5, 3.7</i></li> </ul>	<ul style="list-style-type: none"> <li>Types of nonfiction, persuasion, research</li> <li>Functional Texts (career documents)</li> <li><b>Writing: Career Research Task</b></li> <li>Research skills</li> </ul> <p><b>Assessments:</b></p> <ul style="list-style-type: none"> <li><b>Cluster 11 Persuasion (Lit. Anal. and Rdg. Comp)</b> <i>Key standards tested: Rdg. Comp. 2.2, 2.6, 2.7</i></li> <li><b>Mid-Term (Trad/Mod. Trad: Jan 12-14; Trk B: Jan 19 – 21)</b></li> </ul>	<ul style="list-style-type: none"> <li>Core novel: review elements of fiction</li> <li>Poetry/ History Through Literature</li> <li>Writing: Response to Literature</li> <li>Author Study (suggested)</li> </ul> <p><b>Assessments :</b></p> <ul style="list-style-type: none"> <li><b>Cluster 4 Poetry/Cluster 9 History Through Literature(Lit. Anal/Rdg. Com)</b> <i>Key standards tested: Rdg. Comp: 2.0, 2.3, Lit. Anal 3.1, 3.6, 3.7</i></li> </ul>	<ul style="list-style-type: none"> <li>Teacher choice: novel, teacher unit</li> <li>Review for standardized tests</li> <li>Writing: Persuasive</li> </ul>
	<p><b>DATA COLLECTION DEADLINES (see principal for exact date to turn in data)</b></p> <ul style="list-style-type: none"> <li>Nov. 12 – 17 Theme Cluster (rdg. comp/lit. analysis)</li> </ul>	<p><b>DATA COLLECTION DEADLINES (see principal for exact date to turn in data)</b></p> <ul style="list-style-type: none"> <li>Dec 10 – 15 Narrative (rhetoric/conventions)</li> <li>Jan 7-12: Persuasion Cluster</li> <li>Feb 2 – 9 Gr. 6, 7: Expository (rhetoric/conventions); Gr. 8: Career Task (rhetoric/conventions)</li> </ul>	<p><b>DATA COLLECTION DEADLINES (see principal for exact date to turn in data)</b></p> <ul style="list-style-type: none"> <li>Mar 2- 9 Mid-term data</li> </ul>	<p><b>DATA COLLECTION DEADLINES (see principal for exact date to turn in data)</b></p> <ul style="list-style-type: none"> <li>May 5 – 11 Response to Literature (rhetoric/conventions) AND</li> <li>Poetry cluster/History Through Literature Cluster (rdg. comp/literary analysis)</li> </ul>

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8**
**UNIT 1: Narrative (taken from Cluster 1 Fiction; Cluster 5 character and setting; Cluster 6 Plot, Cluster 7: Mood and Tone; Cluster 8 Theme).**

**Unit Description:** This unit addresses forms and characteristics of fiction. Students will read to understand the text structure of various forms of fiction and the elements of fiction; write a multiple paragraph narrative essay, use context clues and shades of meaning to clarify word meanings, identify and write simple, complex, compound, and compound-complex sentences.

**CONTENT STANDARDS , STUDENT OUTCOMES, REQUIRED ASSESSMENTS**

**Boldface = content standard**

**Unbold = student outcomes**

**# = Multiple items on CST**

**1.0 Word Analysis/Vocabulary**

**# 1.1 Analyze idioms, analogies, metaphors, and similes to infer the literal and figurative meanings of phrases.** *Students will ...*

Read idioms, analogies, metaphors and similes, explain the literal meanings of those phrases and explain the figurative meanings of the phrases.

**# 1.2 Understand the most important points in the history of English language and use common word origins to determine the historical influences on English word meanings.** *Students will...*

Discuss important points in the history of the English language. Explain the impact of the historical influences on English word meanings.

**#1.3 Use word meanings within the appropriate context and show ability to verify those meanings by definition, restatement, example, comparison, or contrast.** *Students will...*

Search for clues in phrases, sentences, paragraphs to determine the appropriate context for a given word's meaning.

Determine if the clue was one of definition, restatement, example, comparison, or contrast.

**3.0 Literary Response and Analysis**

**#3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.** *Students will...*

Identify the elements of plot; analyze and evaluate their development in a story; evaluate the way in which conflicts are (or are not) addressed and resolved.

**#3.3 Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts.** *Students will...*

Read stories about characters from different historical eras facing similar situations and conflicts. Compare and contrast the motivations and reactions of the characters given their similar situations or conflicts.

**3.0 Literary Response and Analysis**
**Continued**

**#3.4 Analyze the relevance of the setting (e.g., place, time, customs) to the mood, tone, and meaning of the text.** *Students will...*

Identify settings in the text. Determine the mood, tone, meaning in the text. Explain the relevance of the setting to the mood, tone, and meaning of the text.

**#3.5 Identify and analyze recurring themes (e.g., good versus evil) across traditional and contemporary works.** *Students will...* Read traditional and contemporary works with similar themes. Analyze how the differences in time periods, style, events contribute to the similar themes.

**#3.6 Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer's style and use those elements to interpret the work.** *Students will...* Identify the literary devices an author uses in a work. Explain how the author's use of these elements contribute to the meaning of the work.

**#3.7 Literary Criticism: analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author (Biographical Approach)** *Students will...* Explain how the tone of a work, author's use of language, author's anecdotes, characterization or theme of a work reflect the heritage, traditions, attitudes and beliefs of its author.

**1.0 Writing Strategies/2.0 Writing Applications**

**#1.1 Create compositions that establish a controlling impression, have a coherent thesis, and end with a clear and well-supported conclusion.**

**#1.2 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.**

**#1.6 Revising writing for word choice; appropriate organization; consistent point of view; and transitions between paragraphs, passages, and ideas.**

**2.0 Writing Applications**

**2.1 Students will write biographies, autobiographies, short stories or narratives.**

**Written and Oral Conventions**
**1.0 Written Oral Language Conventions**

*Students will correctly use...*

**1.1 Varied sentence types and sentence openings to present a lively and effective personal style.**

**Written and Oral Conventions**
**1.0 Written Oral Language Conventions (continued)**

*Students will correctly use...*

**#1.5 Correct punctuation and capitalization.**

**#1.3 Use subordination, coordination, apposition, and other devices to indicate clearly the relationship between ideas.**

**1.0 Listening/2.0 Speaking**

**1.5 Use precise language, action verbs, sensory detail, appropriate and colorful modifiers, and the active rather than the passive voice**

**2.1 Deliver narrative presentations**

**Spelling Concepts**

*Students will correctly spell:*

- Words with ate, ion
- Words with ance, ence, ent
- Words with al and suffixes
- Words with final-y plus suffixes

**Grammar and Mechanics**

*Students will recognize and write...*

- Complete sentences
- Compound sentences
- Complex sentences

*Students will correctly use...*

- Quotation marks in dialogue
- End punctuation
- Transitions
- Conjunctions
- Capitalization and other appropriate punctuation
- Adjectives
- Appositives
- Subject/verb agreement

**Required Assessments**

- Daily, weekly on-going checks for understanding (e.g. exit slips, learning logs, quizzes, other vocabulary, literary, grammar, spelling, or mechanics tasks)
- **Writing folder : Narrative**
- **Cluster 8 : Theme (rdg. comp/lit. analysis)**

**Data Collection/Deadlines**

*(see principal for exact date to turn in data)*

**Nov. 12 – 17: Cluster 8 Theme (rdg. comp/lit. analysis)**

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8**

**UNIT 1 NARRATIVE: VOCABULARY OF THE DISCIPLINE AND TEACHING RESOURCES**

(Note: The resources listed are suggestions. Teachers may choose other resources as needed to accomplish the goals of the unit.)

VOCABULARY OF THE DISCIPLINE	WORD ANALYSIS	READING COMP. & LITERARY ANALYSIS	WRITING AND CONVENTIONS
<p><b>Word Analysis</b>            Analogy            Context Clues</p> <ul style="list-style-type: none"> <li>• Restatement</li> <li>• Definition</li> <li>• Comparison/contrast</li> <li>• General</li> <li>• Sentence</li> <li>• Paragraph</li> </ul> <p>Idiom            Metaphor            Simile</p> <p><b>Literary Analysis</b>            Anecdote            Antagonist            Author attitude            Author belief            Biographical Approach            Character            Character motivation            Character traits            Climax            Conflict            Customs            Dialect            Dynamic character            Exposition            External conflict            Falling action            Fiction            Heritage            Internal conflict            Irony            Literary devices            Major characters            Minor characters            Mood            Narrative            Narrator            Novel            Parallel episodes            Plot            Plot line            Point of View            Protagonist            Recurring themes            Resolution            Rising Action            Setting            Short Story            Speaker            Static character            Symbolism            Tone            Traditions</p> <p><b>Writing and Conventions</b>            Concrete language            Complex sentence            Compound sentence            Compound-complex sentence            Coordination of ideas            Dialogue            Fragment vs. run-on sentence            Point of view            Simple sentence            Subject and predicate            Subordination of ideas            Suspense</p>	<p><b>Vocabulary</b>  <i>Vocabulary and Spelling Book</i></p> <ul style="list-style-type: none"> <li>• Context clues, pp. 1-12</li> <li>• Prefixes, base words, roots, pp. 13-30</li> <li>• Denotation/connotation, pp. 45-46</li> <li>• Similes and metaphors, pp. 51-52; also <i>LOL, T.E.</i>, p. 192</li> <li>• Analogies, p. 69</li> </ul> <p><b>Affixes</b>            -a            -able/-ible            -anti            -ate            -ation            be-            co-            counter-            -cy            de-            dis-            -en            -ence, -ance            -er            -est            -for            -ful            -fy            hood-            hyper-            il-            im, in            inter-            ir-            -ize            -less            -like            -ly            mal-            mis-            mono-\multi            omni            post-            re-            semi-            some            Sub-            Super-            Trans-            Un-            -ward            -wise            -worthy</p> <p><b>Roots - continued</b>            hydro            ject            lot            man            mem/ment            meter            metry            naut            not (note)            opti, opto            phon            port            pseudo            sens, sent            spec            stat            thermo            typos            vert, ver            voc</p> <p><b>Roots</b>            agon            aud            chron            cred            doc            gen            gram            graph</p>	<p><b>Core Program</b>            Teaching ideas may be found in the teacher notes in the <i>Language of Literature T.E., Interactive Reader T.E., and the Universal Access Resource Book</i></p> <p><i>Language of Literature 8</i>            Fiction, p. 17, 329, 439, 621, 827            Protagonist/Antagonist p. 148</p> <p>“Checkouts” p. 22</p> <ul style="list-style-type: none"> <li>• Character motivation</li> <li>• Major/minor characters</li> <li>• Compare/contrast motivations</li> </ul> <p>“Raymond’s Run,” p. 32</p> <ul style="list-style-type: none"> <li>• plot</li> <li>• cause/effect</li> <li>• plot structure</li> <li>• conflict</li> </ul> <p>“Stop The Sun” p. 48</p> <ul style="list-style-type: none"> <li>• Theme</li> <li>• Recurring Themes</li> </ul> <p>“The Treasure of Lemon Brown” p. 334</p> <ul style="list-style-type: none"> <li>• Dynamic and static characters</li> <li>• Compare motivations</li> <li>• Setting, mood, tone</li> </ul> <p>“The Diary of Anne Frank, p.447</p> <ul style="list-style-type: none"> <li>• Plot, Subplot, flashback</li> </ul> <p><b>Strategic/ELD Support</b>  <i>Interactive Reader</i>, gr.8            “Raymond’s Run,” p. 2            “Diary of Anne Frank, p. 447            “Treasure of Lemon Brown,” p. 144</p> <p><i>Bridges</i>            “Two Were Left” p. 216 (motivation)            “The Stolen Party,” p. 282 (theme)            “Cinder Edna,” p. 14 (characterization)</p> <p><b>Assessment Resources</b>            In addition to teacher-made assessments, these resources may be helpful:</p> <p>CST released items</p> <p><i>Unit Resource Book One:</i>            P.7-13 (“Checkouts,”) p. 14-20 (“Raymond’s Run”) P. 23-29 (“Stop The Sun”)  <i>Unit Resource Book Two:</i>            p. 54-75 (“Anne Frank”)  <i>Unit Resource Book Three:</i>            p. 4-10 (“Lemon Brown”)</p> <p><b>See Standards Manager for unpacking standards and re-teaching ideas, pp. 191 – 249</b></p>	<p><b>Writing Narratives</b>  <i>Language of Literature</i>, Grade 8 (autobiographical incident) p. 174 (narrative writing) R43</p> <p><i>Writing Transparencies</i>, pp. 9, 15 (Transitions)</p> <p><i>Unit Resource Book One</i>            Autobiographical Incident, p. 92.</p> <p><i>Unit Resource Book Two</i>            Character sketch p. 55</p> <p><i>District Writing Guide</i></p> <p><i>CST released writing samples</i></p> <p><b>Spelling</b>  <i>Spelling and Vocabulary Book</i></p> <ul style="list-style-type: none"> <li>• ate, p. 8</li> <li>• ion, p.97</li> <li>• ance, ence, ent, p.113</li> <li>• al + suffixes, p. 111</li> <li>• final -y + suffixes, p. 109</li> </ul> <p><b>Grammar, Mechanics and Usage</b>  <i>Grammar, Usage, Mechanics</i>            Blackline Masters Book</p> <ul style="list-style-type: none"> <li>• Complete sentences, p. 1-3</li> <li>• Compound sentences, p.151</li> <li>• End punctuation, p.190</li> <li>• Quotation Marks, p. 199</li> <li>• Conjunctions, p.133</li> <li>• Subject/verb agreement, pp. 163-172</li> <li>• Adjectives, p. 106-112</li> <li>• Subject-verb agreement, p. 163-169</li> </ul> <p><i>Language of Literature : Grammar Handbook</i> (back of text)</p> <ul style="list-style-type: none"> <li>• Complex sentences, p. R83, R85; also p. 727</li> <li>• Appositives, R96, 98</li> </ul> <p><i>Language Network</i></p> <ul style="list-style-type: none"> <li>• Complete sentences, p. 4-33</li> <li>• Compound sentences, p. 189-191</li> <li>• Complex sentences, p. 192-193</li> <li>• Quotations, p.258-274</li> <li>• Semicolons, p. 189, 204</li> <li>• Conjunctions, p. 158-160</li> <li>• Appositives, p. 48-255</li> <li>• Adjectives, p. 126-133</li> <li>• Transitions, p. 351-364, 373</li> </ul>

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8**

**UNIT 2: NONFICTION (taken from Cluster 2: Types of Nonfiction; Cluster 10 Research Reports; Cluster 11 Persuasion; Cluster 12 Technical and Career Documents)**

**Unit Description:** This unit addresses types of nonfiction, elements of persuasion, research strategies and functional texts. Students will read nonfiction, discuss persuasive techniques, write persuasive essays, write a career research report, examine career and technical documents and work on improving sentence structure.

**CONTENT STANDARDS, STUDENT OUTCOMES, REQUIRED ASSESSMENTS**

**Boldface = content standard;    underline = student outcomes;    # = multiple items on CST**

**1.0 Word Analysis/Vocabulary**

**# 1.1 Analyze idioms, analogies, metaphors, and similes to infer the literal and figurative meanings of phrases.**

*Students will ...*

Read idioms, analogies, metaphors and similes, explain the literal meanings of those phrases and explain the figurative meanings of the phrases.

**# 1.2 Understand the most important points in the history of English language and use common word origins to determine the historical influences on English word meanings.**

*Students will...*

Discuss important points in the history of the English language. Explain the impact of the historical influences on English word meanings.

**#1.3 Use word meanings within the appropriate context and show ability to verify those meanings by definition, restatement, example, comparison, or contrast.**

*Students will...*

Search for clues in phrases, sentences, paragraphs to determine the appropriate context for a given word's meaning. Determine if the clue was one of definition, restatement, example, comparison, or contrast.

**2.0 Reading Comprehension**

**#2.1 Compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals)**

*Students will...* Read a variety of consumer documents. Demonstrate an understanding of the purpose and contents of the document.

Compare and contrast the features of the document. Explain how the features help with meaning.

**#2.2 Analyze text that uses proposition and support patterns** *Students will...* Read and demonstrate understanding of text using the proposition and support patterns.

Analyze the features of texts using proposition and support patterns.

**#2.3 Find similarities and differences between texts in the treatment, scope, or organization of ideas.** *Students will...* Compare and contrast texts by examining treatment of topics, genre, author purpose, themes or main idea, organizational patterns.

**2.0 Reading Comprehension (cont'd)**

**#2.4 Compare the original text to a summary to determine whether the summary accurately captures the main ideas, includes critical details, and conveys the underlying meaning.** *Students will...* Read an original expository text and a summary of the same text to determine main idea, supporting details and meaning. Compare the summary to the original; evaluate how well the summary captures the main ideas supporting details and underlying meaning of the original text.

**#2.5 Understand and explain the use of a complex mechanical device by following technical directions...** *Students will...* Read and demonstrate understanding of technical directions for mechanical devices.

**#2.6 Use information from a variety of consumer, workplace, and public documents to explain a situation or decision or two solve a problem.** *Students will...* Read and demonstrate understanding of information contained in a variety of consumer documents; use the information to explain a situation, decision, or to solve a problem.

**#2.7 Expository Critique:** Evaluate the unity, coherence, logic, internal consistency, and structural patterns of text. *Students will...* Read expository text and demonstrate an understanding of the main ideas in the text; identify the unity, coherence, structural patterns of the text; determine the effectiveness of these elements.

**#2.7 Expository Critique:** Evaluate the unity, coherence, logic, internal consistency, and structural patterns of text. *Students will...* Read expository text and demonstrate an understanding of the main ideas in the text; identify the unity, coherence, structural patterns of the text; determine the effectiveness of these elements.

**1.0 Writing Strategies**

**Writing Essays**

*Students will...*

**#1.1 Organization and focus:** create compositions that establish a controlling impression, have a coherent thesis, and end with a clear and well-supported conclusion.

**#1.2 Organization and Focus:** establishes coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.

**#1.3 Organization and Focus:** support theses or conclusions with analogies, paraphrases, quotations, opinions from authorities, comparisons, and similar devices.

**#1.5 Research and Technology:** achieve an effective balance between researched information and original ideas.

**#1.6 Evaluation and Revision:** revise writing for word choice; appropriate organization; consistent point of view; and transitions between paragraphs, passages, and ideas.

**2.0 Writing Applications**

**2.3 Write research reports**

**2.0 Writing Applications (continued)**

2.5 Write career documents.

2.6 Write technical documents.

**1.0 Written and Oral English Conventions**

*Students will correctly use...*

1.2 Identify and use parallelism in all written discourse.

1.4 Edit written manuscripts to ensure that correct grammar is used.

1.5 Use correct punctuation and capitalization.

1.6 Use correct spelling

**1.0 Listening**

*Students will...*

**1.2 Paraphrase a speaker's purpose.**

**1.3 Organize information to achieve particular purposes**

**1.8 Evaluate the credibility of a speaker.**

**1.9 Evaluate and interpret the various ways in which visual image makers communicate information.**

**2.0 Speaking Applications**

**2.3 Deliver research presentations**

**Spelling Concepts**

*Students will correctly spell...*

- Words with qu ph, gh
- Words ending in -ible/-able

**Grammar and Mechanics**

*Students will correctly use...*

- Verbs and verb tenses
- Parallelism
- Coordination, subordination compound-complex sentence

**Required Assessments**

- Daily, weekly on-going checks for understanding (e.g. exit slips, learning logs, quizzes, other vocabulary, literary, grammar, spelling, or mechanics tasks)
- **Writing folder: Career Research Task**
- **Cluster 11: Persuasion (rdg. comp/ lit. analysis)**
- **Mid-term: Trad/Mod Trad: Jan 12 – 14; Trk B Jan 19 -21**

**Data Collection/Deadlines**

*(see principal for exact date to turn in data)*

**Dec. 10 – 15: Narrative ( rhetoric and conventions)**

**Jan. 7 – 12: Cluster 11: Persuasion (rdg. comp./lit. analysis)**

**Feb. 2 – 9: Career task (rhetoric and conv.)**

## NONFICTION

Trad: Nov. 16 – Feb. 5

Mod.Trad: Nov. 16 – Nov. 12

TrkB: Nov. 16-March 5

## 2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8

## UNIT 2 NONFICTION: VOCABULARY OF THE DISCIPLINE AND TEACHING RESOURCES

(Note: The resources listed are suggestions. Teachers may choose other resources as needed to accomplish the goals of the unit.)

VOCABULARY OF THE DISCIPLINE	WORD ANALYSIS	READING Comp. & LITERARY ANALYSIS	WRITING AND CONVENTIONS
<p><b>Word Analysis</b></p> <p><b>Reading Comprehension: Nonfiction</b></p> <p>Anecdote Assertion Author conclusions Author evidence Author's perspective Author purpose Autobiography Bandwagon Bibliography Biography Cause/effect organization Claims Chronological Order Circular reasoning Comparison/contrast organization Either/or Expository Fact Informative article Interview Main Idea/supporting details organization Memoir Opinion Outline Overgeneralizations Propaganda Prose Snob appeal Spatial order Summary Text structure Unsupported inferences</p> <p><b>Writing and Conventions</b></p> <p>Apostrophe Clause Compound words Conclusion (in essay writing) Contraction Coordination of ideas Homograph, homonym, homophone Lead Nouns (types of nouns) Phrase Subordination of ideas Thesis</p>	<p><b>Vocabulary</b> <i>Vocabulary and Spelling Book</i></p> <p><b>Affixes</b></p> <p>-a -able/-ible -anti -ate -ation be- co- counter- -cy de- dis- -en -ence, -ance -er -est -for -ful -fy hood- hyper- il- im, in inter- ir- -ize -less -like -ly mal- mis- mono-\multi omni post- re- semi- some Sub- Super- Trans- Un- -ward -wise -worthy</p> <p><b>Roots</b></p> <p>agon aud chron cred doc gen gram graph</p>	<p><b>Core Program</b> Teaching ideas may be found in the teacher notes in the <i>Language of Literature T.E., Interactive Reader T.E., and the Universal Access Resource Book</i></p> <p><i>Language of Literature 8</i> Nonfiction, p. 101 "Reading for Information," p. R4-R10 "Critical Reading: Persuasion," p. R11-14 "Functional Reading," pp R15-19 "The Great Rat Hunt," p. 106</p> <ul style="list-style-type: none"> <li>• Memoir</li> <li>• Main idea</li> <li>• Unity and coherence</li> <li>• Author background</li> </ul> <p>"Flying"</p> <ul style="list-style-type: none"> <li>• Anecdote</li> <li>• Author Purpose</li> <li>• Main idea/supporting details</li> <li>• Patterns of organization</li> <li>• Comparison of texts</li> </ul> <p>"Still Me," p. 374/"Speech," p. 380</p> <ul style="list-style-type: none"> <li>• Evaluate credibility</li> </ul> <p>"The Enormous Crocodile," p. 571</p> <ul style="list-style-type: none"> <li>• Following directions</li> <li>• Features and elements of consumer directions</li> </ul> <p>"Careers That Care," p. 386</p> <ul style="list-style-type: none"> <li>• Research questions</li> <li>• Resume</li> </ul> <p>Career Handbook, R58-63</p> <p><b>Strategic/ELD Support</b> <i>Interactive Reader</i> N/A</p> <p><i>Bridges</i> "Growing Up in Darkness", p. 304</p> <ul style="list-style-type: none"> <li>• Memoir</li> </ul> <p>"Acceptance", p. 294</p> <ul style="list-style-type: none"> <li>• Anecdote</li> </ul> <p>"Cesar Chavez" p. 60</p> <ul style="list-style-type: none"> <li>• Point of view</li> </ul> <p><b>Assessment Resources</b> In addition to teacher-made assessments, these resources may be helpful: CST released items</p> <p>In addition.... <i>Unit Resource Book One</i> p. 54-60 ("Great Rat Hunt") p.61-67 ("Flying") <i>Unit Resource Book Three</i> p. 22-30 ("Careers That Care") <i>Unit Resource Book Four</i> p. 18-19 ("Enormous Crocodile")</p> <p><b>See Standards Manager for unpacking standards and re-teaching ideas, pp. 191 – 249</b></p>	<p><b>Nonfiction Writing</b> <i>Language of Literature 8</i> Research Workshop p.818 Persuasive Writing, P. R49 Technical Writing, P. R56</p> <p><i>Writing Transparencies</i>, pp. Research, pp. 41-56.</p> <p><i>District Writing Guide</i></p> <p><i>CST Released writing samples</i></p> <p><b>Spelling</b> <i>Spelling and Vocabulary Book</i> qu, p. 135 ph, gh, p. 137 ible/able, p. 113</p> <p><b>Grammar, Mechanics and Usage</b> <i>Grammar, Usage Mechanics</i> Blackline Masters Book</p> <ul style="list-style-type: none"> <li>• Verbs and verb tenses, p. 91-103</li> <li>• Compound-complex sentences, p. 160</li> <li>• Coordination/subordination , p. 154-159</li> </ul> <p><i>Language of Literature, Grammar Handbook</i> parallelism, p R91</p> <p>Parallelism, p. R91</p> <p><i>Language Network</i> Verbs and verb tenses, pp. 90-123 Compound-complex sentences p. 198-199 Coordination, p. 189 Subordination, p. 192-194</p>

**NOVEL/POETRY**  
**Trad: Feb. 9 – Apr. 16**  
**Mod. Trad: Feb. 16-April 30**  
**TrkB: March 8-May 28**

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8**  
**UNIT 3: NOVEL and POETRY (taken from Cluster 4 Poetry; Cluster 5: Author Style;**  
**Cluster 9: History Through Literature)**

**Unit Description:** This unit reviews the elements of fiction as applied to a novel and introduces students to the ways tone and meaning are conveyed in poetry. Students will write Response to Literature essays, read and analyze poetry, read a novel. Teachers may choose to do a research task related to the novel study.

**CONTENT STANDARDS , STUDENT OUTCOMES, REQUIRED ASSESSMENTS**

**Boldface = content standard    unbold = student outcomes    # = multiple items on CST**

**1.0 Word Analysis/Vocabulary**

**#1.1 Analyze idioms, analogies, metaphors, and similes to infer the literal and figurative meanings of phrases.** *Students will ...*  
 Read idioms, analogies, metaphors and similes, explain the literal meanings of those phrases and explain the figurative meanings of the phrases.  
**#1.2 Understand the most important points in the history of English language and use common word origins to determine the historical influences on English word meanings.**  
*Students will...*  
 Discuss important points in the history of the English language. Explain the impact of the historical influences on English word meanings.

**#1.3 Use word meanings within the appropriate context and show ability to verify those meanings by definition, restatement, example, comparison, or contrast.**  
*Students will...*  
 Search for clues in phrases, sentences, paragraphs to determine the appropriate context for a given word's meaning. Determine if the clue was one of definition, restatement, example, comparison, or contrast.

**2.0 Reading Comprehension**

**#2.3 Comprehension and Analysis of Grade-Level-Appropriate Text:** find similarities and differences between texts in the treatment, scope, or organization of ideas.  
*Students will...* Compare and contrast texts by examining treatment of topics, genre, author purpose, themes or main idea, organizational patters.

**3.0 Literary Response and Analysis Novel**

**#3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.** *Students will...*  
 Identify the elements of plot; analyze and evaluate their development in a story; evaluate the way in which conflicts are (or are not) addressed and resolved.  
**#3.3 Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts.** *Students will...*  
 Read stories about characters from different historical eras facing similar situations and conflicts. Compare and contrast the motivations and reactions of the characters given their similar situations or conflicts.

**3.0 Literary Response and Analysis**

**Continued**  
**#3.4 Analyze the relevance of the setting (e.g., place, time, customs) to the mood, tone, and meaning of the text.** *Students will...* Identify settings in the text. Determine the mood, tone, meaning in the text. Explain the relevance of the setting to the mood, tone, and meaning of the text.  
**#3.6 Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer's style and use those elements to interpret the work.** *Students will...* Identify the literary devices an author uses in a work. Explain how the author's use of these elements contribute to the meaning of the work.  
**#3.7 Literary Criticism: analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author (Biographical Approach)** *Students will...* Explain how the tone of a work, author's use of language, author's anecdotes, characterization or theme of a work reflect the heritage, traditions, attitudes and beliefs of its author.

**Poetry – Students will**  
**#3.1 Determine and articulate the relationship among the purpose and characteristics of different forms of poetry (ballad, lyric, couplet, epic, elegy, ode, sonnet)**  
 Read different forms of poetry to identify the characteristics of each.

**1.0 Writing Strategies/2.0 Writing Applications**

**#1.1 Create compositions that establish a controlling impression, have a coherent thesis, and end with a clear and well-supported conclusion.**  
**#1.2 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.**  
**#1.6 Revising writing for word choice; appropriate organization; consistent point of view; and transitions between paragraphs, passages, and ideas.**

**2.0 Writing Applications**  
**2.2 Write response to literature**

**Written and Oral Conventions**  
*Students will...*  
**1.1 Use varied and correct sentence types.**  
**1.4 Edit written manuscripts to ensure correct grammar is used.**

**Written and Oral Conventions**

*Students will...*  
**1.5 Use correct punctuation and capitalization**  
**1.6 Use correct spelling**  
 correct grammar is used.

**1.0 Listening/2.0 Speaking**

**#2.2 Deliver oral summaries of articles and books.**  
**1.3 Organize information to achieve particular purposes.**  
**1.1 Analyze oral interpretations of literature.**

**Spelling Concepts**

*Students will...* correctly spell

- Words with hard and soft c and g
- Words with silent –e
- VAC words
- Greek, Latin plurals

**Grammar and Mechanics**

*Students will recognize and write...*

- Varied sentence structure
- Gerunds
- Participles
- Infinitives

**Required Assessments**

- Daily, weekly on-going checks for understanding (e.g. exit slips, learning logs, quizzes, other vocabulary, literary , grammar, spelling, or mechanics tasks)
- **Writing folder : Response to Literature task**
- **Cluster 4: Poetry/Cluster 9: History Through Literature (rdg. comp/lit. analysis)**

**Data Collection/Deadlines**

*(see principal for exact date to turn in data)*  
**Mar. 2 – 9: Mid-term data**

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8**  
**UNIT 3 : NOVEL/POETRY: VOCABULARY OF THE DISCIPLINE AND TEACHING RESOURCES**

(Note: The resources listed are suggestions. Teachers may choose other resources as needed to accomplish the goals of the unit.)

VOCABULARY OF THE DISCIPLINE	WORD ANALYSIS	READING COMP. & LITERARY ANALYSIS	WRITING AND CONVENTIONS																																																																
<p><b>Word Analysis</b></p> <p>Analogy</p> <p>Context Clues</p> <ul style="list-style-type: none"> <li>• Restatement</li> <li>• Definition</li> <li>• Comparison/contrast</li> <li>• General</li> <li>• Sentence</li> <li>• Paragraph</li> </ul> <p>Idiom</p> <p>Metaphor</p> <p>Simile</p> <p><b>Reading Comprehension</b></p> <p>Author perspective</p> <p>Author purpose</p> <p>Genre</p> <p>Organizational patterns</p> <p>Theme</p> <table style="width: 100%;"> <tr> <td style="width: 50%;"><b>Literary Analysis</b></td> <td style="width: 50%;"><b>Literary Analysis Continued...</b></td> </tr> <tr> <td>Anecdote</td> <td></td> </tr> <tr> <td>Antagonist</td> <td>Narrative</td> </tr> <tr> <td>Author attitude</td> <td>Narrator</td> </tr> <tr> <td>Author belief</td> <td>Novel</td> </tr> <tr> <td>Biographical Approach</td> <td>Parallel episodes</td> </tr> <tr> <td>Character</td> <td>Plot</td> </tr> <tr> <td>Character motivation</td> <td>Plot line</td> </tr> <tr> <td>Character traits</td> <td>Point of View</td> </tr> <tr> <td>Climax</td> <td>Protagonist</td> </tr> <tr> <td>Conflict</td> <td>Recurring themes</td> </tr> <tr> <td>Customs</td> <td>Resolution</td> </tr> <tr> <td>Dialect</td> <td>Rising Action</td> </tr> <tr> <td>Dynamic character</td> <td>Setting</td> </tr> <tr> <td>Exposition</td> <td>Short Story</td> </tr> <tr> <td>External conflict</td> <td>Speaker</td> </tr> <tr> <td>Falling action</td> <td>Static character</td> </tr> <tr> <td>Fiction</td> <td>Symbolism</td> </tr> <tr> <td>Heritage</td> <td>Tone</td> </tr> <tr> <td>Internal conflict</td> <td>Traditions</td> </tr> <tr> <td>Irony</td> <td></td> </tr> <tr> <td>Literary devices</td> <td></td> </tr> <tr> <td>Major characters</td> <td></td> </tr> <tr> <td>Minor characters</td> <td></td> </tr> <tr> <td>Mood</td> <td></td> </tr> </table> <p><b>Literary Analysis - Poetry</b></p> <p>Ballad</p> <p>Couplet</p> <p>Elegy</p> <p>Epic</p> <p>Line</p> <p>Lytic</p> <p>Ode</p> <p>Poetry</p> <p>Sonnet</p> <p>Stanza</p> <p><b>Writing and Conventions</b></p> <table style="width: 100%;"> <tr> <td style="width: 50%;">Gerunds</td> <td style="width: 50%;">Phrases</td> </tr> <tr> <td>Inferences</td> <td>Reference</td> </tr> <tr> <td>Infinitives</td> <td>Style</td> </tr> <tr> <td>Insights</td> <td>TAG (Title, author, genre)</td> </tr> <tr> <td>Interpretations</td> <td>Techniques</td> </tr> <tr> <td>Judgments</td> <td>Voice</td> </tr> <tr> <td>Participles</td> <td></td> </tr> </table>	<b>Literary Analysis</b>	<b>Literary Analysis Continued...</b>	Anecdote		Antagonist	Narrative	Author attitude	Narrator	Author belief	Novel	Biographical Approach	Parallel episodes	Character	Plot	Character motivation	Plot line	Character traits	Point of View	Climax	Protagonist	Conflict	Recurring themes	Customs	Resolution	Dialect	Rising Action	Dynamic character	Setting	Exposition	Short Story	External conflict	Speaker	Falling action	Static character	Fiction	Symbolism	Heritage	Tone	Internal conflict	Traditions	Irony		Literary devices		Major characters		Minor characters		Mood		Gerunds	Phrases	Inferences	Reference	Infinitives	Style	Insights	TAG (Title, author, genre)	Interpretations	Techniques	Judgments	Voice	Participles		<p><b>Vocabulary</b></p> <p><i>Vocabulary and Spelling Book</i></p> <p><b>Affixes</b></p> <p><b>Affixes</b></p> <p>-a</p> <p>-able/-ible</p> <p>-anti</p> <p>-ate</p> <p>-ation</p> <p>be-</p> <p>co-</p> <p>counter-</p> <p>-cy</p> <p>de-</p> <p>dis-</p> <p>-en</p> <p>-ence, -ance</p> <p>-er</p> <p>-est</p> <p>-for</p> <p>-ful</p> <p>-fy</p> <p>hood-</p> <p>hyper-</p> <p>il-</p> <p>im, in</p> <p>inter-</p> <p>ir-</p> <p>-ize</p> <p>-less</p> <p>-like</p> <p>-ly</p> <p>mal-</p> <p>mis-</p> <p>mono-\multi</p> <p>omni</p> <p>post-</p> <p>re-</p> <p>semi-</p> <p>some</p> <p>Sub-</p> <p>Super-</p> <p>Trans-</p> <p>Un-</p> <p>-ward</p> <p>-wise</p> <p>-worthy</p> <p><b>Roots</b></p> <p>agon</p> <p>aud</p> <p>chron</p> <p>cred</p> <p>doc</p> <p>gen</p> <p>gram</p> <p>graph</p> <p>hydro</p> <p>ject</p> <p>lot</p> <p>man</p> <p>mem/ment</p> <p><b>Roots - continued</b></p> <p>meter</p> <p>metry</p> <p>naut</p> <p>not (note)</p> <p>opti, opto</p> <p>phon</p> <p>port</p> <p>pseudo</p> <p>sens, sent</p> <p>spec</p> <p>stat</p> <p>thermo</p> <p>typos</p> <p>vert, ver</p>	<p><b>Core Program</b></p> <p>Teaching ideas may be found in the teacher notes in the <i>Language of Literature T.E., Interactive Reader T.E., and the Universal Access Resource Book</i></p> <p>Core Novel</p> <p><i>Roll of Thunder, Hear My Cry</i></p> <p><b>Language of Literature 8</b></p> <p>“Reading Poetry,” p. 187</p> <p>“Mother to Son,” “Speech to the Progress-Toward,” p. 192</p> <ul style="list-style-type: none"> <li>• speak</li> <li>• Making Inferences</li> <li>• Form and Structure of free verse</li> </ul> <p>“Change of the Light Brigade”</p> <ul style="list-style-type: none"> <li>• Sound devices</li> <li>• Ballad</li> <li>• Plot structure in a ballad</li> </ul> <p>“Willow and Gingko,” “A Loof of Poetry,” p. 215</p> <ul style="list-style-type: none"> <li>• Figurative language</li> <li>• Sensory details</li> <li>• Line length</li> </ul> <p>“Lesson of the Moth,” p. 250</p> <ul style="list-style-type: none"> <li>• Making inferences</li> <li>• Form and structure</li> </ul> <p>“Stopping By Woods on a Snowy Evening,” p. 391</p> <p>Form and Rhyme</p> <p>“O Captain, My Captain” p. 779</p> <ul style="list-style-type: none"> <li>• elegy</li> <li>• extended metaphor</li> </ul> <p><b>Strategic/ELD Support</b></p> <p><i>Interactive Reader</i></p> <p>p. 76 (“Mother to Son,” “Speech”) p. 162 (“Stopping by Woods”)</p> <p><b>Bridges</b></p> <p>“Almost Human,” p. 322</p> <ul style="list-style-type: none"> <li>• Speaker and inferences</li> </ul> <p>“Some People” p. 320</p> <ul style="list-style-type: none"> <li>• Sound devices</li> </ul> <p>“Day Break in Alabama,” p. 168</p> <ul style="list-style-type: none"> <li>• Figurative language/sensory details</li> </ul> <p><b>Assessment Resources</b></p> <p>In addition to teacher-made assessments, these resources may be helpful: CST released items</p> <p><i>Unit Resource Book Two</i></p> <p>p. 6, 7 (“Charge of Light, Brigade”) p. 17, 18 (“Willow and Gingko”)</p> <p><i>Unit Resource Book Three</i></p> <p>p. 31-33 (“Stopping By Woods”)</p> <p><i>Unit Resource Book Five</i></p> <p>p. 36-38 (“O Captain”)</p> <p><b>See Standards Manager for unpacking standards and re-teaching ideas, pp. 191 – 249</b></p>	<p><b>Writing</b></p> <p><i>Language of Literature 8</i></p> <p>Writing an Original Poem, p. 252</p> <p>Response to Literature, p. 94</p> <p><i>Unit Resource Book Two</i> poem, p. 25</p> <p><i>Unit Resource Book One</i></p> <p>Response to Literature, p. 45</p> <p><i>Unit Resource Book Four</i></p> <p>Analyzing a story, p. 87</p> <p><i>District Writing Guide</i></p> <p><i>CST released writing samples</i></p> <p><b>Spelling</b></p> <p><i>Spelling and Vocabulary Book</i></p> <ul style="list-style-type: none"> <li>• Hard/sold c and g, p. 119</li> <li>• Silent-e, p. 93-95</li> <li>• VAC words, p. 125</li> <li>• Greek/Latin plurals, p. 145</li> </ul> <p><b>Grammar, Mechanics and Usage</b></p> <p>Blackline Masters</p> <p>Gerunds p. 139-141</p> <p>Participles, p. 142-144</p> <p>Infinitives, p. 145-147</p> <p><i>Language Network</i></p> <p>Gerunds, p. 170-172</p> <p>Participles, p. 172-174</p> <p>Infinitives, p. 175-177</p>
<b>Literary Analysis</b>	<b>Literary Analysis Continued...</b>																																																																		
Anecdote																																																																			
Antagonist	Narrative																																																																		
Author attitude	Narrator																																																																		
Author belief	Novel																																																																		
Biographical Approach	Parallel episodes																																																																		
Character	Plot																																																																		
Character motivation	Plot line																																																																		
Character traits	Point of View																																																																		
Climax	Protagonist																																																																		
Conflict	Recurring themes																																																																		
Customs	Resolution																																																																		
Dialect	Rising Action																																																																		
Dynamic character	Setting																																																																		
Exposition	Short Story																																																																		
External conflict	Speaker																																																																		
Falling action	Static character																																																																		
Fiction	Symbolism																																																																		
Heritage	Tone																																																																		
Internal conflict	Traditions																																																																		
Irony																																																																			
Literary devices																																																																			
Major characters																																																																			
Minor characters																																																																			
Mood																																																																			
Gerunds	Phrases																																																																		
Inferences	Reference																																																																		
Infinitives	Style																																																																		
Insights	TAG (Title, author, genre)																																																																		
Interpretations	Techniques																																																																		
Judgments	Voice																																																																		
Participles																																																																			

**NOVEL/UNIT OF  
TEACHER CHOICE**  
Trad: April 19- June 17  
Mod.Trad: May 3-June 24  
TrkB: June 1 –July 23

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8  
UNIT 4: NOVEL/ UNIT OF TEACHER CHOICE**

**Unit Description:** This unit allows for teacher choice of a second novel and/or a teacher-developed unit.

**CONTENT STANDARDS , TEACHNG POINTS, REQUIRED ASSESSMENTS**

**Boldface = content standard    unbold = student outcomes    # = multiple items on CST**

**1.0 Word Analysis/Vocabulary**

*Students will...*

Review appropriate skills as deemed necessary.

**2.0 Reading Comprehension**

*Students will...*

Review appropriate skills as deemed necessary.

**3.0 Literary Analysis-Novel**

*Students will...*

**#3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.** *Students will...*

Identify the elements of plot; analyze and evaluate their development in a story; evaluate the way in which conflicts are (or are not) addressed and resolved.

**#3.3 Compare and contrast motivations and reactions of literary characters from different historical eras confronting similar situations or conflicts.** *Students will...*

Read stories about characters from different historical eras facing similar situations and conflicts. Compare and contrast the motivations and reactions of the characters given their similar situations or conflicts.

**Literary Analysis 3.0 (cont'd)**

*Students will...*

**#3.4 Analyze the relevance of the setting (e.g., place, time, customs) to the mood, tone, and meaning of the text.** *Students will...* Identify settings in the text. Determine the mood, tone, meaning in the text. Explain the relevance of the setting to the mood, tone, and meaning of the text.

**#3.5 Identify and analyze recurring themes (e.g., good versus evil) across traditional and contemporary works.**

*Students will...* Read traditional and contemporary works with similar themes. Analyze how the differences in time periods, style, events contribute to the similar themes.

**#3.6 Identify significant literary devices (e.g., metaphor, symbolism, dialect, irony) that define a writer's style and use those elements to interpret the work.** *Students will...*

Identify the literary devices an author uses in a work. Explain how the author's use of these elements contribute to the meaning of the work.

**#3.7 Literary Criticism: analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author (Biographical Approach)** *Students will...* Explain how the tone of a work, author's use of language, author's anecdotes, characterization or theme of a work reflect the heritage, traditions, attitudes and beliefs of its author.

**2.0 Writing Strategies/2.0 Writing Applications**

*Students will...*

Review appropriate skills as deemed necessary.

**Written and Oral Conventions**

*Students will...*

**1.1 Use varied and correct sentence types.**

**1.4 Edit written manuscripts to ensure correct grammar is used.**

**1.5 Use correct punctuation and capitalization**

**1.6 Use correct spelling**  
correct grammar is used.

**2.0 Listening/2.0 Speaking**

*Students will...*

Review appropriate skills as deemed necessary.

**Spelling Concepts**

*Students will correctly spell...*

Review appropriate skills as deemed necessary

**Grammar and Mechanics**

*Students will correctly use...*

**Capitalization  
End punctuation  
Varied sentence structure**

**Required Assessments**

- Daily, weekly on-going checks for understanding (e.g. exit slips, learning logs, quizzes, other vocabulary, literary, grammar, spelling, or mechanics tasks)
- **Writing folder : Persuasive**
- **STAR Testing: Trad. Apr. 26 – May 21; Mod. Trad. May 3 – 28; Trk B: June 2 – 30**
- **EOC Trad. May 24 – June 11; Mod Trad: June 1 – 24; Trk B: July 1 - 23**

**Data Collection/Deadlines**

*(see principal for exact date to turn in data)*

**May 5 -11: Response to Literature (rhetoric &conventions)**

**Cluster 3: Poetry/ Cluster 9: History Through Literature (rdg. comp/lit. analysis)**

**NOVEL/UNIT OF TEACHER CHOICE**  
 Trad: April 19- June 17  
 Mod.Trad: May 3-June 24  
 TrkB: June 1 –July 23

**2009-2010 RECOMMENDED PACING LANGUAGE OF LITERATURE GRADE 8  
 UNIT 4: NOVEL/UNIT OF TEACHER CHOICE  
 VOCABULARY OF THE DISCIPLINE AND TEACHING RESOURCES**

(Note: The resources listed are suggestions. Teachers may choose other resources as needed to accomplish the goals of the unit.)

VOCABULARY OF THE DISCIPLINE	WORD ANALYSIS RESOURCES	LITERARY ANALYSIS RESOURCES	WRITING AND CONVENTIONS RESOURCES
<p><b><u>Word Analysis</u></b></p> <p>Review appropriate skills as deemed necessary</p> <p><b><u>Literary Analysis – Novel</u></b>                      Anecdote                      Antagonist                      Author attitude                      Author belief                      Biographical Approach                      Character                      Character motivation                      Character traits                      Climax                      Conflict                      Customs                      Dialect                      Dynamic character                      Exposition                      External conflict                      Falling action                      Fiction                      Heritage                      Internal conflict                      Irony                      Literary devices                      Major characters                      Minor characters                      Mood                      Narrative                      Narrator                      Novel                      Parallel episodes                      Plot                      Plot line                      Point of View                      Protagonist                      Recurring themes                      Resolution                      Rising Action                      Setting                      Short Story                      Speaker                      Static character                      Symbolism                      Tone                      Traditions</p> <p><b><u>Written Conventions</u></b></p> <p>TBD by teacher</p>	<p><b><u>Vocabulary</u></b>  <i>Vocabulary and Spelling Book</i></p> <p>Based on teacher selected words as deemed appropriate.</p> <p><b><u>Words and Stems Commonly Used in Standardized tests</u></b></p> <p>Excerpt                      Expression                      Line (Poetry)                      Paragraph                      Passage                      Phrase Rough Draft                      Sentence                      Selection                      Stanza                      Statement                      Summary                      Text                      Version</p> <p>According to...                      Which detail...?                      Which source...?                      How does the writer achieve...?                      Which of the following...?                      The author probably believes...                      Based on..._____ implies...                      Best evidence                      Best completes                      Most likely/least likely                      Most effectively                      The author’s argument...                      The author’s attitude...                      _____ creates a tone/mood of...</p>	<p><b><u>Core Program</u></b>                      Teaching ideas may be found in the teacher notes in the <i>Language of Literature T.E., Interactive Reader T.E., and the Universal Access Resource Book</i></p> <p><i>Language of Literature 8</i></p> <p>TBD by teacher</p> <p><b><u>Strategic/ELD Support</u></b></p> <p>TBD by teacher</p> <p><b><u>Assessment Resources</u></b>                      In addition to teacher-made assessments, these resources may be helpful:                      CST released items</p> <p>TBD by teacher</p> <p><b><u>See Standards Manager for unpacking standards and re-teaching ideas, pp. 191 – 249</u></b></p>	<p><b><u>Writing</u></b>  <i>Language of Literature</i></p> <p>TBD by teacher</p> <p><i>District Writing Guide</i></p> <p><i>CST released writing samples</i></p> <p><b><u>Spelling</u></b>  <i>Spelling and Vocabulary Book</i></p> <p>TBD by teacher</p> <p><b><u>Grammar, Mechanics and Usage</u></b>                      Blackline Masters</p> <p>TBD by teacher</p> <p><i>Language Network</i></p> <p>TBD by teacher</p> <p><i>Universal Access Resource Book</i></p> <p>TBD by teacher</p>

## Two Hour Strategic Class

### Hour 1: READING PERIOD (Vocabulary, Reading Comprehension, Literary Analysis)

#### Reading Standards -- (1.0, 2.0, 3.0)

Time		DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
15 Minutes	<b>Reading Warm Up Tasks:</b> SSR, CORE LIT. NOVEL, CST released item tied to CLUSTER.	READING WARM-UP	READING WARM-UP	READING WARM-UP	READING WARM-UP	Writing task tied to reading task.
25 Minutes	<b>READING DIRECT INSTRUCTION LESSON:</b> Vocabulary, literary/foundation reading skill attached to cluster, or reading of identified selection.	MOTIVATING & BUILDING BACKGROUND VOCABULARY				
		READING LESSON, SKILLS & TEXTS			ASSESSMENT (Must Do) RETEACHING as needed	ENRICHMENT (May Do)
10 Minutes	<b>Reading Closure Tasks</b> Check for understanding (Ticket), mini-quiz, oral sharing or read aloud-novel.	READING CLOSURE TASKS	READING CLOSURE TASKS	READING CLOSURE TASKS	READING CLOSURE TASKS	READING CLOSURE TASKS

### Hour 2: LANGUAGE ARTS PERIOD (Writing, Grammar & Spelling)

#### Writing Standards, (1.0 & 2.0) Written & Oral English Language Conventions 1.0

15 Minutes	<b>Writing Warm Up Tasks:</b> DOL, Spelling Skill, CST released item(s) tied to CLUSTER with revision or grammar.	WRITING WARM UP	WRITING WARM UP	WRITING WARM UP		Assessment task tied to writing task
25 Minutes	<b>WRITING DIRECT INSTRUCTION LESSON:</b> Grammar, writing (could be tied to a literary task or process writing.)	GRAMMAR				ENRICHMENT (May Do)
		WRITING			ASSESSMENT RETEACHING	
10 Minutes	<b>Writing Closure Tasks:</b> Check for understanding, (exit ticket). mini-quiz, oral sharing, Writer's Workshop, publishing.	WRITING CLOSURE TASKS	WRITING CLOSURE TASKS	WRITING CLOSURE TASKS	WRITING CLOSURE TASKS	WRITING CLOSURE TASKS

## Enrichment/Considerations for Advanced Learners

The following ideas may be used to assist teachers in challenging students and in adding rigor to the core program.

<b>Unit 1: Narrative</b>	<b>Unit 2: Nonfiction</b>
<ul style="list-style-type: none"> <li>• Examine archetypal settings and their relationship to theme (e.g., the wilderness, a garden, the river)</li> <li>• Examine archetypal characters and their relationship to theme (e.g., the mentor, the naïve young man or woman)</li> <li>• Study the text through different points of view (e.g., major and minor characters, omniscient observer)</li> <li>• Study author style</li> <li>• Socratic seminars</li> <li>• Extension menus</li> <li>• Apply Costa’s levels of questions to texts</li> <li>• Use depth and complexity icons</li> <li>• Use content imperatives</li> <li>• Think like a writer</li> <li>• Tone, diction, author word choice</li> <li>• Denotation vs. connotation</li> <li>• Book clubs (self-selected reading groups)</li> <li>• Literature circles</li> <li>• Write additional pieces</li> </ul>	<ul style="list-style-type: none"> <li>• Use and study the appeals of ethos, pathos, logos in writing</li> <li>• Argue both sides of an issue</li> <li>• Text structure analysis</li> <li>• Think like a researcher</li> <li>• Etymology of vocabulary words</li> <li>• Socratic seminars</li> <li>• Extension menus</li> <li>• Apply Costa’s levels of questions to texts</li> <li>• Use depth and complexity icons</li> <li>• Use content imperatives</li> <li>• Word arrays (shades of meaning)</li> <li>• Sentence combining/sentence patterns</li> <li>• Do additional reading</li> <li>• Create functional documents</li> <li>• Evaluate functional documents for clarity of message</li> </ul>
<b>Unit 3: Novel/Poetry</b>	<b>Unit 4: Novel/Teacher Choice</b>
<ul style="list-style-type: none"> <li>• TP-CASTT analysis of poetry (title, paraphrase, connotation, speaker, shift in speaker/attitude, title revisit, theme)</li> <li>• Diction, tone, word choice, imagery</li> <li>• Think like a poet</li> <li>• Write in a given poet’s style</li> <li>• Extension menus</li> <li>• Examine archetypal settings and their relationship to theme (e.g., the wilderness, a garden, the river)</li> <li>• Examine archetypal characters and their relationship to theme (e.g., the mentor, the naïve young man or woman)</li> <li>• Study the text through different points of view (e.g., major and minor characters, omniscient observer)</li> <li>• Study author style</li> <li>• Socratic seminars</li> <li>• Apply Costa’s levels of questions to texts</li> <li>• Use depth and complexity icons</li> <li>• Use content imperatives</li> <li>• Tone, diction, author word choice</li> <li>• Denotation vs. connotation</li> </ul>	<ul style="list-style-type: none"> <li>• Use depth and complexity icons</li> <li>• Use content imperatives</li> <li>• Extension menus</li> <li>• Novel study</li> <li>• Literature circles/book clubs</li> </ul>

### Active Participation

Possible methods to implement overt active participation ( <b>O</b> ral, <b>W</b> ritten and/or <b>G</b> estures)	<b>ACTIVE PARTICIPATION</b>
<b>STRATEGY NAME &amp; DESCRIPTION</b>	
<b>ORAL</b>	<b>A-B Partner Teach:</b> Teacher prompts students beforehand that they will be responsible periodically throughout the lesson to reteach a portion of the content to a partner. Designate partner pairs as A or B.
	<b>Choral Response/Choral Work:</b> All students respond orally either repeating teacher or answering questions in unison.
	<b>Clock Appointments:</b> Ss make appointments w/ other Ss. As teacher calls that specific appointment time, Ss meet with their designated appointment and discuss a given question or summary statement.
	<b>Expert Line-Up:</b> Through conversation students decide who has the most expertise on a subject and line up accordingly. This allows for partners for the activity to be determined.
	<b>Give and Take:</b> Ss partner up. For each summary statement given to the partner, the partner gives one back.
	<b>Group Alerting:</b> After presenting material, teacher asks a question. Without calling on an individual, the teacher pauses to let the entire group formulate answer. After pausing, the teacher calls on a particular student. When the student has finished answering, the teacher cues the whole class to respond to the individual's answer with a thumbs-up or thumbs-down gesture.
	<b>Mix-Freeze-Match:</b> Students mingle (mix) until teacher says, "Freeze" and they partner with the closest person (match) for sharing.
	<b>Numbered Heads:</b> Ss number off in groups. All are responsible for answer but only one in each group is chosen from a spinner.
	<b>Pass the Q &amp; A:</b> Teacher asks first student in each row a question. Students answer question orally, rephrasing the question in the answer. Student turns around and asks the same question to the next student. Ss continue the domino effect until they reach the back of the row.
	<b>Roll the Dice:</b> Students in groups of six are responsible for answer if their number comes up.
	<b>Round Robin Review:</b> At table groups, students review content student by student, clockwise or counter-clockwise rotation.
	<b>Think-Pair-Share:</b> All students receive individual time to formulate an answer, pair up with a partner to discuss and then share out to class.
	<b>3-Step Interview:</b> Student #1=interviewer, #2=be interviewed, #3=summarize the persons you interviewed.

Possible methods to implement overt active participation ( <b>O</b> ral, <b>W</b> ritten and/or <b>G</b> estures)	<b>ACTIVE PARTICIPATION</b>
	<b>3-Word Summaries:</b> At any point in the lesson, the teacher asks students to summarize their learning in exactly 3 words. This can be done orally or in written format.
	<b>What’s the Difference?:</b> This strategy involves simply asking students to identify the differences between two or more items. (example: verbs and adverbs, evaporation and absorption, hills and valleys, poems and songs)
	<b>What’s the Same?:</b> This strategy involves simply asking students to compare two or more items and describe how they are the same (example: clouds and mist, leaders and followers, eating good food and hiking tall mountains)
	<b>Whip Around, Pass Option:</b> Teacher whips around the room until getting an oral answer/comment from each student. Ss do have the option to pass the first time around.
<b>WRITTEN</b>	<b>Attentive Lecture:</b> In this strategy Ss are not allowed to take notes as the teacher is giving content information. Every 2-3 minutes, the teacher stops giving instruction and students are to write the crucial input given in the last few minutes in their notebooks.
	<b>Clock Appointments:</b> Ss make appointments w/ other Ss. As teacher calls that specific appointment time, Ss meet with their designated appointment and discuss a given question or summary statement.
	<b>Post-It Voting:</b> Students use sticky notes with their initials to vote or comment and put up in designated area of white board. (i.e. used to rubric an anchor paper, categorizing information, graphing class information for lesson)
	<b>Reflection/Summary Writing:</b> Ss use journals or note pages to independently reflect on the learning.
	<b>Response Boards:</b> Students use white boards or mini chalk boards to write ideas/answers.
	<b>Snowball:</b> Ss write a summary statement on a scratch piece of paper, all toss them across the room, pick up a different paper, read and write another summary statement. Process continues.
	<b>Thinking Maps:</b> Not only for pre-writing activities, these graphic organizers that can be used to activate prior knowledge and/or to summarize the learning.
	<b>3-Step Interview:</b> Student #1=interviewer, #2=be interviewed, #3=summarize the persons you interviewed.
	<b>3-Word Summaries:</b> At any point in the lesson, the teacher asks students to summarize their learning in exactly 3 words. This can be done orally or in written format.

Possible methods to implement overt active participation ( <b>Q</b> ral, <b>W</b> ritten and/or <b>G</b> estures)	<b>ACTIVE PARTICIPATION</b>
<b>GESTURES</b>	<b>Color-coded Choices:</b> Put colored sticker dots on Ss desks or nametags. Each color represents a possible answer to a question from the teacher. Student puts their finger on the answer they choose. (i.e. “If you think it is a fact, put your finger on red. On green, if you think it is an opinion.”)
	<b>4 Corners:</b> Teacher designates the 4 corners of the room to represent answers to a question. Students move to the corner they choose as their answer. Great for multiple-choice answers!
	<b>Group Alerting:</b> After presenting material, teacher asks a question. Without calling on an individual, the teacher pauses to let the entire group formulate answer. After pausing, the teacher calls on a particular student. When the student has finished answering, the teacher cues the whole class to respond to the individual’s answer with a thumbs-up or thumbs-down gesture.
	<b>Hand Signals:</b> A private gesture with the hands. Most effective to teacher (as a check for understanding) when Ss keep gestures close to their chest so other Ss can not see their answer. Examples include: Thumbs up/down, open/closed fist, one finger/two fingers, and arms crossed/uncrossed.
	<b>Post-It Voting:</b> Student s use sticky notes with their initials to vote or comment and put up in designated area of white board. (i.e. used to rubric an anchor paper, categorizing information, graphing class information for lesson).
	<b>Simulated DOL:</b> During Daily Oral Langue activities, students use a different gesture to represent each punctuation or editing change.
	<b>Stand Up/Sit Down:</b> Standing or sitting represent the 2 answer choices. Ss stand or sit depending on what they feel is the correct answer.



**METHODS:**

**Lesson Design & Delivery:** Teachers will incorporate these components of lesson design during direct instruction and inquiry activities. The order of components is flexible, depending on the teacher’s vision for the individual lesson. For instance, the objective and purpose, while present in the teacher’s lesson plan, are not made known to the students at the beginning of an inquiry lesson.

<p><b>Essential Elements of Effective Instruction Model for Lesson Design Using Task Analysis</b></p>	<p>Anticipatory Set Objective Standard Reference Purpose Input Modeling Check for Understanding Guided Practice Closure Independent Practice</p>
---	--

Some components may occur once in a lesson, but others will recur many times. Checking for understanding occurs continually; input, modeling, guided practice and closure may occur several times. There may even be more than one anticipatory set when more than one content piece is introduced.

**Active Participation:** Teachers will incorporate the principles of active participation and specific strategies to ensure consistent, simultaneous involvement of the minds of all learners in the classroom. Teachers should include both covert and overt active participation strategies, incorporating cooperative learning structures and brain research. Some of the possible active participation strategies include:

<b>COVERT</b>	<b><u>OVERT</u> (Oral)</b>	<b>OVERT (Written)</b>	<b>OVERT (Gestures)</b>
• Recall	• Pair/Share	• Restate in Journals / Notes	• Hand Signals
• Imagine	• Idea Wave	• Response Boards	• Clapping
• Observe	• Choral Response	• Graphic Organizers	• Stand up/ Sit down
• Consider	• Give One, Get One	• Folded Paper	• Point to Examples
• Visualize	• “Foggiest” point	• Ticket Out of Class	
	• Socratic Seminar	• Illustrate	
	• Cooperative Discussion Groups (i.e. Talking Chips)		
	• Role Play		

**Baldrige Quality Tools**

- Affinity diagram
- Plus/Delta
- Flow Chart
- Consensogram
- Matrix/Diagram
- Scatter Diagram

## Literacy and Differentiation Strategies

Learning styles and learning challenges of your students may be addressed by implementing combinations of the following:

<b>Reading Strategies in Language Arts</b>	<b>Strategies for English Learners</b>	<b>Differentiation for Advanced Learners</b>
<ul style="list-style-type: none"> <li>▪ Learning Logs</li> <li>▪ Pre-teaching</li> <li>▪ Vocabulary</li> <li>▪ Pre-reading</li> <li>▪ Text Structures</li> <li>▪ Trail Markers</li> <li>▪ Reciprocal Teaching</li> <li>▪ Functional Text</li> <li>▪ Anticipation Guide</li> <li>▪ Close Reading</li> <li>▪ Literature Circles</li> <li>▪ Hot Seat</li> <li>▪ SSR/Independent Reading</li> </ul>	<ul style="list-style-type: none"> <li>▪ Tapping/Building Prior Knowledge (Graphic Organizers, Schema)</li> <li>▪ Grouping Strategies</li> <li>▪ Multiple Intelligences</li> <li>▪ Adapt the Text</li> <li>▪ Interactive Learning (Manipulatives, Visuals)</li> <li>▪ Acquisition Levels</li> <li>▪ Language Sensitivity</li> <li>▪ Lower the Affective Filter (including Processing Time)</li> <li>▪ Home/School Connection (including Cultural Aspects)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Curriculum Compacting</li> <li>▪ Tiered Assignments</li> <li>▪ Flexible Grouping</li> <li>▪ Acceleration</li> <li>▪ Depth and Complexity</li> <li>▪ Independent Study</li> <li>▪ Literature Circles</li> </ul>

**MATERIALS USED IN TEACHING THE COURSE:** In addition to the basic text, a variety of instructional tools will be used to meet the needs of all students

**Basic Text:** The Language of Literature: 2002, McDougal-Littell

### **Supplemental Text**

The Writer's Choice: 1996, Glencoe/McGraw-Hill

Core Novels: Teachers may select titles from the attached list from the appropriate grade level.

## CORE NOVEL LIST

\*The bolded titles represent the common novel for the grade level. The common novel should be read by all students (at that grade level).

### GRADE 6 CORE LITERATURE

CORE		EXTENDED	
Nichol, Barbara MacLachlan, Patricia	<u>Beethoven Lives Upstairs</u> <u>Journey</u>	George, Jean Craighead	<u>Julie of the Wolves</u>
Stanley, Diane	<u>The Gentleman and the Kitchen Maid</u>	Fox, Paula	<u>One Eyed Cat</u>
Paterson, Katherine	<u>The Great Gilly Hopkins</u>	Service, Paula	<u>The Reluctant God</u>
Climo, Shirley	<u>Atalanta's Race: A Greek Myth</u>	Burnett, Frances Hodgson	<u>The Secret Garden</u>
Paulsen, Gary	<b>Hatchet</b>		
Paulsen, Gary	<u>Canyons</u>		
Rawls, Wilson	<u>Where the Red Fern Grows</u>		
Jarvis McGraw, Eloise	<u>The Golden Goblet</u>		
Buchanan Smith, Doris	<u>A Taste of Blackberries</u>		
Hamilton, Virginia	<u>M. C. Higgins the Great</u>		
Lewis, C.S.	<u>The Lion, the Witch, and the Wardrobe</u>		
Dyer Vuong, Lynette	<u>The Brocaded Slipper and Other Vietnamese Tales</u>		

### GRADE 7 CORE LITERATURE

CORE	
Alexander, Lloyd	<u>The Fortune-Tellers</u>
Masefield, John	<u>St. George and the Dragon</u>
	<u>The Three Princes</u>
Jackson, A.E.	<u>Ali Baba and the Forty Thieves</u>
L'Engle, Madeleine	<u>A Wrinkle in Time</u>
Lowry, Lois	<b><u>The Giver</u></b>
Paterson, Katherine	<u>Bridge to Terabithia</u>
Soto, Gary	<u>Pacific Crossing</u>
Fisher Staples, Suzanne	<u>Shabanu: Daughter of the Wind</u>
Yep, Lawrence	<u>Child of the Owl</u>
Fleischman, Sid	<u>The Whipping Boy</u>
Paterson, Katherine	<u>The Sign of the Chrysanthemum</u>
Taylor, Mildred D.	<u>The Friendship and The Gold Cadillac</u>

EXTENDED	
Soto, Gary	<u>Baseball in April</u>
Winthrop, Elizabeth	<u>Castle in the Attic</u>
Ho, Minfong	<u>Clay Marble</u>
Gipson, Fred	<u>Old Yeller</u>
Bauer, Marion Dane	<u>On My Honor</u>
Otsuka, Yuzo	<u>Suho and the White Horse</u>
Duncan, Lois	<u>Down a Dark Hall</u>
Christopher, John	<u>White Mountains</u>

### GRADE 8 CORE LITERATURE

CORE	
Polacco, Patricia	<u>Pink and Say</u>
Green, Bette	<u>Summer of My German Soldier</u>
Hamilton, Virginia	<u>The People Could Fly</u>
Paterson, Katherine	<u>Jacob Have I Loved</u>
Avi	<u>Nothing But the Truth: A Documentary Novel</u>
Newton Peck, Robert	<u>A Day No Pigs Would Die</u>
Waakatsuki Houston, Jeanne and Houston, James D.	<u>Farewell to Manzanar</u>
Voight, Cynthia	<u>Dacey's Song</u>
Byars, Betsy	<u>The Summer of the Swans</u>
Taylor, Mildred D.	<b><u>Roll of Thunder, Hear My Cry</u></b>
Crew, Linda	<u>Children of the River</u>
Yep, Laurence	<u>Dragonwings</u>
Myers, Walter Dean	<u>Somewhere in the Darkness</u>
	<u>Coming Home</u>
Frank, Anne	<u>Diary of Anne Frank</u>
Richter, Conrad	<u>Light in the Forest</u>
Hunt, Irene	<u>Across Five Aprils</u>
Forbes, Esher	<u>Johnny Tremain</u>

EXTENDED	
Myers, Walter Dean	<u>Scorpions</u>
Zindel, Paul	<u>The Pigman</u>
Soto, Gary	<u>Living Up the Street</u>
Armstrong, William	<u>Souder</u>
White, Robb	<u>Deathwatch</u>

### Related Career Resources

- There are many web sites that will help with career selection such as Eguidance.com, BRIDGES.com, and icouldbe.org. The software package COIN JR also has career information. Careers in English/Language Arts could include: Book Editor, Copyright Coordinator, Copywriter, Corporate Lawyer, Court Clerk, Court Reporter, Criminal Defense Lawyer, Criminal Prosecutor, Desktop Publisher, Documentary Producer, Teacher, English Language Teacher Overseas, English Professor, Film Critic, Freelance Writer, Fund-raiser, Grant Writer, Principal, Insurance Underwriter, Journalist, Judge, Librarian, Literary Agent, Newspaper Editor, News Anchor, Newspaper Editor, Novelist, Playwright, Political Lobbyist, Politician, Public Speaker, Scriptwriter, TV Host, and TV Producer.

**EVALUATION:** Student achievement in this course will be measured using multiple assessment tools.

2004 - 2005	Diagnosis	Monitor	Evaluate
<b>District Developed Assessments</b>	<ul style="list-style-type: none"> <li>◆ Writing Portfolio</li> </ul>	<ul style="list-style-type: none"> <li>◆ Process Writing Prompts</li> <li>◆ Writing Portfolio</li> <li>◆ Mid-Term</li> </ul>	<ul style="list-style-type: none"> <li>◆ Final End of Course Exam</li> <li>◆ Timed Writing Prompts (All genres)</li> <li>◆ Writing Portfolio</li> </ul>
<b>McDougal –Littell</b> <u>The Language of Literature</u>	<ul style="list-style-type: none"> <li>◆ Cluster Tests</li> </ul>	<ul style="list-style-type: none"> <li>◆ Reteaching Resource Bank</li> <li>◆ Selection Quizzes</li> <li>◆ Standardized Test Practice</li> <li>◆ Grammar and Spelling Checks</li> <li>◆ Formal Assessment Selection Tests</li> <li>◆ Cluster Tests</li> </ul>	<ul style="list-style-type: none"> <li>◆ Unit Integrated Assessments</li> <li>◆ End of Year Integrated Assessments</li> <li>◆ Cluster Tests: Fiction, Types of Nonfiction, Theme, Text, Author’s Style, Poetry, Technical and Career Documents, Persuasion, Research Report, Plot , and Theme</li> </ul>

**GRADING SCALE**

	Letter grade	Percentage	Four Point Rubric score
Advanced Proficient	A/B+	100-85%	Advanced Proficient 4
Proficient	B	84 – 80%	Proficient 3
	C	79% - 70%	
Partially Proficient	D	69 – 60%	Partially Proficient 2
Non or Limited Proficient	F	Below 60%	Non or Limited Proficient 1

\*Teachers are encouraged to use plus and minus scores when using the four-point rubric.

## SUGGESTED GRADING POLICY

A common grading policy ensures consistency between schools and classroom across the district.

- ◆ **Cluster Tests/ Long Term Projects/ Timed Writing Tasks** **25%**  
These end-of-learning assessments are sometimes called culminating tasks. At the end of instruction, students are assessed in a variety of ways to evaluate their knowledge of a specific content. Examples include: any literature/grammar/unit tests, poetry notebooks, short story notebooks, dramatic presentations, book reports, research reports, timed writing in any of the genres for a final score using a rubric.
- ◆ **Literary Tasks** **20%**  
Using a piece of text (Literature, Expository, Poetry/Songs, Functional text etc.), students will create a representation that demonstrates competency in description, comprehension, analysis, reflection, etc. according to a predetermined rubric/scoring guide. Tasks could include: literature circle responses, short story or novel question responses, story frames/maps, posters/brochures, graphic organizers, Cornell notes, double entry journals/reading response logs, vocabulary study.
- ◆ **Writing Tasks** **20%**  
\*These tasks may overlap the literary tasks. This writing can be casual, informal, or process writing (formal). Tasks include: journal quick writes, one-pagers, short paragraph responses, process essays, pre-writes, drafts, peer feedback, graphic organizers, grammar practice/DOL, character sketches, paragraph summaries, poems, etc.
- ◆ **Quizzes** **10%**  
These are “chunked” quick assessments to check understanding of the content taught so far. Teachers can use these to determine if students are ready to move on. These mini-assessments can be oral, multiple-choice, short answer, essay format, or even a poster. They can be graded or not. Examples include: spelling quizzes, vocabulary checks, short story checks, genre terms quiz, thinking maps, etc.
- ◆ **Homework** **10%**  
This practice reinforces the learning done in class. The work should be checked for completion but not graded. It is practice in a skill. Homework could be: spelling, reading logs, SSR, vocabulary study, grammar practice, rough draft revision, long term project work, journal writing note taking, etc.
- ◆ **Listening & Speaking (participation)** **10%**  
These skills are the cornerstones of classroom management, discussions, oral presentations, and active class participation. Examples include: Literature circles, Socratic Seminars, Junior Great Books, peer feedback and critiques, everyday classroom participation, reader’s theatre, choral response, informal presentations, recitations, think-pair-share, etc.
- ◆ **End Of Course Exam** **5%**
- ◆ **Mid-Term** **No more than 5%  
(Still in pilot stage)**

NAME : \_\_\_\_\_ PERIOD : \_\_\_\_\_

EXPOSITORY RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			

PERSUASIVE RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			

NARRATIVE RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			

RESPONSE TO LIT RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			

SUMMARY RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			

RESEARCH RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			

OTHER/TEACHER CHOICE RHETORIC			
4			
3			
2			
1			
CONVENTIONS			
4			
3			
2			
1			
DATES			



**INSERT**  
for the Writing Standards Assessment Portfolio

School

Student

**Content Standard 2.0: Writing Applications**  
**Use writing as a means of learning and reflecting**

## My Writing Goals

Grade	Date / What I am able to do well in my writing pieces (strengths)	What I need to work on next - future goals	What my teacher should know about me as a writer
<b>Beginning of Year</b>			

# My Writing Goals

Mid Year	Date / What I am able to do well in my writing pieces (strengths)	What I need to work on next - future goals	The piece I'm proud of is.... because...
End of Year	Date / What I am able to do well in my writing pieces (strengths)	What I need to work on next - future goals	The most important ideas I've learned about writing are...

Submitted by: Sandra Rogers  
School/Office: 6-12 Literacy  
Original Date: \_\_\_\_\_  
Revised Date: October 2009