LANGUAGE AND LITERACY

CURRICULUM DOCUMENT FOR 8TH GRADE ELA 2014 – 2015

WHAT DOES IT MEAN TO BE LITERATE?

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| **Unit Title:**  **Reading and Writing as Active Processes** | **Time Frame:**  **First Grading Period** |
| **Facilitation Questions:**   * What is a process? * Why do we read and write? Fiction? Poetry? Drama? Memoir? * What makes a piece of writing ‘good’? A poem ‘good’? A play ‘good’? * What makes a ‘good’ reader? * What makes a ‘good’ writer? * Where do words come from? * Why are conventions important? * What do all stories have in common? * How does the experience of poetry or drama change from when it is heard or seen versus when it is read? | **Abstract/Overview:**  Since students are already comfortable with narrative structures, we use them to teach the processes of active reading and writing. Expand text experiences to incorporate poetry, prose, and drama so discussions can now include how genres differ, as well as the choices authors make to create meaning. It is important that TEKS that are introduced in this unit spiral throughout the year. Figure 19 and 8.14 are descriptions of the reading and writing processes. They serve as the foundations for instruction.  **Reading –** The active process of reading literary texts, both fiction and nonfiction, including prose, poetry, and drama.  **Writing –** Introduce the writing process and the spiraling grammar TEKS to compose a personal narrative. Respond to literary texts using claim-evidence-commentary. |
| **Curriculum:**  **Enduring Understandings:**   * There are tools to help me understand the meaning of words. * Making connections across texts and other media allows me to make meaning and find value in what I read. * You, as do all authors, make conscious choices, which shape the reader’s understanding and response to text. * Grammatical structures and conventions enhance meaning and clarity. * I will grow as a reader and writer by practicing the ongoing reading and writing processes. * Poets and playwrights share feelings, experiences, and thoughts through well-chosen words, formats, techniques, and poetic and dramatic elements. * Poetry can achieve a great deal in terms of feeling, emotion, and description in a concise way. * Authors use sensory and figurative language to create meaningful text which influences the thoughts and feeling of their readers. * Everybody is entitled to an opinion about what a text means, but some opinions are more supportable by the text than others. * There are defined conventions for communicating effectively in drama. * Drama, more than any other genre, depends on dialogue. * Reading and writing offer ways to examine experiences in life.   **Essential Questions:**   * What should I do when I find a word I don’t know? * How do the choices that writers make influence the meaning of a text? * What do narratives have in common? * How can I make connections between texts? * What influences interpretation of a poem or a play or other literary text? * How do I make meaning from poetry or any other literary text? * What is the benefit of writing poetry? * How do poetry and drama differ from prose? | |
| **Spiraling TEKS:**   * Fig. 19 Students use a flexible range of metacognitive reading skills in both assigned and independent reading to understand an author’s message. Students will continue to apply earlier standards with greater depth in increasingly more complex texts as they become self-directed, critical readers. The student is expected to: * Fig. 19 (A) establish purposes for reading selected texts based upon own or others’ desired outcome to enhance comprehension * Fig. 19 (B) ask literal, interpretive, evaluative, and universal questions of text * Fig. 19 (C) reflect on understanding to monitor comprehension (e.g., summarizing and synthesizing; making textual, personal, and world connections; creating sensory images) * Fig. 19 (D) make complex inferences about text and use textual evidence to support understanding **RS, SS** * Fig. 19 (E) summarize, paraphrase, and synthesize texts in ways that maintain meaning and logical order within a text and across texts **RS, SS** * Fig. 19 (F) make intertextual links among and across texts, including other media (e.g., film, play), and provide textual evidence **RS** * 8.2 (A) determine the meaning of grade-level academic English words derived from Latin, Greek, or other linguistic roots and affixes **RS** * 8.2 (B) use context (within a sentence and in larger sections of text) to determine or clarify the meaning of unfamiliar or ambiguous words or words with novel meaning **RS** * 8.2 (C) complete analogies that describe a function or its description (e.g., pen:paper as chalk:\_\_\_\_\_ or soft:kitten as hard:\_\_\_\_\_\_) * 8.2 (D) identify common words or word parts from other languages that are used in written English (e.g., phenomenon, charisma, chorus, passé, flora, fauna) * 8.2 (E) use a dictionary, a glossary, or a thesaurus (printed or electronic) to determine the meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words **RS** * 8.14 (A) plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea * 8.14 (B) develop drafts by choosing an appropriate organizational strategy (e.g., sequence of events, cause-effect, compare-contrast) and building on ideas to create a focused, organized, and coherent piece of writing * 8.14 (C) revise drafts to ensure precise word choice and vivid images; consistent point of view; use of simple, compound, and complex sentences; internal and external coherence; and the use of effective transitions after rethinking how well questions of purpose, audience, and genre have been addressed * 8.14 (D) edit drafts for grammar, mechanics, and spelling * 8.14 (E) revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences * 8.19 (A) use and understand the function of the following parts of speech in the context of reading, writing, and speaking: * (i) verbs (perfect and progressive tenses) and participles * (ii) appositive phrases * (iii) adverbial and adjectival phrases and clauses * (iv) relative pronouns (e.g., whose, that which) * (v) subordinating conjunctions (e.g., because, since) * 8.19 (B) write complex sentences and differentiate between main versus subordinate clauses * 8.19 (C) use a variety of complete sentences (e.g., simple, compound, complex) that include properly placed modifiers, correctly identified antecedents, parallel structures, and consistent tenses * 8.20 (A) use conventions of capitalization * 8.20 (B) use punctuation marks, including: * (i) commas after introductory structures and dependent adverbial clauses, and correct punctuation of complex sentences * 8.21 (A) spell correctly, including using various resources to determine and check correct spellings | |
| **The student will know and be able to:**   * Fig. 19 (D), (E), (F) (see Spiraling) * 8.1 (A) adjust fluency when reading aloud grade-level text based on the reading purpose and the nature of the text * 8.2 (B) (see Spiraling) * 8.2 (E) (see Spiraling) * 8.3 (A) analyze literary works that share similar themes across cultures **SS** * 8.3 (C) explain how the values and beliefs of particular characters are affected by the historical and cultural setting of the literary work **SS** * 8.4 understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding * 8.5 (A) analyze how different playwrights characterize their protagonists and antagonists through the dialogue and staging of their plays **SS** * 8.6 (A) analyze linear plot developments (e.g., conflict, rising action, falling action, resolution, subplots) to determine whether and how conflicts are resolved **RS** * 8.6 (B) analyze how the central characters’ qualities influence the theme of a fictional work and resolution of the central conflict **RS** * 8.6 (C) analyze different forms of point of view, including limited versus omniscient, subjective versus objective **SS** * 8.8(A) explain the effect of similes and extended metaphors in literary text **SS** * 8.14 (A) (see Spiraling) * 8.14 (B) (see Spiraling) * 8.14 (C) (see Spiraling) * 8.14 (D) (see Spiraling) * 8.14 (E) (see Spiraling) * 8.16 (A) write a personal narrative that has a clearly defined focus and includes reflections on decisions, actions and/or consequences * 8.17 (C) write responses to literary or expository texts that demonstrate the use of writing skills for a multi-paragraph essay and provide sustained evidence from the text using quotations when appropriate. * 8.19 (A) (see Spiraling) * (i) (see Spiraling) * (ii) (see Spiraling) * (iii) (see Spiraling) * (iv) (see Spiraling) * (v) (see Spiraling) * 8.19 (B) (see Spiraling) * 8.19 (C) (see Spiraling) * 8.20 (A) (see Spiraling) * 8.20 (B) (see Spiraling) * (i) (see Spiraling) * (ii) semicolons, colons, hyphens, parenthesis, brackets, and ellipses * 8.21 (A) (see Spiraling) | |
| **Student Understanding (student friendly TEKS):**   * Fig. 19 (D) I will infer using textual evidence. * Fig. 19 (E) I will summarize, paraphrase, and synthesize texts so that their meanings are not changed. * Fig.19 (F) I will make connections among and across texts and other media and provide textural evidence while I am reading. * 8.1 (A) Based on the purpose of my reading and the nature of the text, I will adjust my fluency. * 8.2 (B) I will use context clues to determine or clarify the meaning of words. * 8.2 (E) I will use the dictionary, glossary, or thesaurus to determine meanings, syllabication, pronunciations, alternate word choices, and parts of speech of words. * 8.3 (A) I will be able to analyze literary works that share similar themes across cultures. * 8.3 (C) I will analyze how history and culture affect the values and beliefs of characters. * 8.4 I will use the structure and elements of poetry to understand a poem and make inferences about it. I will support those inferences with textual evidence. * 8.5 (A) I will analyze how playwrights use dialogue and staging to characterize their protagonists and antagonists. * 8.6 (A) I will determine whether and how conflicts are resolved by analyzing linear plot development (including conflict, rising action, falling action, resolution, sub plots). * 8.6 (B) I will analyze the relationship between the character's central qualities, the resolution of the conflict, and the theme. * 8.6 (C) I will analyze different forms of point of view, including limited versus omniscient, subjective versus objective. * 8.8 (A) I will explain the effect of similes and extended metaphors in literary text. * 8.14 (A) I will plan a first draft for a piece of writing by determining audience and purpose, choosing an appropriate genre and topic, and developing a thesis or controlling idea. * 8.14 (B) I will develop my drafts by choosing an appropriate organizational pattern and building on ideas to create a focused and organized piece of writing. * 8.14 (C) I will revise my piece of writing to be more precise in word choice, making sure my sentences are varied in structure and are in an order that makes sense. * 8.14 (D) I will edit my writing to be sure my words are spelled correctly and my punctuation and sentence structures are correct. * 8.14 (E) I will revise one more time after getting feedback and then publish my writing for an appropriate audience. * 8.16 (A) I will write a personal story that has a clear focus and includes thoughts about the decisions, actions, and/or consequences. * 8.17 (C) I will write a multi-paragraph essay that responds to another text using evidence and quotations when appropriate. * 8.19 (A) I will use and understand the parts of speech in reading, writing and speaking. * (i) I will identify perfect and progressive tense verbs and participles and use them correctly in my writing and speaking. * (ii) I will identify appositive phrases and use them in my writing and speaking. * (iii) I will identify adverbial and adjectival phrases and clauses and use them correctly in my writing and speaking. * (iv) I will identify relative pronouns and use them correctly in my writing and speaking. * (v) I will identify subordinating conjunctions and use them correctly in my writing and speaking. * 8.19 (B) I will write complex sentences and know the difference between the main clause and the subordinating clause or clauses. * 8.19 (C) I will include simple, compound, and complex sentences in my writing that use correctly placed modifiers and antecedents and that have consistent structure and tenses. * 8.20 (A) I will capitalize words that need to be capitalized. * 8.20 (B) I will use correct punctuation when writing. * (i) I will use commas correctly. * (ii) I will use semicolons, colons, hyphens, parentheses, brackets, and ellipses appropriately and purposefully in my writing. * 8.21 (A) I will spell correctly, relying on my resources to make sure I am right. | |
| **Targeted College and Career Readiness Standards: Click here to access** [**CCRS**](http://www.epiconline.org/files/pdf/CCRStandards090715.pdf) **document in full.** | |
| **Targeted ELPs: Click here to access** [**ELPS**](http://ritter.tea.state.tx.us/rules/tac/chapter074/ch074a.html#74.4) **TEA web document in full.** | |
| **Language of Instruction (use this terminology in your classroom instruction and discussions):**   * analyze * author’s purpose * connotation, denotation * flashback * genre * Greek and Latin roots * mood * tone * style * theme * point of view – limited, omniscient, objective, subjective * sequence * setting * context * summary * plot   + conflict   + inciting incident/catalyst   + rising action   + climax   + falling action   + resolution * trigger * comic relief * drama, act, playwright, scene, stage directions, dialogue * dramatic license * figurative language   + hyperbole, idiom, metaphor, personification, simile * imagery * poet, poetry   + meter, rhyme scheme, line, stanza, extended metaphor * screenplay, screenwriter * sensory language * poetic license * parallel structures * modifier * antecedent * subjunctive clause * participle * appositive * semicolons, colons, parenthesis, hyphens, ellipses, brackets * phrase vs. clause * internal coherence, external coherence * claim, evidence, commentary * plagiarism * parts of speech * flat character * round character * dynamic character * static character | **Academic Vocabulary (teach for mastery):**   * Reading: * limited (PoV) * omniscient (PoV) * subjective (PoV) * objective (PoV) * protagonist * antagonist * conflict * resolution * extended metaphor * subplot * English * textual evidence * tone |
| **Instruction:** These materials and instructional experiences offer workable components which necessitate the addition of other choices to construct a sequence of learning experiences in which reading and writing blend. | |
| **Reading Skill and Strategy Focus:**  **Reading:**   * Read and interpret fiction, nonfiction, drama, and poetry. * Use textual evidence in support of an inference during reading and discussion. * Respond to the text by actively reading – asking questions, making connections, summarizing for understanding, and creating images while reading. * Examine techniques and conventions an author uses to accomplish a specific purpose. | **Written Composition and Grammar:**  **Composition/Essay:**   * **Instructional focus**   + Begin building student writing folios.   + Review the basics of good writing (6 traits and writing process)   + Review parts of speech, sentence construction, capitalization, and punctuation   + Review the use of various sources to determine and check correct spelling   + Use all of the above to guide students through the process of writing a personal narrative * **Composition Focus**   + Writing process   + Personal narrative * **Claim-Evidence-Commentary (C-E-C)**   + Three ingredients are necessary in a short answer paragraph - the claim, the evidence, & the commentary. This method provides a structure to answer questions or write an essay and provide textual evidence to support your thoughts.     - Claim – states your position on the issue and must have a singular or overarching claim that dictates your position/argument.     - Evidence – material from the text which supports the claim. Without any evidence, the claim is just an assertion.     - Commentary – explains why and how your evidence supports your claim; it states the relationship between your claim and evidence.   + C-E-C – *Suggested Prompt:* Using evidence from the text, explain the author’s purpose in a literary text. Be sure to answer in the form of a claim-evidence-commentary paragraph and edit for grammar, mechanics, and spelling.   **Grammar and Conventions:**   * Introduce various sentence structures including appositives, relative pronouns, subordinating conjunctions, and adverbial/adjectival phrases/clauses * Capitalization * Review dialogue rules |
| **Core Text Experiences -**  Teachers select poetry, drama, fiction, and nonfiction texts.  **Suggested texts (excerpts or full text):**   * *Prentice Hall Language and Literacy*:   + **Nonfiction** – Patricia C. McKissack – “The Baker Heater League,”p. 9   + **Historical Fiction** – Patricia C. McKissack – “The 11:59,” p. 15   + **Short Story** – Toni Cade Banbara – “Raymond’s Run,” p. 28   + **Autobiography** – Annie Dillard – from “An American Childhood,” p. 115   + **Nonfiction** – Jesse Stuart – “Old Ben,” p. 88   + **Magazine Article** – Richard and Joyce Wolkomir – “Sun Suckers and Moon Cursers,” p. 183   + **Short Story** – Virginia Driving Hawk Sneve – “The Medicine Bag,” p. 426   + **Poetry** – Walt Whitman, “O Captain, My Captain,” p. 777   + **Short Story** – Edgar Allan Poe – “The Tell-Tale Heart,” p. 294   + **Autobiography** – Maya Angelous – from *I Know Why the Caged Bird Sings*, p. 514   + **Journal** – Andrew Mishkin – “Making Tracks on Mars,” p. 467   + **Narrative Poem** – Robert Hayden – “Runagate, Runagate,” p. 720 * Other Sources   + **Novel** – S.E. Hinton – *The Outsiders*   + **Short Story** – Patricia C. McKissack – “The Woman in the Snow”   + **Short Story** – Walter Dean Myers – “The Treasure of Lemon Brown”   + **Short Story** – O’Henry – “The Ransom of Red Chief”   + **Memoir** – Martin Luther King, Jr. – selections from *A Testament of Hope*   + **Biography** – Kathleen Krull – “Wilma Unlimited: How Wilma Rudolph Became the World’s Fastest Runner”   + **Short Story** – Washington Irving – “The Legend of Sleepy Hollow”   + **Play** – O’Henry – “While the Auto Waits” (online)   + **Magazine Article** – Cate Baily – “Fighting for my Future,” can be found in Purple Read XL   + **Poetry** –Shel Silverstein – “Rain”   + **Poetry** – *Spoon River Anthology*   + **Poetry** – Joyce Armstrong Carroll & Edward E. Wilson - *Poetry After Lunch*   + **Poetry** – Niall Janney - “Fat Man”   + **Newspaper articles**   + **Magazine articles**   + **Online** – www.TeenInk.com – personal narratives   Teachers’ choices as approved by department head or curriculum department. | |
| **Technology:**   * **TA: 8.1.B** – create, present, and publish original works as a means of personal or group expression; * **TA**: **8.6.D** –understand and use software applications, including selecting and using software for a defined task * **TA**: **8.5.C** – practice and explain safe and appropriate online behavior, personal security guidelines, digital identity, digital etiquette, and acceptable use of technology | **Career Connections/Real Life Application:**  As teachers use this document, we will add here their ideas about ways to make career and real life applications here. |
| **Exemplar Lessons:** As teachers use this document, we will add exemplar lessons here. | **Research Based Instructional Strategies:** As teachers use this document, we will add representative research-based instructional strategies here. |
| **Assessment:** Modify or supplement the suggested assessments below to complement unit activities and ensure varied assessments throughout the year. | |
| **Student self-assessment & reflection:** | **Acceptable evidence or artifacts:**  Common Assessment in both Reading and English  Administer SRI  Evidence from Academic Vocabulary Instruction  Informal Assessment of Reading skills  Evidence of Writing Process/Six Traits  Evidence of Active Reading Techniques |