

**Lakewood City Schools**  
**8<sup>th</sup> Grade**  
**English Language Arts**  
**Common Core Course of Study**  
**Attainment Guide**  
**2014-2015**



## **Overview**

This 8th Grade Language Arts curriculum has been crafted to be a work in progress. If we are successful, it will never be complete and will constantly be evolving. We have the intention to integrate this curriculum across the disciplines especially in regard to project based learning and an end of middle school capstone project. This mirrors things they will see again at the high school level if they continue their education within the Lakewood City School district. Please consult the companion document (Grade 8 ELA COS Scope and Sequence) for the complete listing of the Common Core Standard statements needed for the year.

## **Essential Question**

The “essential question” highlights the usefulness, the relevance, and the greater benefit of a unit. It is often the “so what?” question about material covered. It should be answerable, at least to some degree, by the end of the unit, but it should also have more than one possible answer. It should prompt intellectual exploration by generating other questions. Here’s an example from eighth grade: “How does learning history through literature differ from learning through informational text?”

## **Focus Standards**

These standards are taken directly from the CCSS and have been identified as especially important for the unit. It is understood that other standards are covered in each unit as well, but the focus standards are the ones that the unit has been designed to address specifically. Primary and secondary assessment standards have also been chosen out of the focus standards and will be used in common assessments.

## **Suggested Student Objectives and Assessments**

These are the specific student outcomes for the unit. They describe the transferable ELA content and skills that students should possess when the unit is completed. The objectives are often components of more broadly-worded standards and sometimes address content and skills necessarily related to the standards. The lists are not exhaustive, and the objectives should not supplant the standards themselves. Rather, they are designed to help teachers “drill down” from the standards and augment as necessary, providing added focus and clarity for lesson planning purposes.

## **Suggested Resources**

Included with this document is a long list of potential reading (literature and informational), art, and film. This is also intended to contain a list of potential works that a teacher *can* use to explore the theme of any given unit. It is far from comprehensive and it is hoped that as teachers use this document, they will add to it. The resources pool document will be used to more comprehensively record all our options as they occur to us.

Common Core Focus Standards	Theme/Essential Question	Suggested Resources	Suggested Objectives/Assessments/Activities
<p><b>Ongoing Standards:</b>                      It's understood that in Language Arts certain standards are always being addressed and assessed both formally and informally. This is our attempt to recognize that fact and identify the standards that fall into this category.</p> <p>Reading Literature: 1 , 4, 10                      Reading Info Text: 1, 4, 10,                      Language: 4, 4a, 4c, 4d, 6</p>	<p>The on-going standards are essentially citing text to prove your thoughts are correct in both reading literature and reading info text, new vocabulary acquisition, and reading comprehension.</p>	<p>Any resource can be used for citing text and reading comprehension.</p> <p>Use your favorite resource and strategy to address new vocabulary acquisition.</p>	<p>The teacher should employ questions that address every level of thinking; from knowledge and comprehension to synthesis and evaluation. Students can cite text and check for comprehension at the same time.</p> <p>There are a variety of materials available both for free and commercially that address new vocabulary. A general process that is very good for this is: the <a href="#">Marzano 6 Step Process</a></p>

Common Core Focus Standards	Theme/Essential Question	Suggested Resources (See Pool for more choices)	Suggested Objectives and Assessments
<p><b>Unit 1: Setting: Urban vs. Rural</b> (9 weeks)</p> <p>Reading Literature: 5, 2 Reading Info Text: 2,6 ,7 Writing: 2,5,6 Speaking and Listening: 1, 1c, 1d Language: 1, 4, 4c, 4d</p> <p>For Common Assessments Primary: RI6, W1 Secondary SL1a, RL5</p>	<p><b>Old Essential Question:</b> What does the urban setting contribute to these stories?</p> <p>What does the rural setting contribute to these stories?</p> <p><b>New Essential Questions:</b> How does living in the city affect your life and your character (who you are)?</p> <p>How does living in the country affect your life and your character, who you are?</p>	<ul style="list-style-type: none"> <li>• <b>LITERARY TEXTS</b></li> <li>• <b>Picture Books</b></li> </ul> <p><b>URBAN</b></p> <ul style="list-style-type: none"> <li>• <i>City By Numbers</i> (Stephen T. Johnson) (as an introduction to this unit) <b>L650 (2:LkwdSchool)</b></li> </ul> <p><b>RURAL</b></p> <ul style="list-style-type: none"> <li>• <i>A Mountain Alphabet</i> (Margriet Ruurs) (as an introduction to this unit)</li> <li>• <i>B is for Big Sky Country: A Montana Alphabet</i> (Sneed B. Collard, III and Joanna Yardley) (as an introduction to this unit) <b>(4:LkwdSchool)</b></li> <li>• <i>P is for Piñata: A Mexico Alphabet</i> (Tony Johnston) (as an introduction to this unit) <b>(2:LkwdSchool)</b></li> </ul> <ul style="list-style-type: none"> <li>• <b>Poetry</b></li> <li>• "Chicago" (Carl Sandburg) (E)</li> <li>• "O Captain! My Captain!" (Walt Whitman) (E)</li> </ul> <ul style="list-style-type: none"> <li>• <b>Short Stories</b></li> </ul> <p><b>URBAN</b></p> <ul style="list-style-type: none"> <li>• <i>Nine Stories</i> (J.D. Salinger) (used again in Unit Two)</li> <li>• <i>The Umbrella Man and Other Stories</i> (Roald Dahl) (EA) (used again in Unit Two) <b>L860</b></li> <li>• <i>The Sniper</i>, and related reading, page 225-<b>Lit-book</b></li> <li>• <i>The Third Level</i>, page 341-<b>Lit book</b></li> <li>• <i>War of the Wall</i>, page 481- <b>Lit Book</b></li> <li>• <i>A Retrieved Reformation</i>- page 503-<b>Lit book</b></li> <li>• <i>The Pearl</i>, page 515 – page 515- <b>Lit book –LRC Set</b></li> </ul> <p><b>RURAL</b></p> <ul style="list-style-type: none"> <li>• <i>Nine Stories</i> (J.D. Salinger)</li> <li>• <i>The Umbrella Man and Other Stories</i> (Roald Dahl) (EA) (also used in Unit One) <b>L 860</b></li> <li>• <i>Mother in Manville</i>, page 471 <b>Lit-Book</b></li> <li>• <i>The Medicine Bag</i>, page 57- <b>Lit Book</b></li> <li>• <i>Blue Highways: A Journey into American</i>, page 137,-<b>Lit Book</b></li> <li>• <i>The Ruum</i>, page 325-<b>Lit Book</b></li> <li>• <i>The Osage Orange Tree</i>, page 419-<b>Lit Book</b></li> <li>• <i>The Story Teller</i>, page 265-<b>Lit Book</b></li> </ul> <p><b>URBAN</b></p> <ul style="list-style-type: none"> <li>• <b>Stories</b></li> </ul>	<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>• Compare and contrast story characters, plots, themes, and settings from works about urban America.</li> <li>• Distinguish between explicit and implicit ways of describing the effect of setting on characters, plots, and themes.</li> <li>• Analyze the ways in which the structure of a work affects how the setting is conveyed.</li> <li>• Analyze two accounts of the same event.</li> </ul> <p><b>Assessment</b></p> <ul style="list-style-type: none"> <li>• City Planning Collaborative PBL</li> <li>• Informative/Explanatory essay answering the essential question</li> <li>• Grammar mini-lesson</li> <li>• ABC list on a city of note</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>Forged by Fire</i>, Sharon Draper (Harding using in LA, check first) <b>L780 (CCPL-Class Set)</b></li> <li>• <i>A Long Way from Chicago: A Novel in Stories</i> (Richard Peck) (easier to read but excellent) <b>L750(CCPL-Class Set)</b></li> <li>• <i>All of the Above</i> (Shelley Pearsall) <b>(CCPL-Class Set)</b></li> <li>• <i>The Great Fire</i> (Jim Murphy) (E) <b>L1130</b></li> </ul> <p><b>RURAL</b></p> <ul style="list-style-type: none"> <li>• <i>The Call of the Wild</i>, Jack London <b>L1110, LRC set</b></li> <li>• <i>A Day No Pigs Would Die</i>, Robert Peck <b>L690, LRC set</b></li> <li>• <i>Barrio Boy</i> (Ernesto Galarza) <b>L1140</b></li> <li>• <i>Shane</i> (Jack Schaefer) <b>L870</b></li> <li>• <i>The Adventures of Tom Sawyer</i> (Mark Twain) <b>L 970, LRC set</b></li> <li>• <i>The Daybreakers</i> (The Sacketts) (Louis L'Amour) <b>L930</b></li> <li>• <i>The Last of the Mohicans</i> (James Fenimore Cooper) <b>L1350</b></li> <li>• <i>Travels with Charley: In Search of America</i> (John Steinbeck) (E) <b>L 1010</b></li> </ul> <p><b>INFORMATIONAL TEXTS</b></p> <ul style="list-style-type: none"> <li>• <b>Nonfiction</b></li> </ul> <p><b>URBAN</b></p> <ul style="list-style-type: none"> <li>• <i>Lou Holtz's A Teen Game Plan for Life - Class Set Harding-</i></li> <li>• <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> (Jim Murphy) (EA) <b>L 1130</b></li> <li>• <i>Gated Community</i>, page 447- <b>Lit book</b></li> <li>• <i>The 9/11 Report: A Graphic Adaptation</i>, Sid Jacobson and Ernie Colon</li> <li>• <i>September 11, 2001: Attack on New York City: Interviews and Accounts</i> (Wilborn Hampton)</li> <li>• <i>Skyscraper</i> (Lynn Curlee) <b>L1200</b></li> <li>• <i>The Building of Manhattan</i> (Donald Mackay)</li> <li>• <i>The New York Subways</i> (Great Building Feats Series) (Lesley DuTemple) <b>L1100</b></li> </ul> <p><b>RURAL</b></p> <ul style="list-style-type: none"> <li>• <i>Geeks: How Two Lost Boys Rode the Internet out of Idaho</i> (Jon Katz)</li> <li>• <i>Never Cry Wolf: The Amazing True Story of Life Among Arctic Wolves</i> (Farley Mowat) <b>L 1330</b></li> <li>• <i>The Alamo</i> (Cornerstones of Freedom, Second Series) (Tom</li> </ul>	<ul style="list-style-type: none"> <li>• Primary formative assessment</li> <li>• Summative Assessment on Primary or Secondary focus standard</li> </ul> <p>Objectives:</p> <ul style="list-style-type: none"> <li>• Compare and contrast story characters, plots, themes, and settings in stories about rural North.</li> <li>• Evaluate the structure of various texts and discuss the effect of structure on their meaning.</li> </ul> <p>Assessments</p> <ul style="list-style-type: none"> <li>• Write an informative/explanatory responding to the essential question.</li> </ul>
--	--	--	--

		<p>McGowen) <b>L930</b></p> <ul style="list-style-type: none"> <li>● <i>Trail of Tears</i> (Cornerstones of Freedom Series) (R. Conrad Stein)</li> </ul> <p><b>ART, MUSIC AND MEDIA</b></p> <p><b>Art</b></p> <ul style="list-style-type: none"> <li>● Anish Kapoor, <a href="#">Cloud Gate</a> (2004-2006)</li> <li>● Edward H. Bennett and Marcel F. Loyau, <a href="#">Buckingham Fountain</a> (1927)</li> <li>● Edward Hopper, <a href="#">Nighthawks</a> (1942)</li> <li>● Jean Michel Basquiat, <a href="#">Untitled</a> (1981)</li> <li>● Joseph Stella, <a href="#">Bridge</a> (1936)</li> <li>● Pablo Picasso, <a href="#">Untitled or "The Picasso"</a> (1967)</li> <li>● Piet Mondrian, <a href="#">Broadway Boogie Woogie</a> (1942-1943)</li> </ul> <p><b>Media</b></p> <ul style="list-style-type: none"> <li>● <a href="#">Video footage from September 11, 2001</a></li> </ul> <p><b>Music</b></p> <ul style="list-style-type: none"> <li>● <a href="#">"Where Were You When the World Stopped Turning" (Alan Jackson)</a></li> </ul>	
--	--	---	--

Common Core Focus Standards	Theme/Essential Question	Suggested Resources (See Pool for More Choices)	Suggested Objectives and Assessments
<p>Unit 2: Looking Back on America (9 Weeks)</p> <p>Reading Literature: 9 Reading Info Text: 3, 9 Writing: 3 Speaking and Listening: 5 Language: 3</p> <p>Primary: RI9 Secondary: RL9</p>	<p><b>Essential Question:</b> How does learning history through literature differ from learning through informational text?</p> <p><b>New Essential Question:</b> How do life experiences affect your life? How does what you read influence your life?</p>	<p><b>LITERARY TEXTS</b></p> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>● <a href="#">"I Know Why the Caged Bird Sings"</a> (Maya Angelou)</li> <li>● <i>Hour of Freedom: American History in Poetry</i> (Milton Meltzer) (<b>2:Lkwd School</b>)</li> <li>● <a href="#">"I, Too, Sing America"</a> (Langston Hughes)</li> <li>● <a href="#">"Paul Revere's Ride"</a> (Henry Wadsworth Longfellow)</li> <li>● Poems: Dreams, Dream Deferred, Dreamkeepers (<b>Lkwd School</b>)</li> </ul> <p><b>Short Stories</b></p> <ul style="list-style-type: none"> <li>● <i>Original Journals of the Lewis and Clark Expeditions and related reading-corps of Discovery</i>, page 132-<b>Lit Book</b></li> <li>● <i>The Drummer Boy of Shiloh</i> and related readings page 185-<b>LitBook</b></li> <li>● <i>Fahrenheit 451</i>, page 281-<b>Lit book</b></li> <li>● <i>Pecos Bill</i>, page 368-<b>Lit Book</b></li> <li>● <i>Blackbeard's Last Fight</i>, page 387-<b>Lit</b></li> </ul>	<p><b>Objectives</b></p> <ul style="list-style-type: none"> <li>● Compare and contrast characters, plots, themes, and settings from stories about American history.</li> <li>● Analyze how historical fiction draws on themes, patterns, of events, or characters types from myths or traditional stories.</li> </ul>

		<p><b>Book</b></p> <ul style="list-style-type: none"> <li>● <i>The People Could Fly</i>, page 395- <b>Lit Book</b></li> <li>● <i>Annie Christmas</i>, pg 404 – <b>Lit Book</b></li> <li>● <i>Blind boy + two arctic loons</i>, 410 – <b>Lit Book</b></li> <li>● <i>Where the Girl rescued her brother + RR</i>, 425 – <b>Lit book</b></li> </ul> <p><b>Stories</b></p> <ul style="list-style-type: none"> <li>● <i>The Red Pony</i>, John Steinbeck <b>L800, LRC set</b></li> <li>● <i>Across Five Aprils</i> Irene Hunt <b>L 1100, LRC set</b></li> <li>● <i>Code Talker: A Novel About the Navajo Marines of World War Two</i> (Joseph Bruchac) (easier to read but excellent)</li> <li>● <i>Johnny Tremain</i> (Esther Forbes) (easier to read but excellent) <b>L840</b></li> <li>● <i>The Year of the Hangman</i> (Gary Blackwood) (easier to read but excellent)</li> </ul> <p><b>INFORMATIONAL TEXTS</b></p> <p><b>Biographies</b></p> <ul style="list-style-type: none"> <li>● <i>George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War</i> (Thomas B. Allen) <b>L1180</b></li> <li>● <i>Tell All the Children Our Story: Memories and Mementos of Being Young and Black in America</i> (Tonya Bolden) <b>L1130</b></li> </ul> <p><b>Nonfiction</b></p> <ul style="list-style-type: none"> <li>● 1812, February 3: Adams to Jefferson (John Adams) (E)</li> <li>● <i>Day of Infamy, 60th Anniversary: The Classic Account of the Bombing of Pearl Harbor</i> (Walter Lord) <b>L 1030</b></li> <li>● <i>George vs. George: The American Revolution as Seen from Both Sides</i> (Rosalyn Schanzer) <b>L1120</b></li> <li>● <i>Good Women of a Well-Blessed Land: Women's Lives in Colonial America</i> (Brandon Marie Miller)</li> <li>● <i>Paul Revere's Ride</i> (David Hackett Fischer)</li> <li>● <a href="#">Preamble to the United States Constitution</a> (1787)</li> <li>● <i>The American Revolutionaries: A History in Their Own Words 1750-1800</i> (Milton Meltzer) <b>L1220</b></li> <li>● <i>The Words We Live By: Your Annotated Guide to the Constitution</i> (Linda R. Monk) <b>L1340</b></li> </ul>	<ul style="list-style-type: none"> <li>● Determine the author's point of view in two texts about the same topic and discuss the effect it has on the work.</li> </ul> <p><b>Assessments</b></p> <ul style="list-style-type: none"> <li>● Conduct an in-depth research project on a historical event of choice, followed by a multimedia report that includes insights from historical fiction.</li> </ul>
--	--	--	---

		<ul style="list-style-type: none"> <li>● <i>Ishi in two worlds, 777</i> – <b>Lit Book</b></li> <li>● <i>Do Not Ask Us to Give up The Buffalo for the Sheep, 789</i> – <b>Lit Book</b></li> <li>● <i>Map of the US with Directions, 843</i> – <b>Lit Book</b></li> <li>● <i>Too Soon a Woman, 849</i> – <b>Lit Book</b></li> </ul>	
--	--	---	--

Common Core Focus Standards	Theme/Essential Questions	Suggested Resources (See Pool for More Choices)	Suggested Objectives and Assessments
<p>Unit 3: Dramatically Speaking (9 weeks)</p> <p>Reading Literature: 3, 6, 7 Reading Info Text: 5, 8 Writing: 1, 7 Speaking and Listening: 2, 3 Language: 5, 5a, 5b</p> <p>Primary: RL7 Secondary: RL3</p>	<p><b>Essential Question:</b> How is reading a speech, poem, or script for a play different from performing it?</p>	<p><b>LITERARY TEXTS</b></p> <p><b>Drama</b></p> <ul style="list-style-type: none"> <li>● <i>A Midsummer Night’s Dream</i> (William Shakespeare; adapted by Diana Stewart and illustrated by Charles Shaw) <b>L1350</b></li> <li>● <i>The Diary of Anne Frank, Play</i> (Francis Goodrich, Albert Packett) <b>Lit. Book</b></li> <li>● <i>Black Elk Speaks</i>, John G Neihardt, Christopher Sergel</li> <li>● <i>Zora Neale Hurston: Collected Plays</i> (Zora Neale Hurston)</li> </ul> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>● “A Poem for My Librarian, Mrs. Long” in <i>Acolytes: Poems</i> (Nikki Giovanni)</li> <li>● “Macavity” (<i>T.S. Eliot</i>)</li> <li>● “The Book of Questions” (Pablo Neruda)</li> <li>● Legacies, Grandma Livy, Grandma Traub, First Lesson, Father’s Hands, page 80-88-<b>Lit Book</b></li> <li>● <i>Roads go Ever On/Travel Wanting to Move</i>, page 153-156, <b>Lit. Book</b></li> </ul> <p><b>Stories</b></p> <ul style="list-style-type: none"> <li>● <i>King of Shadows</i> (Susan Cooper)</li> </ul> <p><b>INFORMATIONAL TEXTS</b></p> <p><b>Biographies</b></p> <ul style="list-style-type: none"> <li>● <i>Barbara Jordan: Voice of Democracy (Book Report Biography)</i> (Lisa Renee Rhodes)</li> <li>● <i>Franklin Delano Roosevelt</i> (Russell</li> </ul>	<p>Objectives</p> <ul style="list-style-type: none"> <li>● Read and discuss a variety of dramatic fiction and nonfiction about plays, playwrights, public speakers, and poets.</li> <li>● Compare and contrast characters, plots, themes, settings, and literary techniques used in plays and films.</li> <li>● Discuss how creating a sound argument is essential to engaging listeners in a speech.</li> <li>● Perform for classmates in a variety of styles. (Drama, poetry, speeches)</li> <li>● Participate in a group</li> </ul>



		<p>Freedman) <b>L1070</b></p> <ul style="list-style-type: none"> <li>● <i>Hitchcock on Hitchcock: Selected Writings and Interviews</i>(Alfred Hitchcock)</li> <li>● <i>Memoirs</i> (Pablo Neruda)</li> </ul> <p><b>Literary Criticism</b></p> <ul style="list-style-type: none"> <li>● <a href="#">"Midsummer Night's Dream" (D.J. Snider)</a></li> <li>● "Shakespeare's Plays: Comedy" (Debora B. Schwartz)</li> </ul> <p><b>Nonfiction</b>  <i>Spirit to Spirit: Nikki Giovanni</i> (1988)</p> <p><b>Speeches</b></p> <ul style="list-style-type: none"> <li>● "A Time for Choosing" (Ronald Reagan) (October 27, 1964)</li> <li>● Keynote Address to the Democratic National Convention (Barbara Jordan) (July 12, 1976)</li> <li>● "The Banking Crisis" (First Fireside Chat, Franklin Delano Roosevelt) (March 12, 1933)</li> <li>● "Our Struggle Against All Forms of Racism", page 234, <b>Lit Book</b></li> </ul> <p><b>ART, MUSIC AND MEDIA</b></p> <p><b>Film</b></p> <ul style="list-style-type: none"> <li>● Alfred Hitchcock, dir., <i>Dial M for Murder</i> (1954)</li> <li>● Anatole Litvak, dir., <i>Sorry, Wrong Number</i> (1948)</li> <li>● David Mallet, dir., <i>Cats</i> (1998, PBS Great Performances)</li> <li>● Michael Hoffman, dir., <i>A Midsummer Night's Dream</i> (1999)</li> <li>● Diary Of Anne Frank I</li> </ul> <p><b>Music</b></p> <ul style="list-style-type: none"> <li>● <a href="#">"Macavity," from Cats (Andrew Lloyd Webber)</a></li> </ul>	<p>discussion and critically evaluate classmate's arguments.</p> <p>Assessments</p> <ul style="list-style-type: none"> <li>● Research a playwright or public speaker of choice.</li> <li>● PBL Research a famous speech including the speaker. Deliver the speech for an authentic audience.</li> <li>● Write an argument (which is best?), supported by clear reasons and evidence, about a memorable portrayal of rural North America.</li> </ul>
--	--	---	---

Common Core Focus Standards	Theme/Essential Question	Suggested Resources (See Pool for More Choices)	Suggested Objectives and Assessments
<p>Unit 4: The Road Not Taken (9 Weeks)</p> <p>Reading Literature: 7 Writing: 2 Speaking and Listening: 4 Language: 3, 3a</p> <p>Primary: SL4 Secondary: W3b</p>	<p><b>Essential Question:</b> Can literature define the greater good? How?</p> <p><b>New Essential Question:</b> Evaluate your journey so far. Where have you been? Where are you now? Where will you be?</p>	<p><b>LITERARY TEXTS</b></p> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>● <a href="#">"Nothing Gold Can Stay" (Robert Frost)</a></li> <li>● "Freedom", page 161 <b>Lit Book</b></li> <li>● "The Road Not Taken", page 163 <b>Lit Book</b></li> <li>● "Woman", page 252 <b>Lit Book</b></li> <li>● "On Education", page 254 <b>Lit Book</b></li> </ul> <p><b>Short Stories</b></p> <ul style="list-style-type: none"> <li>● <i>Moon, and Story of Iqbal Masih</i>, page 13-28, <b>Lit Book</b></li> <li>● <i>Born Worker</i>, page 35-42, <b>Lit Book</b></li> <li>● <i>The Bracelet, and Related Readings</i>, page 201, <b>Lit Book</b></li> </ul> <p><b>Stories</b></p> <ul style="list-style-type: none"> <li>● <i>Amos Fortune, Free Man</i> (Elizabeth Yates) (easier to read by excellent) <b>L1090</b></li> <li>● <i>Gulliver's Travels</i> (Jonathan Swift) <b>L1330</b></li> <li>● <i>I, Juan De Pareja</i> (Elizabeth Borton de Trevino) <b>L1100</b></li> <li>● <i>The Old Man and the Sea</i> (Ernest Hemingway) <b>L1370 (CCPL-Class Set)</b></li> <li>● <i>The Outsiders</i> (S.E. Hinton) (easier to read but excellent) <b>L750, LRC set</b></li> <li>● <i>The Autobiography of Malcolm X</i>, page 258 <b>Lit Book</b></li> </ul> <p><b>INFORMATIONAL TEXTS</b></p> <p><b>Literary Criticism</b></p> <ul style="list-style-type: none"> <li>● "Robert Frost, Poet of Action" (James McBride Dabbs)</li> </ul> <p><b>Nonfiction</b></p> <ul style="list-style-type: none"> <li>● <i>Trek 7, The Fractal Pond Race</i> (from <i>Math Trek: Adventures in the Math</i>)</li> </ul>	<p>Objectives</p> <ul style="list-style-type: none"> <li>● Read and discuss a variety of novels that reveal, explicitly or implicitly, "the greater good."</li> <li>● Experiment with performing poetry in a variety of styles and discuss how these changes affect its interpretation.</li> <li>● Compare and contrast characters, plots, themes, settings, and literary techniques used in the stories read.</li> <li>● Analyze how particular lines of dialogue in literature propel the action and reveal aspects of a character.</li> <li>● Analyze how writing styles and literary techniques, such as</li> </ul>

		<p><i>Zone</i>) (Ivars Peterson and Nancy Henderson) (E)</p> <ul style="list-style-type: none"> <li>● <i>Soul of the Citizen</i>, page 819, <b>Lit Book, personal essay</b></li> </ul> <p><b>ART, MUSIC AND MEDIA</b></p> <p><b>Art</b></p> <ul style="list-style-type: none"> <li>● Artemisia Gentileschi, <i>Self-Portrait as the Allegory of Painting</i> (1638-1639)</li> <li>● Diego Velázquez, <i>Juan de Pareja</i> (1650)</li> </ul> <p><b>Film</b></p> <ul style="list-style-type: none"> <li>● Charles Sturridge, dir., <i>Gulliver's Travels</i> (1996)</li> <li>● John Sturges, dir., <i>The Old Man and the Sea</i> (1958) (<b>LKWD</b>)</li> </ul> <p>Jud Taylor, dir., <i>The Old Man and the Sea</i> (1990)</p>	<p>symbolism or satire, are used and how their use affects meaning and reader engagement.</p> <ul style="list-style-type: none"> <li>● Write a variety of responses to literature and informational text.</li> <li>● Analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by the director or actors.</li> </ul> <p>Assessments</p> <ul style="list-style-type: none"> <li>● The Road Less Traveled Writing assignment and PBL (Primary Summative Assessment)</li> <li>● Create a multimedia presentation on the “the greater good,” where the message is either explicitly stated or implied. (Primary Summative Assessment)</li> </ul>
--	--	---	--