

Lakewood City Schools
8th Grade
Language Arts Extended (LAX) Class
Common Core Course of Study
Attainment Guide
2014-2015



8th Grade LAX Course of Study – Attainment Guide - 2014

Note: The following is a work in progress and is subject to change. Please read the overview.

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 LAX COS Scope and Sequence) for the overview to the year with the listing of the Common Core Standard statements.

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.

Focus Standards

These standards are taken directly from the CCSS and have been identified as especially important for the unit. 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.

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 be 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.

CURIOSITY

COURAGE

INTEGRITY

PERSEVERANCE

	LANGUAGE ARTS	LANGUAGE ARTS EXTENDED	Suggestions for Instruction
<p style="text-align: center;">UNIT 1</p> <p style="text-align: center;">Settings: Urban vs. Rural</p> <p>Essential Question: What does the setting contribute to these stories?</p> <p>Focus Standards I: CC.8.R.L.1 I: CC.8.R.L.4 I: CC.8.R.I.1 I: CC.8.R.I.6 CC.8.R.L.5 CC.8.R.I.2</p>	<ul style="list-style-type: none"> • LITERARY TEXTS • Picture Books • <i>City By Numbers</i> (Stephen T. Johnson) (as an introduction to this unit) L650 (2:Lkwd School) • Poetry • “Chicago” (Carl Sandburg) (E) • “O Captain! My Captain!” (Walt Whitman) (E) • Short Stories • <i>Nine Stories</i> (J.D. Salinger) (used again in Unit Two) • <i>The Umbrella Man and Other Stories</i> (Roald Dahl) (EA) (used again in Unit Two) L860 • <i>The Sniper</i>, and related reading, page 225-Lit-book • <i>The Third Level</i>, page 341-Lit book • <i>Gatored Community</i>, page 447- Lit book • <i>War of the Wall</i>, page 481- Lit Book • <i>A Retrieved Reformation</i>- page 503-Lit book • <i>The Pearl</i>, page 515 – page 515- Lit book (Bridge to Rural Lit)-LRC Set • Stories • <i>Forged by Fire</i>, Sharon Draper (Harding using in LA, check first) L780 (CCPL-Class Set) • <i>A Long Way from Chicago: A Novel in Stories</i> (Richard Peck) (easier to read but excellent) L750(CCPL-Class Set) 	<ul style="list-style-type: none"> • LITERARY TEXTS • Poetry • <i>Stone Bench in an Empty Park</i> (Paul Janeczko) • <i>Technically, It’s Not My Fault</i> (John Grandits) • Short Stories • <i>America Street: A Multicultural Anthology of Stories</i> (Anne Mazer) (used again in Unit Two) • Stories • <i>The Skin I’m In</i>, Sharon G Flake L670 • <i>Bronx Masquerade, I</i> Nikki Grimes L670 • <i>The Contender</i>, Robert Lipsyte L760 • <i>After Tupac and D Foster</i>, Woodson CCPL, L710 • <i>Forged by Fire</i>, Sharon Draper (Harding using in LA, check first) L 780 • <i>Tears of a Tiger</i>, Draper (CCPL) L700 	<p>Old Essential Question: What does the urban setting contribute to these stories?</p> <p>New Essential Question: How does living in the city affect your life and your character, who you are?</p> <p>Possible 6 week lesson ideas:</p> <p>Week 1/2: I: CC.8.R.I.6</p> <ul style="list-style-type: none"> • Direct instruction regarding Author’s point of view and purpose • Practice these skills while reading informational text articles, viewing art, viewing video, and music link. • Students choose article, art or music to compare/demonstrate knowledge of I: CC.8.R.I.6 • With demonstration, students create a visual/audio representation to include

<p>CC.8.R.I.7 !: CC.8.R.L.3 !: CC.8.R.L.6 CC.8.W.1</p>	<ul style="list-style-type: none"> • <i>The Catcher in the Rye</i> (J.D. Salinger) L790(CCPL-Class Set) • <i>All of the Above</i> (Shelley Pearsall) (CCPL-Class Set) • <i>The Great Fire</i> (Jim Murphy) (E) L1130 <p>INFORMATIONAL TEXTS</p> <ul style="list-style-type: none"> • Nonfiction <ul style="list-style-type: none"> • <i>An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793</i> (Jim Murphy) (EA) L 1130 • The 9/11 Report: A Graphic Adaptation, Sid Jacobson and Ernie Colon • <i>September 11, 2001: Attack on New York City: Interviews and Accounts</i> (Wilborn Hampton) ★★★★★ ★ 1 • <i>Skyscraper</i> (Lynn Curlee) L1200 • <i>The Building of Manhattan</i> (Donald Mackay) • <i>The New York Subways</i> (Great Building Feats Series) (Lesley DuTemple) L1100 <p>ART, MUSIC AND MEDIA</p> <p>Art</p> <ul style="list-style-type: none"> • Anish Kapoor, <i>Cloud Gate</i> (2004-2006) • Edward H. Bennett and Marcel F. Loyau, <i>Buckingham Fountain</i> (1927) • Edward Hopper, <i>Nighthawks</i> (1942) • Jean Michel Basquiat, <i>Untitled</i> (1981) • Joseph Stella, <i>Bridge</i> (1936) • Pablo Picasso, <i>Untitled or "The Picasso"</i> (1967) • Piet Mondrian, <i>Broadway Boogie Woogie</i> (1942-1943) <p>Media</p> <ul style="list-style-type: none"> • Video footage from September 11, 2001 <p>Music</p> <ul style="list-style-type: none"> • "Where Were You When the World Stopped Turning" (Alan Jackson) 	<ul style="list-style-type: none"> • <i>Monster</i>, Walter Dean Myers L700 (CCPL-Class Set) • <i>KiKi Strike: Inside the Shadow City</i> (Kirsten Miller) • <i>The King of Dragons</i> (Carol Fenner) (easier to read but excellent) L 820 • <i>Fever</i>, Laurie Halse-Anderson, L 580 <p>INFORMATIONAL TEXTS</p> <ul style="list-style-type: none"> • Nonfiction <ul style="list-style-type: none"> • <i>The Other Wes</i> Moore, Wes Moore <ul style="list-style-type: none"> • <i>America's Top 10 Cities</i> (Jenny E. Tesar) • <i>Let's Roll! Ordinary People, Extraordinary Courage</i> (Lisa Beamer) • <i>New York</i> (This Land is Your Land Series) (Ann Heinrichs) • <i>September 11, 2001</i> (Cornerstones of Freedom, Second Series) • <i>Skyscraper</i> (Lynn Curlee) • <i>"The Evolution of the Grocery Bag"</i> (<i>American Scholar Magazine</i>, Autumn 2003) (Henry Petroski) • <i>Cleveland Greatest Disasters</i>, John Bellamy II • Note: Look for articles on Hurricane Sandy, burning of the Cuyahoga River <p>ART, MUSIC AND MEDIA</p> <p>Art</p> <ul style="list-style-type: none"> • Anish Kapoor, <i>Cloud Gate</i> (2004-2006) • Edward H. Bennett and Marcel F. Loyau, <i>Buckingham Fountain</i> (1927) • Edward Hopper, <i>Nighthawks</i> (1942) • Jean Michel Basquiat, <i>Untitled</i> (1981) • Joseph Stella, <i>Bridge</i> (1936) • Pablo Picasso, <i>Untitled or "The Picasso"</i> (1967) • Piet Mondrian, <i>Broadway Boogie Woogie</i> (1942-1943) <p>Media</p> <ul style="list-style-type: none"> • Video footage from September 11, 2001 <p>Music</p> <ul style="list-style-type: none"> • "Where Were You When the World Stopped Turning" (Alan Jackson) 	<p>standard knowledge while demonstrating 2 of the four pillars and the essential question.</p> <p>Week 3-6 I: CC.8.R.I.6, Craft and Structure: Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. !:CC.8.R.L.1, Key Ideas and Details: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text : CC.8.R.L.4 Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <ul style="list-style-type: none"> • Using one of the novels listed under 'Stories', read the novel as a class. • Focus is R.L. 1 and R.L.4 • Essential question should be answered throughout a daily journal while reading the text. • Final project: Student chooses a character from the text, chooses 2 of the 4 pillars, and creates writing to support this character's development while demonstrating R.L.1 and R.L.4.
	<p>LITERARY TEXTS</p> <p>Picture Books</p> <p><i>A Mountain Alphabet</i> (Margriet Ruurs) (as an introduction to this unit)</p> <ul style="list-style-type: none"> • <i>B is for Big Sky Country: A Montana Alphabet</i> (Sneed B. Collard, III and Joanna Yardley) (as an introduction to this unit) (4:Lkwd School) • <i>P is for Piñata: A Mexico Alphabet</i> (Tony Johnston) (as an introduction to this unit) (2:Lkwd School) <p>Poetry</p> <ul style="list-style-type: none"> • "Mending Wall" (Robert Frost) (EA) • <i>My America: A Poetry Atlas of the United States</i> (Lee Bennett Hopkins) (8:Lkwd School) • <i>Spoon River Anthology</i> (Edgar Lee Masters) (5:Lkwd School) • "The Railway Train" (Emily Dickinson) (E) <p>Short Stories</p>	<p>LITERARY TEXTS</p> <p>Picture Books</p> <ul style="list-style-type: none"> • <i>A Mountain Alphabet</i> (Margriet Ruurs) (as an introduction to this unit) • <i>B is for Big Sky Country: A Montana Alphabet</i> (Sneed B. Collard, III and Joanna Yardley) (as an introduction to this unit) (4:Lkwd School) • <i>P is for Piñata: A Mexico Alphabet</i> (Tony Johnston) (as an introduction to this unit) (2:Lkwd School) <p>Poetry</p> <ul style="list-style-type: none"> • "Mending Wall" (Robert Frost) (EA) • <i>My America: A Poetry Atlas of the United States</i> (Lee Bennett Hopkins) (8:Lkwd School) • <i>Spoon River Anthology</i> (Edgar Lee Masters) (5:Lkwd School) • "The Railway Train" (Emily Dickinson) (E) <p>Short Stories</p>	

	<ul style="list-style-type: none"> ● <i>Nine Stories</i> (J.D. Salinger) (also used in Unit One) ● <i>The Umbrella Man and Other Stories</i> (Roald Dahl) (EA) (also used in Unit One) L 860 ● <i>Mother in Manville</i>, page 471 Lit-Book ● <i>The Medicine Bag</i>, page 57- Lit Book ● <i>Blue Highways: A Journey into American</i>, page 137,-Lit Book ● <i>The Ruum</i>, page 325-Lit Book ● <i>The Osage Orange Tree</i>, page 419- Lit Book ● <i>The Storyteller</i>, page 265-Lit Book <p>Stories</p> <ul style="list-style-type: none"> ● <i>The Call of the Wild</i>, Jack London L1110, LRC set ● <i>A Day No Pigs Would Die</i>, Robert Peck L690, LRC set ● <i>Barrio Boy</i> (Ernesto Galarza) L1140 ● <i>Of Mice and Men</i> (John Steinbeck) L630, LRC set ● <i>Shane</i> (Jack Schaefer) L870 ● <i>The Adventures of Tom Sawyer</i> (Mark Twain) L 970, LRC set ● <i>The Daybreakers</i> (The Sacketts) (Louis L'Amour) L930 ● <i>The Last of the Mohicans</i> (James Fenimore Cooper) L1350 ● <i>Travels with Charley: In Search of America</i> (John Steinbeck) (E) L 1010 <p>INFORMATIONAL TEXTS</p> <p>Nonfiction</p> <ul style="list-style-type: none"> ● <i>Geeks: How Two Lost Boys Rode the Internet out of Idaho</i> (Jon Katz) ● <i>Never Cry Wolf: The Amazing True Story of Life Among Arctic Wolves</i> (Farley Mowat) L 1330 ● <i>The Alamo</i> (Cornerstones of Freedom, Second Series) (Tom McGowen) L930 ● <i>Trail of Tears</i> (Cornerstones of Freedom Series) (R. Conrad Stein) <p>ART, MUSIC AND MEDIA</p> <p>Art</p> <p>Edward Hopper, <i>Cape Cod Evening</i> (1939) Edward Hopper, <i>Early Sunday Morning</i> (1930) Edward Hopper, <i>Gas</i> (1940) Grant Wood, <i>American Gothic</i> (1930) The Incredible Journey (movie) (1:Lkwd School) Call of the Wild(Movie) Of Mice and Men (Movie) Tom Sawyer (Movie)</p>	<ul style="list-style-type: none"> ● <i>Touching Spirit Bear</i>, Ben Mikaelson L670 ● From a Dead Man's Eye(see Dave Corrigan-in a book called Daring Detectives) ● <i>America Street: A Multicultural Anthology of Stories</i> (Anne Mazer) (also used in Unit One) L870 <p>Stories</p> <ul style="list-style-type: none"> ● <i>Touching Spirit Bear</i>, Ben Mikaelson L670 ● <i>Return to Spirit Bear</i> Ben Mikaelson L700 ● <i>The Incredible Journey</i>, Sheila Burn L1320, LRC set ● <i>A Day No Pigs Would Die</i>, Robert Peck L690, LRC set ● <i>Barrio Boy</i> (Ernesto Galarza) L1140 ● <i>Shane</i> (Jack Schaefer) L870 ● <i>The Last of the Mohicans</i> (James Fenimore Cooper) L1350 ● <i>This Land Was Made for You and Me: The Life and Songs of Woody Guthrie</i> (Elizabeth Partridge) L1020 ● <i>War Horse</i>, Michael Morpurgo, L1090, teacher set <p>INFORMATIONAL TEXTS</p> <p>Nonfiction</p> <ul style="list-style-type: none"> ● <i>African-Americans in the Old West</i> (Cornerstones of Freedom Series) (Tom McGowen) L790 ● California Invasive Plant Council (Invasive Plant Inventory) ● <i>One Hundred & One Beautiful Small Towns in Mexico</i> (Guillermo Garcia Oropeza and Cristobal Garcia Sanchez) ● "The Marginal World" (1955) in <i>The Edge of the Sea</i> (Rachel Carson) ● <i>Wild Horses I Have Known</i> (Hope Ryden) L1060 ● Note: Add any articles for Science, natural disasters in U.S., etc. <p>ART, MUSIC AND MEDIA</p> <p>Art</p> <p>Edward Hopper, <i>Cape Cod Evening</i> (1939) Edward Hopper, <i>Early Sunday Morning</i> (1930) Edward Hopper, <i>Gas</i> (1940) Grant Wood, <i>American Gothic</i> (1930) Tom Sawyer (Movie) Tex (Movie)</p>	<p>Weeks 7-9 of 1st quarter CC.8.R.L.2 Key Ideas and Details: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p>CC.8.W.1 Text Types and Purposes: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>Essential Question: What does the rural setting contribute to these stories?</p> <p>New Essential Question: How does living in the country affect your life and your character, who you are?</p> <p>Focus: CC.8.R.L.2 and CC.8.W.1</p> <ul style="list-style-type: none"> ● Begin with poetry; read as a class ● With the essential question in mind, focus on CC.8.L.2 ● With the essential question in mind, write an argument to support CC.8.W.1 <ul style="list-style-type: none"> ● Given a list of informational text article, students will choose three to read. ● With the essential question as a guide, students will compare and contrast the three articles. While writing the comparisons, students will continue to demonstrate CC.8.R.I.1 from Unit 1. <p>First 5 weeks of 2nd quarter.</p> <ul style="list-style-type: none"> ● With novel of your choice, students keep a log focusing on CC.8.L.2 (main idea, details developing over text) in relation to the essential question. ● Following completion of the novel, students write a summary focusing on the main idea, connecting to the essential question, and demonstrating
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			<ul style="list-style-type: none"> textual evidence. Option: <ol style="list-style-type: none"> 1. Compare this novel to the movie, another novel, <u>or</u> the informational text read at the beginning of the unit AND focusing on (CC.8.W.1 Text Types and Purposes: Write arguments to support claims with clear reasons and relevant evidence), students will write an argument to support which best demonstrates answers to the essential question.
<p style="text-align: center;">UNIT 2</p> <p style="text-align: center;">Looking Back On America</p> <p style="text-align: center;">Old Essential Question: How does learning history through literature differ from learning through informational text?</p> <p style="text-align: center;">New Essential</p>	<p>LITERARY TEXTS</p> <p>Poetry</p> <ul style="list-style-type: none"> ● "I Know Why the Caged Bird Sings" (Maya Angelou) ● <i>Hour of Freedom: American History in Poetry</i> (Milton Meltzer) (2:Lkwd School) ● "I, Too, Sing America" (Langston Hughes) ● "Paul Revere's Ride" (Henry Wadsworth Longfellow) ● Poems: Dreams, Dream Deferred, Dreamkeepers(Lkwd School) <p>Short Stories</p> <ul style="list-style-type: none"> ● <i>Original Journals of the Lewis and Clark Expeditions and related reading-</i> corps of Discovery, page 132-Lit Book ● <i>The Drummer Boy of Shiloh</i> and related readings page 185-LitBook ● <i>Fahrenheit 451</i>, page 281-Lit book ● <i>Pecos Bill</i>, page 368-Lit Book ● <i>Blackbeard's Last Fight</i>, page 387-Lit Book ● <i>The People Could Fly</i>, page 395- Lit Book <p>Stories</p> <ul style="list-style-type: none"> ● <i>The Red Pony</i>, John Steinbeck L800, LRC set 	<p>Literary Texts</p> <p>Poetry</p> <ul style="list-style-type: none"> ● "I Know Why the Caged Bird Sings" (Maya Angelou) ● <i>Hour of Freedom: American History in Poetry</i> (Milton Meltzer) (2:Lkwd School) ● "I, Too, Sing America" (Langston Hughes) ● "Paul Revere's Ride" (Henry Wadsworth Longfellow) <p>Stories</p> <ul style="list-style-type: none"> ● <i>Family Apart</i>, (Orphan Train Adventures) L820, LRC SET ● <i>Caught in the Act</i>, (Orphan Train Adventures) L800, LRC SET ● <i>Children of the River</i>, Linda Crew L700, LRC set ● <i>Sign of the Beaver</i>, Elizabeth Speare L770, LRC set ● <i>The Witch of Blackbird Pond</i>, Elizabeth Speare L850, LRC set ● <i>Cast Two Shadows: The American Revolution in the South</i> (Great Episodes) (Ann Rinaldi) L610 ● <i>The Year of the Hangman</i> (Gary Blackwood) (easier to read but excellent) ● <i>My Brother Sam is Dead</i> (LRC set) 	<p>Essential Question: How does learning history through literature differ from learning through informational text?</p> <p>New Essential Question: How do life experiences affect your life? How does what you read influence your life?</p> <p>CC.8.R.L.9 Integration of Knowledge and Ideas: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered</p> <p>CC.8.R.I.3 Key Ideas and Details: Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p>

Question:
How do life experiences affect your life? How does what you read influence your life?

Focus Standards
P: **CC.8.R.L.1**
P: **CC.8.R.L.4**
CC.8.R.L.9
CC.8.R.I.3
CC.8.R.I.9

- *Across Five Aprils* Irene Hunt **L 1100, LRC set**
- *Code Talker: A Novel About the Navajo Marines of World War Two* (Joseph Bruchac) (easier to read but excellent)
- *Johnny Tremain* (Esther Forbes) (easier to read but excellent) **L840**
- *The Year of the Hangman* (Gary Blackwood) (easier to read but excellent)

INFORMATIONAL TEXTS

Biographies

- *George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War* (Thomas B. Allen) **L1180**
- *Tell All the Children Our Story: Memories and Mementos of Being Young and Black in America* (Tonya Bolden) **L1130**

Nonfiction

- 1812, February 3: Adams to Jefferson (John Adams) (E)
- *Day of Infamy, 60th Anniversary: The Classic Account of the Bombing of Pearl Harbor* (Walter Lord) **L 1030**
- *George vs. George: The American Revolution as Seen from Both Sides* (Rosalyn Schanzer) **L1120**
- *Good Women of a Well-Blessed Land: Women's Lives in Colonial America* (Brandon Marie Miller)
- *Paul Revere's Ride* (David Hackett Fischer)
- [Preamble to the United States Constitution](#) (1787)
- *The American Revolutionaries: A History in Their Own Words 1750-1800* (Milton Meltzer) **L1220**
- *The Words We Live By: Your Annotated Guide to the Constitution* (Linda R. Monk) **L1340**

Picture Books

- *We the People* (Peter Spier) **(14:Lkwd School)**

ART, MUSIC AND MEDIA

Art

- Emanuel Leutze, *Washington Crossing The Delaware* (1851)
- Grant Wood, *Midnight Ride of Paul Revere* (1931)
- James Rosenquist, *F-111* (1933)
- John Trumbull, *Declaration of Independence* (1819)
- Robert Rauschenberg, *Retroactive 1* (1964)
- *Johnny Tremain* (movie) **(Lkwd School)**

INFORMATIONAL TEXTS

Biographies

- *America's Paul Revere* (Esther Forbes and Lynd Ward) **L1000**

Nonfiction

- [First Amendment](#) to the United States Constitution (1791)
- *Freedom Walkers: The Story of the Montgomery Bus Boycott* (Russell Freedman) **L1110**
- **First they Killed my Father, Long Ung** (compatible with Children of the River
<http://www.paulreverehouse.org/ride/real.html>)
- *Lincoln: A Photo biography* (Russell Freedman) **L1040**
- *Paul Revere's Ride* (David Hackett Fischer)
- *The Boys' War: Confederate and Union Soldiers Talk About the Civil War* (Jim Murphy) **L1060**
- *The Words We Live By: Your Annotated Guide to the Constitution* (Linda R. Monk) **L1340**
- *We Shall Not Be Moved: The Women's Factory Strike of 1909* (Joan Dash) **L1170**
- Note: Add any articles for Science, natural disasters in U.S., etc.

Picture Books

- *We the People* (Peter Spier) **(14:Lkwd School)**

ART, MUSIC AND MEDIA

Art

- Emanuel Leutze, *Washington Crossing The Delaware* (1851)
- Grant Wood, *Midnight Ride of Paul Revere* (1931)
- James Rosenquist, *F-111* (1933)
- John Trumbull, *Declaration of Independence* (1819)
- Robert Rauschenberg, *Retroactive 1* (1964)
- *Johnny Tremain* (movie) **(Lkwd School)**

CC.8.R.I.9 Integration of Knowledge and Ideas: Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

To begin, (2-3 days)
Focus on CC.8.R.I.3 (Though this is not informational text, it's a good place to start)
1. Together, read 'I know why the Caged Bird Sings' and 'I, Too, Sing America'.
2. As a class, relate these to this standard and history...through discussion and writing.
3. Distribute 'Paul Revere's Ride', and with provided document, have students choose two stanzas to analyze in the same manner.

Following this...
1. Have students read the article on the following link.
<http://www.paulreverehouse.org/ride/real.html>
2. With **CC.8.R.I.9** as the focus, students should compare 'Paul Revere's Ride' with this link.
3. Students should then research to find another story of Paul Revere's ride, and compare all three.
4. While viewing Grant Wood's, *Midnight Ride of Paul Revere* students write an analytical paragraph about which parts of the writing they read connect to the piece of art.

Following this...
1. Begin the novel *My Brother Sam is Dead*.
2. Following the novel, student should write a reflection that summarizes and analyzes the importance of the historical references in the novel.

Once the novel work is complete, students
1. Choose an essential question to work with.
2. Analyze the Paul Revere passage as compared to *My Brother Sam is Dead* and answer the essential question.

For the last couple of weeks with the unit, through collaboration with the Social Studies team, and using the following standard
I: CC.8.R.I.8 Integration of Knowledge and Ideas: Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is

			<p><i>sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.”...</i></p> <p>Analyze and work through the Federalist #10 document.</p>
<p>UNIT 3 Dramatically Speaking</p> <p>Essential Question: How is reading a speech, poem, or script for a play different from performing it?</p> <p>Focus Standards M:CC.8.R.L.1 CC.8.R.L.4 CC.8.R.L.2 CC.8.R.I.5 CC.8.R.I.10 CC.8.R.I.4 CC.8.R.I.8 M:CC.8.R.L.6 CC.8.R.L.3 CC.8.R.L.7 CC.W.8.2 CC.8.W.1)</p>	<p>LITERARY TEXTS</p> <p>Drama</p> <ul style="list-style-type: none"> ● <i>A Midsummer Night’s Dream</i> (William Shakespeare; adapted by Diana Stewart and illustrated by Charles Shaw) L1350 ● <i>The Diary of Anne Frank</i>, Play (Francis Goodrich, Albert Packett) Lit. Book ● <i>Black Elk Speaks</i>, John G Neihardt, Christopher Sergel, Lit. Book ● <i>Zora Neale Hurston: Collected Plays</i> (Zora Neale Hurston) <p>Poetry</p> <ul style="list-style-type: none"> ● “A Poem for My Librarian, Mrs. Long” in <i>Acolytes: Poems</i> (Nikki Giovanni) ● “Macavity” (T.S. Eliot) ● “The Book of Questions” (Pablo Neruda) ● Legacies, Grandma Livy, Grandma Traub, First Lesson, Father’s Hands, page 80-88-Lit Book ● <i>Roads go Ever On/Travel Wanting to Move</i>, page 153-156, Lit. Book <p>Stories</p> <ul style="list-style-type: none"> ● <i>King of Shadows</i> (Susan Cooper) <p>INFORMATIONAL TEXTS</p> <p>Biographies</p> <ul style="list-style-type: none"> ● <i>Barbara Jordan: Voice of Democracy (Book Report Biography)</i> (Lisa Renee Rhodes) ● <i>Franklin Delano Roosevelt</i> (Russell Freedman) L1070 ● <i>Hitchcock on Hitchcock: Selected Writings and Interviews</i>(Alfred Hitchcock) ● <i>Memoirs</i> (Pablo Neruda) <p>Literary Criticism</p> <ul style="list-style-type: none"> ● “Midsummer Night’s Dream” (D.J. Snider) ● “Shakespeare’s Plays: Comedy” (Debora B. Schwartz) <p>Nonfiction <i>Spirit to Spirit: Nikki Giovanni</i> (1988)</p> <p>Speeches</p> <ul style="list-style-type: none"> ● “A Time for Choosing” (Ronald Reagan) (October 27, 1964) ● Keynote Address to the Democratic National Convention (Barbara Jordan) (July 12, 1976) 	<p>Literary Texts</p> <p>Drama</p> <ul style="list-style-type: none"> ● <i>A Raisin in the Sun</i> (Lorraine Hansberry) ● <i>Famous Americans: 22 Short Plays for the Classroom, Grades 4-8</i> (Liza Schafer, editor) ● <i>Sorry, Wrong Number</i> (Lucille Fletcher) <p>Poetry</p> <ul style="list-style-type: none"> ● “A Poem for My Librarian, Mrs. Long” in <i>Acolytes: Poems</i> (Nikki Giovanni) ● “Macavity” (T.S. Eliot) ● “The Book of Questions” (Pablo Neruda) <p>Stories</p> <p>INFORMATIONAL TEXTS</p> <p>Biographies</p> <ul style="list-style-type: none"> ● <i>Sorrow’s Kitchen: The Life and Folklore of Zora Neale Hurston</i> (Great Achievers Series) (Mary E. Lyons) L 1090 ● <i>Spirit to Spirit: Nikki Giovanni</i> (1988) ● <i>The Play’s the Thing: A Story About William Shakespeare</i> (Creative Minds Biography) (Ruth Turk) ● <i>Who Was Ronald Reagan?</i> (Joyce Milton) <p>Literary Criticism</p> <ul style="list-style-type: none"> ● “Midsummer Night’s Dream” (D.J. Snider) ● “Shakespeare’s Plays: Comedy” (Debora B. Schwartz) <p>Nonfiction <i>Spirit to Spirit: Nikki Giovanni</i> (1988)</p> <p>Speeches</p> <ul style="list-style-type: none"> ● “A Time for Choosing” (Ronald Reagan) (October 27, 1964) ● Keynote Address to the Democratic National Convention (Barbara Jordan) (July 12, 1976) ● “The Banking Crisis” (First Fireside Chat, Franklin Delano Roosevelt) (March 12, 1933) ● www.americanrhetoric.com <p>ART, MUSIC AND MEDIA</p> <p>Film</p> <ul style="list-style-type: none"> ● Alfred Hitchcock, dir., <i>Dial M for Murder</i> (1954) ● Anatole Litvak, dir., <i>Sorry, Wrong Number</i> (1948) 	<p>Essential Question: How is reading a speech, poem, or script for a play different from performing it?</p> <p>M: CC.8.R.L.4 Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p> <p>M: CC.8.R.L.1 Key Ideas and Details: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p> <ol style="list-style-type: none"> 1. Given 3 Reader’s Theater, students will analyze text to: identify figurative language, determine their literal vs. connotative meanings, and identify their moods and tones. 2. Given the figurative language chosen, students choose one from each to use textual evidence to support their analysis. 3. Students are assigned, or choose one of the Reader’s theaters to work with in detail. 4. Given 3 days practice, students will present their Reader’s Theater to their classmates. 5. Following their presentations, and focusing on the essential question, students will write a paragraph to answer the question in detail. 6. Students will read the Keynote Address to the Democratic National Convention (or something similar), while recording the mood/tone of the speech with textual evidence. 7. Students will watch the Keynote Address to the Democratic National Convention (1976), and record the mood/tone during the speech. 8. Following the viewing of the speech, and focusing

	<ul style="list-style-type: none"> ● "The Banking Crisis" (First Fireside Chat, Franklin Delano Roosevelt) (March 12, 1933) ● "Our Struggle Against All Forms of Racism", page 234, Lit Book <p>ART, MUSIC AND MEDIA</p> <p>Film</p> <ul style="list-style-type: none"> ● Alfred Hitchcock, dir., <i>Dial M for Murder</i> (1954) ● Anatole Litvak, dir., <i>Sorry, Wrong Number</i> (1948) ● Daniel Petrie, dir., <i>A Raisin in the Sun</i> (1961) ● David Mallet, dir., <i>Cats</i> (1998, PBS Great Performances) ● Michael Hoffman, dir., <i>A Midsummer Night's Dream</i> (1999) <p>Music</p> <ul style="list-style-type: none"> ● "Macavity," from <i>Cats</i> (Andrew Lloyd Webber) 	<ul style="list-style-type: none"> ● David Mallet, dir., <i>Cats</i> (1998, PBS Great Performances) ● Michael Hoffman, dir., <i>A Midsummer Night's Dream</i> (1999) <p>Music</p> <ul style="list-style-type: none"> ● "Macavity," from <i>Cats</i> (Andrew Lloyd Webber) 	<p>on the essential question, students will write a paragraph to answer the question in detail.</p>
<p>UNIT 4</p> <p>"The Road Not Taken"</p> <p>Essential Question: How can literature define the greater good?</p> <p>New Essential Question: Evaluate your journey so far. Where have you been? Where are you now? Where will you be?</p> <p>Focus Standards CC.8.R.L.10 M: CC.8.R.I.4 M: RL.8.7 M: CC.8.R.I.8</p>	<p>LITERARY TEXTS</p> <p>Poetry</p> <ul style="list-style-type: none"> ● "Nothing Gold Can Stay" (Robert Frost) ● "Freedom", page 161 Lit Book ● "The Road Not Taken", page 163 Lit Book ● "Woman", page 252 Lit Book ● "On Education", page 254 Lit Book <p>Short Stories</p> <ul style="list-style-type: none"> ● <i>Moon, and Story of Iqbal Masih</i>, page 13-28, Lit Book ● <i>Born Worker</i>, page 35-42, Lit Book ● <i>The Bracelet, and Related Readings</i>, page 201, Lit Book ● <i>The Autobiography of Malcolm X</i>, page 258 Lit Book <p>Stories</p> <ul style="list-style-type: none"> ● <i>Amos Fortune, Free Man</i> (Elizabeth Yates) (easier to read by excellent) L1090 ● <i>Gulliver's Travels</i> (Jonathan Swift) L1330 ● <i>I, Juan De Pareja</i> (Elizabeth Borton de Trevino) L1100 ● <i>Lord of the Flies</i> (William Golding) L770 ● <i>The Old Man and the Sea</i> (Ernest Hemingway) L1370 ● <i>The Outsiders</i> (S.E. Hinton) (easier to read but excellent) L750, LRC set <p>INFORMATIONAL TEXTS</p> <p>Literary Criticism</p> <ul style="list-style-type: none"> ● "Robert Frost, Poet of Action" (James McBride Dabbs) <p>Nonfiction</p> <ul style="list-style-type: none"> ● <i>Trek 7, The Fractal Pond Race (from Math Trek: Adventures in the Math Zone)</i> (Ivars Peterson and Nancy Henderson) (E) 	<p>LITERARY TEXTS</p> <p>Poetry</p> <ul style="list-style-type: none"> ● "The Road Not Taken" (Robert Frost) Lit Book ● <i>Night Is Gone, Day Is Still Coming: Stories and Poems by American Indian Teens and Young Adults</i> (Annette Piña Ochoa, Betsy Franco and Traci L. Gourdine) ● <i>Things I Have To Tell You: Poems and Writing by Teenage Girls</i> (Betsy Franco) <p>Stories</p> <ul style="list-style-type: none"> ● <i>Dancing on the Edge, Freak the Mighty</i>, Philbrook ● <i>Tex, S.E. Hinton</i> L710 ● <i>Winning</i> Robin Brancato ● <i>Waiting for the Rain</i> (Sheila Gordon) L940, LRC set ● <i>American Dragons: Twenty-Five Asian American Voices</i> (Laurence Yep) (EA) L990 ● <i>Children of the River</i> (Linda Crew) (easier to read but excellent) L700, LRC set ● <i>I, Juan De Pareja</i> (Elizabeth Borton de Trevino) L1100 ● <i>Little Women</i> (Louisa May Alcott) (E) L1230 ● <i>Rebecca</i> (Daphne du Maurier) L880 ● <i>Stargirl</i> (Jerry Spinelli) (easier to read but excellent) L590 ● <i>The Color of My Words</i> (Lynn Joseph) (easier to read but excellent) L840 ● <i>The Sea-Wolf</i> (Oxford World's Classics Edition) (Jack London) L1020 <p>INFORMATIONAL TEXTS</p> <p>Literary Criticism</p> <ul style="list-style-type: none"> ● "Robert Frost, Poet of Action" (James McBride Dabbs) <p>Nonfiction</p> <ul style="list-style-type: none"> ● <i>Trek 7, The Fractal Pond Race (from Math Trek: Adventures in the Math Zone)</i> (Ivars Peterson and Nancy Henderson) (E) ● <i>Note: Find articles that link to nanotechnology, stem cell research articles.</i> <p>ART, MUSIC AND MEDIA</p>	<p>Essential Question: Can literature define the greater good? How?</p> <p>New Essential Question: Evaluate your journey so far. Where have you been? Where are you now? Where will you be?</p> <p>M: CC.8.R.I.4 <i>Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</i></p> <p>M: RL.8.7: <i>Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors</i></p> <p><u>Final 6 weeks of quarter</u> <u>Reading 'Tex'</u> and watching the movie following the novel.</p> <ol style="list-style-type: none"> 1. Students select one essential question to develop. 2. With provided documents, students should: <ol style="list-style-type: none"> A. keep a log to answer the chosen question. Textual evidence must be noted by page #. B. Record figurative language as they read 3. Following the novel, students choose examples of the figurative language, write an essay to demonstrate and explain the author's word choice. Should they choose, they can connect the language choice to the language used in <u>the Outsiders</u>. 4. Additionally, with the log created to answer the essential question, student should write a short essay. Students should demonstrate their personal feelings as well as connections to the text. Textual

	<ul style="list-style-type: none"> ● <i>Soul of the Citizen</i>, page 819, Lit Book, personal essay <p>ART, MUSIC AND MEDIA</p> <p>Art</p> <ul style="list-style-type: none"> ● Artemisia Gentileschi, <i>Self-Portrait as the Allegory of Painting</i> (1638-1639) <p>Film</p> <ul style="list-style-type: none"> ● Diego Velázquez, <i>Juan de Pareja</i> (1650) ● Charles Sturridge, dir., <i>Gulliver's Travels</i> (1996) ● John Sturges, dir., <i>The Old Man and the Sea</i> (1958) ● Jud Taylor, dir., <i>The Old Man and the Sea</i> (1990) 	<p>Art</p> <ul style="list-style-type: none"> ● Artemisia Gentileschi, <i>Self-Portrait as the Allegory of Painting</i> (1638-1639) ● Diego Velázquez, <i>Juan de Pareja</i> (1650) <p>Film</p> <ul style="list-style-type: none"> ● Gillian Armstrong, dir., <i>Little Women</i> (1994) ● Mervyn LeRoy, dir., <i>Little Women</i> (1949) ● Michael Curtiz, dir., <i>The Sea Wolf</i> (1941) 	<p>evidence is mandatory for this.</p> <p>5. Once essays are completed, movie should be shown. While movie is shown, students should complete the provided table.</p> <p>6. Following the video, students will write a paper to demonstrate the standard <u>M</u>: RL.8.7.</p>
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I = Introduced CCSS, P = Practiced CCSS, M = Mastered CCSS, CCSS = Common Core Standard Statement