Mendham Borough Public Schools
Mendham, New Jersey

Curriculum and Instruction

Course of Study

Language Arts: Grade 8   **August 23, 2016**

I.   **RATIONALE, DESCRIPTION AND PURPOSE**

The Mendham Borough Schools seek to instill and cultivate a love of reading and writing; independent reading and writing for varied purposes, including individual genre and learning interests; and "readerly" and "writerly" lives in students' school and personal worlds. In addition to the literary genres, young adolescents read and write to inquire, investigate and learn, with increasing attention to nonfiction content-area texts. Middle school students read with recognition of authorial purpose and strategies in the service of this purpose, and then write with specific strategies to satisfy a given purpose and prospective audience (readership).

Language arts literacy embraces the integrated development of reading, writing, speaking, listening and viewing/media literacy skills in purposeful and meaningful contexts. Literacy skills develop within a continuum according to each student's readiness.

The Teachers College eighth grade reading and writing workshops cultivate reading and writing within fiction and nonfiction genres for authentic and engaging purposes. The Teachers College model proceeds on three premises. First, students are readers and writers who develop distinctive reading and writing identities that include preferences, strengths and needs. Readers and writers engage reading and writing lives in the classroom and in their out-of-school worlds. Second, the fundamental goal of reading and writing is to develop a love of both interactions with text, ideas and the larger world. Third, readers and writers need tools and strategies to engage their craft purposefully and authentically. Teachers of reading and writing provide direct and explicit instruction in the development of these tools and strategies as meets readers' and writers' varying readiness levels.

II.   **DISTRICT OBJECTIVES**

The district adopts the Anchor Standards set forth in the New Jersey Student Learning Standards, as objectives for all students to meet by the end of Grade 8. Separate objectives for reading, writing, speaking and listening, and language, are as follows:

Reading

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific
    textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting
    details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and
figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g.,
a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as
well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well
as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the
approaches the authors take.
10. Read and comprehend complex literary and informational texts independently and proficiently.

Writing

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant
and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately
through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details,
and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task,
purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating
understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each
source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a

single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking & Listening

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners,
building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and
orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the
organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding
of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when
indicated or appropriate.

Language

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when
writing.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective
choices for meaning or style, and to comprehend more fully when reading or listening.
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues,
analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for
reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in
gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

III.   ALIGNMENT TO STANDARDS

Language arts literacy development in eighth grade aligns with the following **New Jersey Student Learning Standards:**

Reading

- Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1)
- Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. (RI.8.2)
- Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). (RI.8.3)
- 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. (RI.8.4)
- Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept. (RI.8.5)
- 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. (RI.8.6)
- Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. (RI.8.7)
- Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. (RI.8.8)
- Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation. (RI.8.9)
- By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently. (RI.8.10)
- Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)
- 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. (RL.8.2)
- Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
- 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. (RL.8.4)
- Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

- Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (RL.8.6)
- Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. (RL.8.7)
- Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. (RL.8.9)
- By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently. (RL.8.10)

<u>Writing</u>

- Write arguments to support claims with clear reasons and relevant evidence. (W.8.1)
  - Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
  - Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
  - Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
  - Establish and maintain a formal style.
  - Provide a concluding statement or section that follows from and supports the argument presented.
- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (W.8.2)
  - Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
  - Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
  - Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
  - Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - Establish and maintain a formal style.
  - Provide a concluding statement or section that follows from and supports the information or explanation presented.
- Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)
  - Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
  - Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
  - Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
  - Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
  - Provide a conclusion that follows from and reflects on the narrated experiences or events.

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) (W.8.4)
- With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.8.5)
- Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. (W.8.6)
- Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. (W.8.7)
- Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. (W.8.8)
- Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)
  - Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").
  - Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").
- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking & Listening

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.8.1)
  - Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
  - Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
  - Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
  - Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.
- Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. (SL.8.2)
- Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

- Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. (SL.8.4)
- Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. (SL.8.5)
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

<u>Language</u>

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)
  - Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.
  - Form and use verbs in the active and passive voice.
  - Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
  - Recognize and correct inappropriate shifts in verb voice and mood.*
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)
  - Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
  - Use an ellipsis to indicate an omission.
  - Spell correctly.
- Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.8.3)
  - Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).
- Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. (L.8.4)
  - Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
  - Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede).
  - Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
  - Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.8.5)

IV.   CONTENT, SCOPE AND SEQUENCE, LEARNING OUTCOMES

Grade level benchmarks in eighth grade Language Arts Literacy are built into the following units of study:

Unit 1: Launching the Reading and Writing Workshops
Unit 2: Historical Fiction Reading Workshop
Unit 3: Historical Fiction Writing Workshop
Unit 4: Response to Literature Reading Workshop
Unit 5: Response to Literature Writing Workshop
Unit 6: NJASK Preparation: Persuasive Modes, Speculative Writing/Textual Response Reading and Writing Workshops
Unit 7: Shakespeare: Romeo and Juliet Reading Workshop
Unit 8: Response to Shakespeare/Literary Essay: Romeo and Juliet Writing Workshop
Unit 9: Memoir Reading Workshop
Unit 10: Memoir Writing Workshop; Reflection and Planning Summer Reading and Writing

Unit 1: Launching the Reading and Writing Workshops

This unit "launches" the reading and writing workshops. Readers determine independent "just right" reading levels; enact expectations and routines in the reading workshop; and read with stamina and comprehension. Writers enact expectations and routines in the writing workshop; demonstrate their accumulated knowledge of the writing process and the qualities of good narrative writing; and use the writing process to produce "published" pieces. Students and teacher create a community of readers and writers within the classroom.

In unit 1, readers and writers will understand that:

1. Routines and expectations in the reading and writing workshops support independent, partner and small group ("book club") work; enable the development of text comprehension skills; and foster the recognition and cultivation of literacy interests, preferences and habits.
2. Stages of writing, writing "tools" and the craft of revision enhance the effectiveness of a writing piece; i.e., writer's purpose in light of prospective readership.

In unit 1, readers and writers will be able to:

1. Enact routines and expectations in the reading and writing workshops;
2. Read and write with increasing focus and stamina by setting goals for independent reading and writing;
3. Select "just right" books;
4. Read with accuracy, fluency, comprehension, intonation, expression and phrasing that reflect text comprehension;
5. Read and talk about books with partners (accountable talk);
6. Recall texts with an emphasis on story elements (e.g., character, plot, setting);
7. Monitor for sense in reading;
8. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance;

questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;

9. Interpret the author's thematic meaning; e.g., "What is this story really about?";
10. Gather, nurture and draft the "seeds" of writing in the writer's notebook;
11. Navigate the stages of the writing process: gathering entries, choosing a "seed", nurturing, drafting, revising, editing and publishing;
12. Develop a sense of story and how to share and respond to stories;
13. Identify tools that enhance the effectiveness of narrative writing (e.g., dialogue, internal and external plot events, setting, "loaded" word choice to set mood and tone);
14. Explore different strategies of revision; e.g., perspectives (i.e., writing partner's feedback) through which to rewrite a given story, novel endings, novel beginnings, modeling after mentor texts.

Unit 2: Historical Fiction Reading Workshop

This unit introduces readers to the distinctive elements of historical fiction and provides mentor texts to inform their writing of historical fiction in unit 3. Students study texts relating to the Holocaust and historical periods addressed in eighth grade social studies.

In unit 2, readers will understand that:

1. The historical fiction writer's extensive research about the era of the story provides a "lens" through which this story is told.
2. The elements of story (i.e., character development, compelling conflict, plausible resolution) undergird effective historical fiction writing.

In unit 2, readers will be able to:

1. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
2. Apply various accountable talk moves to sustain conversation in which readers expand on one another's ideas relative to content and craft in the genre of historical fiction;
3. Identify the elements of story (e.g., setting, character, plot);
4. Apply the elements of story to historical fiction and identify distinctive elements of this genre;
5. Activate relevant prior knowledge regarding the genre of historical fiction; note new learning about the genre while reading mentor texts; and use this new learning to pose questions about the genre and a given text;
6. Investigate a historical time period to understand its particular environment and challenges;
7. Investigate significant people and places of the time period; major events of the time period; and key social, political and religious issues of the time period in order to understand the "landscape" of this historical time;
8. Analyze an author's use of the distinctive elements of the genre to convey meaning; i.e., realistic characters' external and internal traits; characters' motivations and struggles at a particular time in history and place in the world, within the environment and challenges of the time period; author's construction of realistic setting (time, place, environment, challenges);

action and dialogue; inner thinking; development of the story over time; main character's story climax; strong ending that provides a realistic and reasonable solution;

9. Analyze the significance of the relationship(s) between the main character and secondary characters;
10. Analyze the problems that characters face within the historical setting (i.e., environment; challenges; major events of the time period; key social, political and religious issues);
11. Analyze the main character's internal struggles vs. external conflict and recognize that problems prompt solutions and that characters change as a result;
12. Recognize that movement through time may play a large role in the degree of change that a particular character may reasonably experience;
13. Recognize the author's use of clues (foreshadowing) that a problem or conflict is growing;
14. Recognize the difficult decisions made by the main character and his or her risks to meet the challenges of the time period to effect change;
15. Recognize what writers of historical fiction do well (i.e., #7-11);
16. Empathize with a character's historical circumstances by writing short diary entries in the reader's notebook from the viewpoint of the main character or a person who might have lived during that time period; e.g., I'm worried….; I'm surprised….; What kind of person would…?; How can it be…?; Some people think…, but I think….; It's unfair….; content-area reader response prompts (reading to learn);
17. Analyze the historical challenges faced by the characters to induce "big idea" understandings regarding this historical period (e.g., major events of the time period; key social, political and religious issues of the period);
18. Interpret the author's thematic meaning; e.g., "What is this story really about?";
19. Decide how the historical information in a text aligns with and/or contradicts the information learned through nonfiction investigation;
20. Track other significant events occurring within this time period in other parts of the world to understand this historical period more deeply;
21. Analyze the multiple strategies or devices used by an author to convey content, mood, tone and feelings of the writing.

Unit 3: Historical Fiction Writing Workshop

In this unit, writers develop the craft of historical fiction. They incorporate the elements of story as they distinctively define this genre, and return to mentor texts studied in unit 2 for guidance regarding specific challenges encountered in their own writing.

In unit 3, writers will understand that:

1. The fundamental work of the historical fiction author is to convey a message (i.e., theme, point of view, bias) about life and society in a particular era.
2. The elements of story (i.e., character development, compelling conflict, plausible resolution) undergird effective historical fiction writing.

In unit 3, writers will be able to:

1. Gather "seeds" for historical fiction by reviewing what they learned in their investigation of a time period's environment and challenges; significant people and places; major events; and key social, political and religious issues;

2. Nurture the "seed" of a nonfiction story by fictionalizing one or more of its story elements;
3. Identify story elements on a story map, considering how the story moves through time;
4. Develop realistic characters by creating external and internal traits;
5. Develop characters' motivations and struggles at a particular time in history and place in the world, within the environment and challenges of the time period, and create scenes that illustrate these ("show, don't tell");
6. Develop one or more possible plotlines using a "story mountain" graphic organizer;
7. Incorporate distinctive elements of historical fiction to convey meaning; i.e., realistic setting (i.e., time, place, environment, challenges); action and dialogue; inner thinking; development of the story over time; main character's story climax; strong ending that provides a realistic and reasonable solution;
8. Develop a problem faced by the main character within the historical setting (i.e., environment; challenges; major events of the time period; key social, political and religious issues);
9. Integrate nonfiction information and fictionalized story elements;
10. Plan and write scenes that are similar to "small moments", in which characters become realistic through actions and dialogue ("show, don't tell");
11. Vividly imagine the drama (problem, conflict, resolution) of the plot to enable the reader to visualize the story;
12. "Stay in the scene" to write realistic and historically contextualized setting, action and dialogue;
13. Slow the climax of the story so that the reader experiences the high point empathically with the main character;
14. Study mentor texts to notice what other writers of historical fiction do well (i.e., #4-13);
15. Write strong endings that are realistic and provide a reasonable solution to the character's story (problem);
16. Recognize that problems prompt solutions and that characters change as a result;
17. Recognize that movement through time may play a large role in the degree of change that a particular character may reasonably experience;
18. Study mentor texts for guidance with a specific writing challenge;
19. Revise ("re-see") by rereading with a lens; e.g., "What is this story really about? Have I brought out that deeper story? Have I made my characters vulnerable or flesh-and-blood enough to seem human?";
20. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Unit 4: Response to Literature Reading Workshop

In this unit, readers begin to integrate response into the fabric and routine of their reading lives. They develop an understanding of reader response not as a final reading activity, but as a necessary tool to understand and create text. Readers use a reading response journal to record constant interactions with text, cognitive and affective responses in which readers respond to the author or characters; pose questions; make predictions and connections; activate prior knowledge and integrate new and prior knowledge; and make an assessment. Students study mentor texts that illustrate reflective, creative and analytical responses to literature in preparation for crafting their own responses in unit 5.

In unit 4, readers will understand that:

1. Reader response supports and deepens text comprehension.

2. Reflective, creative and analytical responses to literature integrate form (i.e., genre) and meaning (i.e., theme, bias, perspective, purpose).

In unit 4, readers will be able to:

1. Respond to mentor texts in the double entry or three-column reading journal;
2. Analyze the distinctive features of a reflective response to literature, including text-to-text, text-to-world and text-to-self connections;
3. Analyze the distinctive features of a creative response to literature, including the original content and forms that inspired the creative response;
4. Analyze the distinctive features of an analytical response to literature, including the clinical study of an aspect of content or craft;
5. Respond with observations and insights regarding the content and form (craft) of reflective, creative and analytical responses to literature in the reading journal;
6. Recognize important or provocative ideas that inspire a reflective, creative or analytical response ("post-it" notes);
7. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another's ideas within and across texts;
8. Empathize with perspectives that are not their own;
9. Respond to text affectively;
10. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character, story and information; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
11. Identify recurring themes (e.g., good vs. evil) across texts;
12. Identify and analyze literary techniques and elements; e.g., figurative language, meter, rhetorical and stylistic features of text;
13. Cultivate an understanding and appreciation of literature as reservoir for subsequent responses (e.g., understanding and appreciation of characters' experiences, life histories, conflicts, historical setting, text-to-text connections), as evidenced in reading response journal entries;

Unit 5: Response to Literature Writing Workshop

In unit 4, readers studied several reflective, creative and analytical responses to literature. In the companion writing workshop unit, writers respond reflectively (e.g., reading journal, "Dear Diary" entry) and explore a creative response genre (e.g., poem, story, nonfiction article). Students are introduced to the literary essay as the vehicle of analytical response.

In unit 5, writers will understand that:

1. Response to literature is grounded in text-to-self, text-to-text and/or text-to-world connections.
2. Response genres (i.e., creative, reflective, analytical) integrate textual forms, authorial purpose and affective and/or cognitive "lenses".

In unit 5, writers will be able to:

1. Gather "seeds" for responding to literature by rereading their reading response journals and "post-it" notes, and reflecting on the texts studied in unit 4;

2. Nurture the "seed" of a response to literature by probing their own intellectual and affective responses to a specific observation or insight;
3. Choose one or more texts for a reflective, creative or analytical response to literature; find a thesis; develop arguments; use textual evidence (e.g., textual, anecdotal); and select a format or genre as the vehicle for their reflective, creative or analytical response to literature;
4. Craft reflective responses to literature, including text-to-text, text-to-world and text-to-self connections;
5. Craft a creative response to literature that clearly reflects the original content and forms (craft) that inspired the creative response;
6. Analyze distinctive features of an analytical response to literature as follows:
   - What is the purpose of this text?
   - What are the essential elements of the text? What is the purpose of each of these elements?
   - What are the characteristics unique to a particular analytical form (e.g., review, analytical essay, letter to the editor)? What characteristics might this form share with other types of analytical response?
   - What are the essential elements of an analytical response to literature? How are these elements organized? What is the purpose of each section of the response?
   - What is the purpose of evidence in an analytical response to literature? What types of evidence are possible? How do authors connect their evidence and their purpose?
7. Write analytical responses to literature, including the clinical study of an aspect of content or craft (cf. #6);
8. Study mentor texts for guidance with a specific writing challenge;
9. Revise ("re-see") by rereading with a lens; e.g., "What is this writing really about? Do I articulate a clear and compelling perspective that evokes the reader's empathy?";
10. Revise analytical responses to strengthen the effectiveness of the following elements: introduction and conclusion; organizing evidence; writing with voice;
11. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing.

Unit 6: Persuasive Modes, Speculative Writing/Textual Response Reading and Writing Workshops

Readers study the features of the persuasive genre and enact the strategies of persuasive writing within personally meaningful contexts. Students will articulate clear and convincing claims; provide compelling evidence to support each claim; and anticipate and respond to counter-arguments. Readers and writers analyze speculative text to understand features of the genre and enact strategies for speculative writing within. Writers develop strategies to respond to texts, including explanatory response.

In unit 6, readers and writers will understand that:

1. The persuasive writer adopts the prospective reader's perspective in crafting convincing claims and compelling evidence, and in anticipating plausible counter-arguments.
2. Specific strategies will help them read and write effectively.

In unit 6, readers and writers will be able to:

1. Self-monitor comprehension by asking, "Does this make sense?";
2. Self-monitor their use of time in a timed task;
3. Identify and think deeply about a controversial topic that is personally meaningful;
4. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
5. Analyze and interpret an explanatory response prompt (i.e., quotation, scenario) for meaning;
6. Connect and apply the explanatory response prompt to their own lives and articulate their personal perspective;
7. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another's ideas relative to content and craft in the genre of persuasion;
8. Identify distinctive elements of the genre of persuasion;
9. Use and develop graphic organizers to analyze an author's use of claims/arguments, evidence and counter-arguments;
10. Analyze the effectiveness with which an author frames claims/arguments, evidence and counter-arguments from a prospective audience's (readership's) perspective;
11. Evaluate the strength of an author's claims/arguments, evidence and counter-arguments *per se* and from a prospective audience's (readership's) perspective;
12. Analyze the devices with which an author cultivates a persuasive voice;
13. Use and develop graphic organizers to organize claims/arguments, evidence and counter-arguments;
14. Frame claims/arguments, evidence and counter-arguments from a prospective audience's (readership's) perspective;
15. Evaluate the strength of claims/arguments, evidence and counter-arguments *per se* and from a prospective audience's (readership's) perspective;
16. Cultivate a persuasive voice;
17. Identify the genre (fantasy, realistic fiction, science fiction, mystery, historical fiction) of a given text;
18. Determine the theme and main idea by asking, "What is this [narrative story or nonfiction text] mainly about?";
19. Identify supporting details for the main idea in a narrative story by paying attention to story elements (e.g., character, setting, plot);
20. Identify the supporting details and main idea in a narrative story by paying attention to character, setting, plot, conflict resolution, author's craft in structure (e.g., foreshadowing, flashback, theme) or language choice;
21. Identify supporting details (i.e., evidence) for the main idea ("big ideas") in nonfiction text by paying attention to structure, headings, textual features (e.g., bold, italics, charts, graphs, photographs) and topic sentences (paragraphs) to locate and refer to details;
22. Read the questions before reading the passage to be alert to key portions of the text;
23. Reread and use key words to locate the part of the text to which a question directly refers;
24. Focus on the main character in a narrative story with attention to motivation and sequence of actions/events;
25. Attend to the characters and their inter-relationships in a narrative story;
26. Use context clues to interpret new words and difficult text in nonfiction text;
27. Use evidence from the text to answer questions;
28. Relate their opinion to the text and write with their own opinion about the story in mind;

29. Read all parts of the question before answering;
30. Plan their answers using graphic organizers;
31. Provide evidence/ details from the text to support their answers;
32. Use sequencing and transitional words and phrases to answer questions effectively;
33. Reread their answers to check for clarity and that all parts of the question are answered.

Unit 7: Shakespeare: <u>Romeo and Juliet</u> Reading Workshop

This unit introduces readers and writers to the study of Shakespeare's plays. A fundamental understanding is that Shakespeare intended his writing as drama for performance in a theater. Students study <u>Romeo and Juliet</u> with regard to content (subject and theme), technical aspects of drama (characters/characterization, stagecraft, audience appeal), and language (dramatic, poetic or figurative effect, patterns and details of words and images).

In unit 7, readers will understand that:

1. Drama was intended and experienced as visual and performance text, and its comprehension requires recognition and integration of its distinctive features in this regard.
2. Because drama was intended and experienced as visual and performance text, its principal themes are generally recognized as universal truths for a "mass" audience.

In unit 7, readers will be able to:

1. Respond to their reading of <u>Romeo and Juliet</u> (content, aspects of drama, language) in a double entry or three-column reading journal;
2. Recognize important or provocative aspects of content, drama and language ("post-it" notes);
3. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another's ideas relative to content, drama and language;
4. Identify principal themes, including universal truths, in <u>Romeo and Juliet</u>; e.g., Romantic love can be beautiful and ennobling; Passion can overtake reason and common sense; Immaturity and inexperience can lead to tragic endings; Judge people by their character and personal qualities, not by their name or social standing; Innocent children sometimes pay for the sins of their parents; Fate is realized through human folly;
5. Identify key subjects in <u>Romeo and Juliet</u>; e.g., love, authority, power, fate/fortune, tragedy;
6. Analyze key contrasts in the play as thematic and dramatic devices; i.e., light and dark; fate and free will; love and hate; death and life; appearance and reality; public and private lives;
7. Analyze Shakespeare's use of characterization (i.e., how characters are presented to the audience vs. how they're described);
8. Analyze the structure of <u>Romeo and Juliet</u> (e.g., acts, scenes);
9. Analyze the role of important props (e.g., swords, the Friar's drugs, the poison, Romeo's dagger) in the play's stagecraft;
10. Analyze oppositions of time as thematic and dramatic devices; i.e., youth and age; past and present; fast and slow; real time and dream time;
11. Recognize with their "listening ear" the sound, rhythm and cadence of Shakespeare's language;
12. Compare modern English vernacular and Elizabethan vernacular to recognize and appreciate the richness of Shakespeare's descriptive language, and to understand that language changes over time;

13. Analyze the significance of descriptive language for things not seen; e.g., Romeo's description of Juliet's beauty;
14. Analyze the significance of forms of verse and prose for dialogue; i.e., blank verse; occasional rhymed verse; sonnet forms;
15. Analyze the significance of patterned language in the characters' speeches (e.g., stichomythia);
16. Analyze the significance of puns and other verbal humor;
17. Analyze the significance of Shakespeare's extensive use of imagery; i.e., light and darkness, nature, oxymoron and paradox;
18. Identify and analyze the significance of literary techniques and elements; e.g., foreshadowing;
19. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
20. Self-monitor comprehension by asking, "Does this make sense?";
21. Apply their physical senses, hearts, minds and imaginations to envision the drama of Shakespeare's play and its effect on an audience;
22. Investigate cultural aspects of Elizabethan England; e.g., marriage customs, social class and status.

Unit 8: Response to Shakespeare/Literary Essay: <u>Romeo and Juliet</u> Writing Workshop

In units 4 and 5, readers and writers explored reflective, creative and analytical responses to literature, including formats and genres that provided suitable vehicles for these responses. In unit 5, students were introduced to the literary essay as the vehicle of analytical response. In this unit, students will write literary essays that analyze elements of content (subject and theme), technical aspects of drama (characters/characterization, stagecraft, audience appeal), and language (dramatic, poetic or figurative effect, patterns and details of words and images) in Shakespeare's <u>Romeo and Juliet</u>.

In unit 8, writers will understand that:

1. An analytical response to literature is generally grounded in text-to-text connections.
2. The analytical response genre integrates textual form (i.e., literary essay), authorial purpose (i.e., to analyze and explicate) and the cognitive "lens".

In unit 8, writers will be able to:

1. Gather "seeds" for a literary essay by rereading their reading response journals and "post-it" notes;
2. Nurture the "seed" of an analytical response to literature by probing their own intellectual and affective responses to a specific observation or insight;
3. Craft a thesis for an analytical response; develop arguments; and use textual evidence to develop a literary essay;
4. Analyze their literary essays as follows:
   a. What is the purpose of this essay? Have I established a compelling thesis that engages the reader?
   b. What is the purpose of each section of this analytical response?

      c.   What is the purpose of evidence in this analytical response to literature? How have I effectively connected textual evidence and my analytical purpose?

5. Study mentor literary essays for guidance with a specific writing challenge;
6. Study mentor texts to notice what writers of analytical literary essays do well (i.e., #3-4);
7. Revise ("re-see") by rereading with a lens; e.g., "What is this writing really about? Do I articulate a clear and compelling perspective that evokes the reader's empathy?";
8. Revise analytical responses to strengthen the effectiveness of the following elements: introduction and conclusion; organizing evidence; writing with voice;
9. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
10. Study mentor texts with a "listening ear" to understand how the author conveys content, mood, tone and feelings of the writing.

Unit 9: Memoir Reading Workshop

In unit 9, readers explore the genre of memoir as personal experience narrative and literary nonfiction. Readers come to understand memoir not as autobiography, diary or chronicle, but as art. They learn that, like fiction, memoir is fashioned deliberately. Readers grasp that the possibilities of the genre lie in how a memoirist decides to fashion a portion of his or her life for a reader. This unit introduces readers to mentor texts that will inform their own writing in unit 10.

In unit 9, readers will understand that:

1. Memoir provides a "lens" through which a reader views a portion or "small moment" of the memoirist's life as he or she chooses to convey it.
2. Memoirists fashion a memory to convey a theme or purpose, including a "So what?" life lesson.

In unit 9, readers will be able to:

1. Apply reading strategies to construct meaning; e.g., reading with stamina and engagement; interpreting unfamiliar words in context; retelling; envisioning; synthesizing story elements; inferring about character and story; empathizing with characters; determining importance; questioning; interpreting (e.g., theme, author's purpose, main idea); predicting; revising meaning during reading;
2. Apply various accountable talk moves and reading response prompts to sustain conversation in which readers expand on one another's ideas relative to content and craft in the genre of memoir;
3. Apply textual evidence to support understanding of text;
4. Recognize the author's unique experience of the events described in the memoir; e.g., What is happening in the memoir? What are the events? What is the author's experience of those events? How does he or she feel about what is happening?
5. Connect the author's experience to events in their own lives; i.e., How does your connection help you to better understand the memoir?;
6. Recognize the meaning in memoir; e.g., Why is this experience important to the author? What did the author learn from this experience?;
7. Connect the memoir's meaning to their own experience; e.g., How does the author's learning apply to my own experience?;

8. Identify universal themes in memoirists' experiences and learning across memoirs (text-to-text connections); e.g., How are the mentor memoirs similar and different in content (experience) and craft? How do these universal themes connect and apply to my life?;
9. Analyze an author's use of the distinctive elements of the genre to convey meaning; i.e., first-person singular voice; memoirist as main character; revelation of author's internal life (thoughts, feelings, reactions, reflections); sufficient context to understand the events of the story; context woven into the story; vivid portrayal of action and setting to enable the reader's envisionment; dialogue in the characters' vernacular; slowed pace to allow the reader to enter the story and live in it with the characters; absence of extraneous information;
10. Imagine the relationships among the characters (memoirist and secondary characters);
11. Recognize that the memoir's "lead" invites the reader into the world of the memory;
12. Recognize that the memoir's conclusion reflects the memoirist's deliberate decision about how to leave his or her readers;
13. Recognize that a memoirist is not a reporter but a crafter of his or her subjective truth, and that the memoir sounds and feels like literature, not like a news report;
14. Recognize that a memoirist invents details that fit with the specific memory and his or her theme or purpose;
15. Recognize that the memoir leads to a "So what?" for both the writer and the reader: a discovery of some significance in the memory;
16. Recognize that a reader learns something about universal life by reading about a single life.

Unit 10: Memoir Writing Workshop; Reflection and Planning Summer Reading and Writing

In unit 10, writers explore the role of *memoirist* as they edit and fashion a portion of their lives for a reader. Writers discover that memoir calls for strong language; for metaphors and similes; for characters in action and a good story; for problems and themes; for humor and voice; for rich specific details; for rhythm and repetition; for the telling detail. The memoirist invites the reader to view a sliver of his or her life fashioned for a particular purpose and from a particular perspective. Students plan their summer "readerly" and "writerly" lives.

In unit 10, writers will understand that:

1. The goal of the memoirist is to invite the reader into the world of the memory; apply narrative techniques to show the meaning of the memoir; and craft a compelling ending to "capture" the memoir's life lesson.
2. They can continue to cultivate their "readerly" and "writerly" lives (i.e., interests, habits, preferences) during the summer.

In unit 10, writers will be able to:

1. Gather "seeds" for memoir by reviewing previous reading and writing and connections to personal experience in the mentor texts;
2. Nurture the "seed" of a memoir by "zooming in" on a "small moment" memory;
3. Analyze the mentor texts studied in unit 9 to analyze the defining characteristics of memoir (i.e., unit 9 #9-16);
4. Analyze the mentor texts studied in unit 9 to analyze the kinds of topics, lengths, purposes and writing styles that are appropriate for memoir;
5. Recognize and use the structural elements of memoir; i.e., main text events;

6. Analyze and use narrative techniques to show ("show, don't tell) the meaning of their memoir, including internal thoughts, dialogue, character actions, descriptive language, comparisons, narrative voice;
7. Analyze memoir endings to learn appropriate techniques or devices to complete the story and reinforce the learning; i.e., Why are certain endings more compelling than others? Is the significance of a memoir story stated, alluded to, not mentioned? Which device is most compelling?
8. Integrate the distinctive elements of the genre to convey meaning; i.e., first-person singular voice; memoirist as main character; revelation of author's internal life (thoughts, feelings, reactions, reflections); sufficient context to understand the events of the story; context woven into the story; vivid portrayal of action and setting to enable the reader's envisionment; dialogue in the characters' vernacular; slowed pace to allow the reader to enter the story and live in it with the characters; absence of extraneous information;
9. Revise ("re-see") by rereading with a lens; e.g., "What is this writing really about? Do I articulate a clear and compelling perspective that evokes the reader's empathy?";
10. Edit by rereading with a lens ("listening ear") to convey content, mood, tone and feelings of the writing;
11. Study mentor texts with a "listening ear" to understand how the author conveys content, mood, tone and feelings of the writing;
12. Reflect on their reading and writing lives in eighth grade: read alouds, genre, partner work, artifacts from reading work (i.e., post-its, notebook), artifacts from writing work (i.e., notebook, drafts, published pieces), habits and preferences;
13. Reflect in writing and in partner talk on their achievements and difficulties as readers and writers:
    - What was hard about reading/writing this year?
    - What do I feel good about as a reader/writer?
    - What is still hard for me as a reader/writer?
    - What do I still want to learn as a reader/writer?
    - What can I go out and do in the world as a reader/writer?
14. Plan summer reading and writing as follows:
    - What's my goal?
    - What materials will I need?
    - How would I share this work with others?
    - How much time do I have?
    - How much can I realistically do each day?
    - How will I know when I'm finished?
    - What other projects do I want to do?

V. <u>INSTRUCTIONAL TECHNIQUES</u>

The reading and writing workshops incorporate a variety of instructional techniques to meet the continuum of learners' interests, learning profiles and readiness levels. Differentiation is the commitment and mechanism through which the developmental needs of a range of readiness levels are met. Differentiated instruction is accomplished through pre-assessment and ongoing formative assessment that inform independent work, the small group strategy lesson and the individual conference. Differentiation in content, product and/or process addresses the needs of exceptionally able students, and scaffolding of varying degree is provided to support less ready students in

meeting worthy and appropriately rigorous learning outcomes. Instructional objectives, strategies and materials emphasize relevance, authenticity, and student-centered learning.

Instructional techniques in the reading workshop include the following:

- Mini-lessons (connection, teaching point, modeling, active student engagement, link to independent work)
- Independent reading
- Partnership and book club talk (including retelling and accountable talk)
- Whole class sharing
- Read aloud with teacher modeling/thinking aloud
- Read aloud with accountable talk ("turn and talk", "stop and jot")
- Small group strategy lesson
- Individual reading conference
- Using a double-entry reading log
- Using a reader's response journal
- Writing about reading (cognitive and affective reader's response)
- Reading of short text and reader's response ("quick read")

Instructional techniques in the writing workshop include the following:

- Mini-lessons (connection, teaching point, modeling, active student engagement, link to independent work)
- Independent writing
- Mid-workshop interruption
- Partnership talk
- Whole class sharing
- Read aloud with teacher modeling/thinking aloud
- Read aloud with accountable talk ("turn and talk", "stop and jot")
- Small group strategy lesson
- Individual writing conference
- Using a writing folder
- Written prompt response ("quick write")

VI.   ASSESSMENT

Assessment in the reading workshop includes **interim/formative assessments of the reading life, including performance assessment:**

- Periodic teacher-student reading conferences to assess development of unit skills (performance assessment of fluency, thinking during reading, independent application of decoding and comprehension problem-solving skills)

- Periodic review of the reading log ("think marks") to assess developing stamina (i.e., length of independent reading time, number of pages read, independent application of reading strategies)

- Teachers' observation of students' independent reading behavior (i.e., stamina for focused reading, decoding and comprehension problem-solving skills)

- Teachers' observation of students' partnership and book club reading (i.e., retelling, accountable talk)

- Periodic completion and review of timed NJASK-type reading prompts and tasks

Assessment in the reading workshop includes **summative assessments of the reading life, including performance assessment:**
- Teachers College running record assessment to identify students' baseline and maturing independent reading levels

- End-of-unit "celebrations" in which students demonstrate integrated use of the reading strategies (i.e., sensemaking and comprehension problem solving) taught in the unit

Assessment in the writing workshop includes **interim/formative assessments of the writing life, including performance assessment:**
- Draft of each student's topic/genre piece (maintained in the writing folder)

- Periodic teacher-student writing conferences to assess development of unit skills (performance assessment of planning and independent application of writing and problem solving strategies)

- Periodic review of the writing folder to assess developing stamina (i.e., number of pieces and "staying with" a piece [revision, editing])

- Teachers' observation of students' independent writing behavior (i.e., stamina for focused writing, encoding, content problem-solving skills, independent application of writing strategies)

- Teachers' observation of students' partnership writing (i.e., questioning, suggestions for revision and editing)

- Students' use of the New Jersey Registered Holistic Scoring Rubric to self-assess content and organization, usage, sentence construction and mechanics

- Periodic completion and review of timed NJASK-type writing prompts and tasks

Assessment in the writing workshop includes **summative assessments of the writing life, including performance assessment:**
- Baseline (portfolio, summer writing) writing assessment to identify students' current levels of readiness with regard to content and organization, usage, sentence construction and mechanics (New Jersey Registered Holistic Scoring rubric criteria)

- End-of-unit "celebrations" in which students "publish" the unit's topic/genre piece

- Students' year-end review of the writing folder to self-assess growth in the writing life

- Teacher's year-end review of the writing folder to assess growth in the writing life