

Curriculum Document

Subject: Language Arts

Grade: 8

Date: August 2012

Unit Title And Pacing	Essential Questions and Standards	Student Learning Objectives	Instructional Strategies Activities/ Materials / Technology Interdisciplinary Connections Cultural Diversity	Modifications ESL / Special Education Academic Support/ G&T	Assessments Formative Summative Benchmarks
Growing as Conversationalists (Fiction Reader’s Workshop- Launch Unit) 15 days	-Why is it necessary to have good conversation skills when talking about books? -What are some skills that are essential to conduct successful conversations about literature? - How does discussing or analyzing a novel enhance a reader’s appreciation? -What characterizes a meaningful discussion of literature? CCS: RL.8.1, RL.8.2, RL.8.3, RL.8.4,	Students will: - exercise independent reading and comprehension skills - develop an understanding of the skills necessary to conduct successful conversation about literature -practice listening intensely and responding appropriately to a partner -select appropriate passages to discuss -use textual evidence to support interpretations	-Read alouds: “The Dinner Party,” “Keeping Time” -Reading conferences (independent, partner, small group) - teacher modeling -partner conversations -anchor charts: “Tips for Interviewing a Reader,” “Active Listening Skills,” “Questions We Ask to Get to Know a Reading Partner” - Reader’s notebook Responses	-Varied notebook entries/ requirements -Added teacher support during partner conversations -Prompts for conversation supplied -Read aloud groups -Provide higher-level, thought-provoking prompts for Advanced students	- Reader’s notebook Responses -partnership final reflection (open ended responses) -Independent reading level assessment -Conference notes -exit tickets

	RL.8.6, L.8.3, L.8.5, L.8.6, SL.8.1, SL.8.3, SL.8.4, SL.8.6				
Looking at the Big Picture: Evaluating a Work as a Whole 30 days	<ul style="list-style-type: none"> - How an author uses characterization to help create and develop a theme? -How do strong readers notice and respond to important passages? -What characterizes the climax of a story? -How do authors use recurring ideas and motifs in their work? <p>CCS: RI.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.6, SL.8.1, SL.8.2, SL.8.3, SL.8.4, SL.8.6 L.8.4, L.8.5</p>	<p>Students will:</p> <ul style="list-style-type: none"> -apply active reading strategies to a whole class novel in order to analyze theme and character -utilize analytical skills to deconstruct a piece of literature -come to understand how an author uses characterization to create and develop a theme -analyze character development -infer the motives behind characters' actions -identify realization points -make judgments characters and events that help to determine the author's overall meaning 	<ul style="list-style-type: none"> -Read alouds: "The Treasure of Lemon Brown," "The Moustache," "Raymond's Run" -Reading conferences (independent, partner, small group) - teacher modeling -partner conversations -anchor charts: "Ways to respond to Literature," "Characterization Techniques" - Reader's notebook Responses -Conversation cubes 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -modified rubric -teacher read aloud/ taped books -copies of anchors charts in Reader's Notebooks -Appropriately leveled text to fit class as a whole -provide additional examples during activities 	<ul style="list-style-type: none"> -Conference notes -exit tickets - Reader's notebook Responses -Open Ended novel test -Book reviews -Menu projects -character chart -post it notes -LinkIt assessments -comprehension quizzes

<p>Reading the Newspaper Intelligently</p> <p>20 Days</p>	<ul style="list-style-type: none"> -Why is it important to keep abreast of the news? -What are the characteristics of the media through which the news is presented? -How does a reader's understanding change as she/he tracks the development of a story? <p>CCS: RI.8.1, RI.8.2, RI.8.3, RI.8.5, RI.8.7, RI.8.8, RI.8.10, SL.8.1, SL.8.2, SL.8.4, SL.8.6, L.8.3, W.8.7, W.8.8</p>	<p>Students will:</p> <ul style="list-style-type: none"> -recognize the elements of news writing -notice differences and similarities between print and on-line news -understand the components of the newspaper -identify and understand the value of opinion as opposed to factual news coverage -summarize the key points of news stories (5 Ws) -determine importance of a news event and follow its development 	<ul style="list-style-type: none"> -Read alouds (teachers selected articles from newspaper and/or magazines) -On-line news research -Reading conferences (independent, partner, small group) - teacher modeling -partner conversations -anchor charts: "Navigating the Newspaper," "Hot Topics," "Elements of a News Story," "Opinion in the Newspaper" - Reader's notebook Responses -Components of a newspaper collage -Creation of a mini-newspaper 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -frequent conferencing -present varied material based on reading level -high interest text -copies of anchors charts in Reader's Notebooks -cooperative learning partners/groups 	<ul style="list-style-type: none"> -Conference notes -exit tickets - Reader's notebook Responses -Open ended responses (compare/contrast on-line and print news, analyze an article, synthesize articles on one "hot topic") -rubrics for component collage and mini-newspaper of "hot topic"

<p>Critiquing Historical Fiction</p> <p>20 Days</p>	<p>-How does reading historical fiction enhance my understanding of a time period?</p> <p>-How does reading historical fiction show me “big truths” about human nature?</p> <p>-How can I evaluate historical fiction?</p> <p>CCS: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.10, SL.8.1, SL.8.4, SL.8.6, L.8.3, L.8.4, L.8.6, W.8.7, W.8.8</p>	<p>Students will:</p> <ul style="list-style-type: none"> -use active reading strategies to read and comprehend historical fiction -evaluate the validity of the author’s portrayal of characters and issues as well as the overall tone of the novel -think critically about historical fiction in terms of authentic portrayal of character within the setting - think critically about historical fiction in terms of accurate reflection of historical events -make inferences and judgments and back them up with textual evidence -gather and apply background knowledge -identify and determine the meanings of outdated words -identify social issues and examine their importance 	<ul style="list-style-type: none"> -Read alouds: “Stop the Sun,” “A Mother in Manville,” other teacher-selected historical short stories/picture books -Reading conferences (independent, partner, small group) - teacher modeling -partner conversations -anchor charts: “Common Features of Historical Fiction,” “Ways to Question Authenticity” - Reader’s notebook Responses -Online research -creation of dual timeline (plot events and historical events) -create dictionary of antiquities 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -frequent conferencing -present varied material based on reading level -choice of historical fiction texts -copies of anchors charts in Reader’s Notebooks -cooperative learning partners/groups -taped books as available -teacher read-aloud -book clubs -Advanced: use classic literature 	<ul style="list-style-type: none"> -Conference notes -exit tickets - Reader’s notebook Responses -rubric for dual timeline -book review -Perfect Ten project -Open-Ended Questions -RAFT writing

<p>Foundations for Allusions (Mythology)</p> <p>15 Days</p>	<p>-How does understanding mythology help us to understand modern allusions? -What broad messages do Greek myths demonstrate? -How are Greek myths models for the stories we tell today? -What patterns do Greek myths follow?</p> <p>CCS: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.9, RL.8.10, SL.8.1, SL.8.4, SL.8.6, L.8.3, L.8.4, L.8.6</p>	<p>Students will:</p> <ul style="list-style-type: none"> -understand that mythology and the references within are important because they form a foundation for allusions -define “allusion” and identify examples -notice similarities and differences between numerous Greek myths -use textual evidence to compare and contrast versions of myths -recognize the traits of the heroes of Greek mythology -develop an understanding of the tragic flaw -expand vocabularies by noticing Greek affixes and roots of words 	<ul style="list-style-type: none"> -Read alouds: teacher-selected myths from <i>D’Aulaires’ Book of Greek Myths</i> -Reading conferences (independent, partner, small group) - teacher modeling -partner conversations -anchor charts: “Joseph Campbell’s Hero Cycle,” “Characteristics of Gods and Goddesses,” “Key Terminology,” “Greek Affixes and Roots” -viewing media to expand understanding -Reader’s notebook Responses -online background research -T-charts for textual evidence to compare and contrast myths 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -frequent conferencing -present varied material based on reading level -copies of anchor charts in Reader’s Notebooks -cooperative learning partners/groups -text-to-video comparison rather than text-to-text -provide additional texts as needed 	<ul style="list-style-type: none"> -Conference notes -exit tickets - Reader’s notebook Responses -quizzes on background knowledge -rubric for mythology projects -reading comprehension quizzes/questions -open-ended/objective test
<p>Evaluating a Variety of Viewpoints in Non-Fiction Texts</p>	<ul style="list-style-type: none"> -How can a reader evaluate an author? -How do authors’ biases come across in nonfiction texts? 	<p>Students will:</p> <ul style="list-style-type: none"> -apply active reading strategies to a variety of nonfiction texts -evaluate the quality or 	<ul style="list-style-type: none"> -Read alouds: teacher-selected from classroom libraries -Reading conferences (independent, partner, 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -frequent conferencing -present varied material based on 	<ul style="list-style-type: none"> -Conference notes -exit tickets - Reader’s notebook Responses -open-ended test

<p>20 days</p>	<p>-How can reading strategies be applied to nonfiction? -How does reading a variety of texts on a topic provide a more nuanced view?</p> <p>CCS: RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, RI.8.7, RI.8.8, RI.8.9, RI.8.10, L.8.3, SL.8.4, SL.8.6, L.8.4, L.8.6, SL.8.1, W.8.7, W.8.8</p>	<p>authenticity of nonfiction texts -evaluate an author's qualifications -recognize bias in nonfiction texts -hypothesize the author's point of view -compare and contrast nonfiction pieces from different sources -integrate content vocabulary into their schemata</p>	<p>small group) - teacher modeling -partner conversations -anchor charts: "Forms of Bias," "Questions to Consider While Reading," "Evaluating an Author" - Reader's notebook Responses -diagrams/charts to compare and contrast texts -online research</p>	<p>reading level -high interest text -copies of anchors charts in Reader's Notebooks -cooperative learning partners/groups</p>	<p>-Linkit Assessment data</p>
<p>Preparing for the NJ ASK</p> <p>10 Days</p>	<p>-What are the elements of the NJ ASK? -What techniques will help me in answering open-ended questions? -What techniques will help me in answering multiple-choice questions? -What strategies can I use while completing</p>	<p>Students will: -practice responding to test materials -practice taking reading tests in real time -deconstruct open-ended responses -employ test-taking strategies -apply reading</p>	<p>- teacher modeling ("I Do, We Do, You Do") of reading strategies, testing strategies, techniques for responding to open-ended and multiple-choice questions -anchor charts: open-ended format, types of multiple-choice</p>	<p>-additional time as per IEP/504 -heterogeneous partners -homogeneous partners</p>	<p>-Linkit! data -holistic assessment of open-ended responses -assess practice tests</p>

	<p>timed reading assessments?</p> <p>CCS: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.6, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, SL.8.1, SL.8.4, SL.8.6, L.8.1, L.8.2, L.8.3, L.8.4, L.8.5</p>	<p>strategies in a test-taking situation</p>	<p>questions</p> <p>-small-group instruction</p>		
<p>Artistic Reincarnations (Drama)</p> <p>15 Days</p>	<p>-How does changing the medium change a story?</p> <p>-How do we evaluate an artistic reincarnation?</p> <p>-When a story is told twice, what has to survive for the second version to be good?</p> <p>CCS: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6,</p>	<p>Students will:</p> <p>-apply reading strategies to a play and short story (versions of “The Million-Pound Bank Note”)</p> <p>-use textual evidence to compare and contrast a short story and a play</p> <p>-recognize the deeper-than-surface-level differences between the two versions</p>	<p>- teacher modeling</p> <p>-partner conversations</p> <p>-anchor charts: “Henry’s Debts,” “Characteristics of a Drama”</p> <p>- Reader’s notebook Responses</p> <p>-write-arounds</p> <p>-post-it notes</p> <p>-whole-class read-aloud</p>	<p>-Varied notebook entries/ requirements</p> <p>-copies of anchor charts in Reader’s Notebooks</p> <p>-cooperative learning partners/groups</p>	<p>-Conference notes</p> <p>-exit tickets</p> <p>- Reader’s notebook Responses</p> <p>-write-arounds</p> <p>-post-it notes</p> <p>-menu project</p> <p>-open-ended questions</p>

	RL.8.7, RL.8.10, SL.8.4, SL.8.6, L.8.4, L.8.5	<ul style="list-style-type: none"> -assess characters and themes -analyze the characteristic differences between the two media -make judgments about characters -analyze the effects of changes to a story -understand and use highlighted vocabulary words -recognize dramatic irony, sarcasm, exaggeration, and humor in a story 			
<p>How Writers Work- Launch</p> <p>10 days</p>	<ul style="list-style-type: none"> - What inspires authors to write certain pieces? -What is the structure/routine of a writer's workshop? -What is expected of me in writing this year? <p>CCS: W.8.5, W.8.10, L.8.1, L.8.2, L.8.3</p>	<p>Students will:</p> <ul style="list-style-type: none"> -understand the reasons that authors write -explore their own reasons for writing -identify different forms of writing -practice writing in different forms -creating Writer's Notebook for the year -understand the expectations and procedures for Writer's Workshop -generate writing goals 	<ul style="list-style-type: none"> -writing conferences (individual) -teacher modeling -Mentor Texts: <i>Crow Call, Taste Buds for Teens, Jackie's Nine, Chicken Soup for the Writer's Soul</i> -Notebook activities: "Spheres of Community," "My Reasons for Writing," "Showing, Not telling," "Writing Seeds" -Anchor charts: "Expectations for 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -copies of anchors charts in Writer's Notebooks -small group instruction 	<ul style="list-style-type: none"> -Quick Write Pre-Assessment -Writer's Notebook entries -Conference notes

		for the year	Writer's Workshop," "Forms of Writing"		
The Art of Persuasion 26 days	<p>-What techniques do writers use in order to persuade? -How can writers use organization and structure to enhance their persuasive writing? -What types of support can writers use to strengthen their arguments? -How can a writer's notebook be an essential tool in developing a persuasive piece?</p> <p>CCS: W.8.1, W.8.4, W.8.5, W.8.6, W.8.9.b, W.8.10, SL.8.1, SL.8.2, SL.8.4, SL.8.6, L.8.1, L.8.2, L.8.3, L.8.5.a</p>	<p>Students will:</p> <ul style="list-style-type: none"> - understand qualities of exemplar texts as they apply to persuasive writing -form and articulate well-developed opinions, backed up with examples and support. -understand and demonstrate an ability to apply potential structures and techniques of persuasive writing 	<ul style="list-style-type: none"> -writing conferences (individual) -teacher modeling -Mentor Texts: From <i>Writing to Persuade</i>: "Don't Sugarcoat Cupcake Menace," "Home Depot Gets It: Consumers Rule," "Is This Really a Discount?," "We Shall Fight Them on the Beaches" (speech), "Peace Corps" (PSA), "Immigration" (political cartoon), "Animal Cruelty in Circuses" (petition), "Destroying the Poudre River" (petition), various advertisements and political cartoons, "Litter Bugs Me" (PSA), "Red Cross" (PSA) - picture walk 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -copies of anchors charts in Writer's Notebooks -small group instruction -assistance in selecting topics -varied requirements for published process piece -Advanced: supplement with appropriate leveled mentor texts 	<ul style="list-style-type: none"> -conference notes -Writer's Notebook entries - persuasive writing rubric for scoring process piece -final unit reflection -persuasive RADAR assessment data -exit tickets -noticing charts

			<ul style="list-style-type: none"> - Simultaneous Round Table -Notebook activities: “Getting a Strong Start,” “Things that Bother Me,” “Finding an Audience,” “Finding and Imitating Persuasive Writing Techniques,” “Learning More About Your Topic Parts 1 & 2,” “Using Humor to Entertain and Persuade” (<i>possibly for Advanced students</i>) -Anchor charts: “Qualities of Strong Persuasive Writing” -publish process piece on <i>Kidblog</i> 		
<p>Internal Punctuation and Cadence</p> <p>13 days</p>	<ul style="list-style-type: none"> - What can be learned from paying close attention to the punctuation choices writers make? -What is the purpose of rhythm in prose 	<p>Students will:</p> <ul style="list-style-type: none"> - make conscientious of the sound (cadence) writing makes as it speaks to a reader. -note how the way punctuation is used can 	<ul style="list-style-type: none"> -writing conferences (individual) -teacher modeling -Mentor Texts: excerpt from <i>I Can Hear the</i> 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -copies of anchors charts in Writer’s Notebooks -small group instruction 	<ul style="list-style-type: none"> -conference notes -Writer’s Notebook entries - internal punctuation rubric for scoring process piece -final unit reflection

	<p>writing? -How does varying my punctuation choices impact a reader's understanding and appreciation of my writing?</p> <p>CCS: W.8.3, W.8.4, W.8.5, W.8.6, W.8.10, SL.8.1, SL.8.2, L.8.1, L.8.2, L.8.3</p>	<p>affect a reader's understanding of a text. -experiment in writer's notebooks with a variety of punctuation choices.</p>	<p><i>Sun, Fireflies</i>, excerpt from <i>A Barrel of Laughs, a Vale of Tears</i>, excerpt from Past Perfect, Present Tense, "The Last Kiss", teacher selected texts, student selected texts</p> <p>-Notebook activities: "Messing around with various punctuation," "Noticing chart," "Playing with cadence," "Notebook Dig"</p> <p>-Anchor charts: "Reasons Writers Mess Around with Internal Punctuation"</p> <p>-publish process piece on <i>Kidblog</i></p>	<p>-assistance in selecting topics -varied requirements for published process piece -Advanced: supplement with appropriate leveled mentor texts</p>	<p>-exit tickets -noticing charts</p>
<p>Poetry Workshop</p> <p>10 days</p>	<p>-In what ways can poetry be discovered in our own lives, both as individuals and as writers? -Why is repetition a vital element in the development and creation of a poem, and</p>	<p>Students will: -learn to appreciate the form, structure, and language of poetry -understand how to find ideas for poetry writing within their own lives - write their own</p>	<p>-writing conferences (individual) -teacher modeling -Mentor Texts: "Photo Op", "The Power of One", "Home From Work", "Spring</p>	<p>-Varied notebook entries/ requirements -copies of anchors charts in Writer's Notebooks -small group instruction -assistance in selecting topics</p>	<p>-conference notes -Writer's Notebook entries -poetry writing rubric for scoring process pieces -final unit reflection</p>

	<p>how can a writer use repetition as a technique within his/her own work? -What is the role of imagery within poetry and how can a writer utilize it to improve a poem's sound and meaning? -How does a writer use punctuation to alter a poem's sound, feeling, and purpose? -How can revisiting and revising a piece of poetry help make the piece more effective and meaningful?</p> <p>CCS: W.8.4, W.8.5, W.8.6, W.8.10, SL.8.1, SL.8.2, L.8.1, L.8.2, L.8.3</p>	<p>poems using the lessons learned throughout unit.</p>	<p>Thaw", "Ant", "Jetliner", "Spider's Way", "Market Bound", "The Lesson of the Moth", "The Park Beckons", "Instructions on Climbing Your Father's Garage", "Mother to Son", "The World is Not a Pleasant Place to Be", "Foul Shot", "Mirror", "Virginia", "The Whole World in His Hands", "Qualities of Darkness", "Self-Portrait", "Patrick Ewing Takes a Foul Shot", "Not Every Sunset", "Footprints", "Talking to the Woods in Spring", "Going, Going, Gone", "January", "Memory", "My Enemy was Dreaming", "How Quickly, How Early", "The House on the Hill", "Places He Wasn't", "For Angela", "Questions Without Marks:", "Slow Dance Heart</p>	<p>-varied requirements for published process piece -Advanced: supplement with appropriate leveled mentor texts</p>	
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			<p>Break Blues:”, “On the Way to His Funeral”, “Here In Our City”, “You Never Really Listen to Me:”, “The Usual Sunday Evening:”, “The Great Figure”</p> <p>-Notebook activities: “Finding poetry within the simplicity of everyday life,” “describing special moment in your life,” “imagery/sensory language”</p> <p>-publish process piece on <i>Kidblog</i></p>		
<p>Non-Fiction: Topical Descriptive Essays</p> <p>15 days</p>	<p>-How can the way we write help readers to experience the topics we describe? -How can using sensory details enrich our writing? -How is writing descriptively different from stating a fact?</p> <p>CCS: W.8.2, W.8.4, W.8.5, W.8.6, W.8.10,</p>	<p>Students will: -make conscious of the beauty of descriptive language. -note how sensory details help a reader to experience the topic -experiment in writer’s notebooks with a variety of descriptive techniques.</p>	<p>-writing conferences (individual) -teacher modeling -Mentor Texts: <i>Canoe Days</i>, Gary Paulsen, <i>long night moon</i>, Cynthia Rylant, “the lentilist” from <i>bon appetit</i>, by Molly Wizenberg, ‘ I am sold’ by molly</p>	<p>-Varied notebook entries/ requirements -copies of anchors charts in Writer’s Notebooks -small group instruction -assistance in selecting topics -varied requirements for published process piece -Advanced:</p>	<p>-conference notes -Writer’s Notebook entries -descriptive writing rubric for scoring process piece -final unit reflection -exit tickets -noticing charts</p>

	SL.8.1, SL.8.2, L.8.1, L.8.2, L.8.3		<p>Wizenberg, teacher selected texts, student selected texts</p> <p>-Notebook activities: “favorite foods,” “avoiding bland language,” “using descriptive techniques,” “using strong verbs,” “identifying vivid passages with post-it notes,” “collecting examples of rich description,” “selecting possible topics”</p> <p>-Anchor charts: “Identifying Sensory Details,” “Topical Writing Noticing Chart”</p> <p>-publish process piece on <i>Kidblog</i></p>	supplement with appropriate leveled mentor texts	
<p>Revision: Is it Done Yet?</p> <p>10 days</p>	<p>-Why is revision an important skill?</p> <p>-How can changing the style of what I write improve the finished product?</p> <p>-How can revisiting my previous work</p>	<p>Students will:</p> <p>To improve students’ understanding of what is involved in revision.</p> <p>2. To provide students with opportunities to exercise revision skills involving reexamining</p>	<p>-writing conferences (individual)</p> <p>-teacher modeling</p> <p>-Anchor charts: “Types of Sentence Structures,”</p>	<p>-Varied notebook entries/ requirements</p> <p>-copies of anchors charts in Writer’s Notebooks</p> <p>-small group instruction</p> <p>-varied requirements</p>	<p>-conference notes</p> <p>-Writer’s Notebook entries</p> <p>-revision writing rubric for scoring process piece</p> <p>-final unit reflection</p>

	<p>strengthen my skills as a writer?</p> <p>CCS: W.8.1, W.8.2, W.8.3, W.8.4, W.8.5, W.8.6, W.8.10, SL.8.1, SL.8.2, L.8.1, L.8.2, L.8.3</p>	<p>vision, revisiting organization, and editing for style and clarity</p>	<p>“Ways to Revise”</p> <ul style="list-style-type: none"> -peer revision -publish process piece on <i>Kidblog</i> 	<p>for published process piece</p> <ul style="list-style-type: none"> -Advanced: supplement with appropriate leveled mentor texts 	
<p>Memoir: A Personal Journey</p> <p>25 days</p>	<ul style="list-style-type: none"> -How can writing a memoir reveal aspects of the writer’s personality? -Why is reflection an essential component of a memoir? -What techniques from other genres can we borrow in memoir writing? -How can a story directly relate to a reflection? <p>CCS: W.8.3, W.8.4, W.8.5, W.8.6, W.8.10, SL.8.1, SL.8.2, L.8.1, L.8.2, L.8.3</p>	<p>Students will:</p> <ul style="list-style-type: none"> -understand the purpose and structure of a memoir -appreciate the genre through the study of effective mentor texts -use ideas in Writer’s Notebook and knowledge gained through mentor texts to produce an effective memoir. 	<ul style="list-style-type: none"> -writing conferences (individual) -teacher modeling -Mentor Texts: “My Way”, “Hot Combs, Watermelon, and Hello Kitty Backpacks” by A’Rynn Davis, “One Step at a Time” by Anant Vinjamoore, “Power of the Powerless” by Christopher de Vinck (in <i>The Language of Literature</i> pg.669), “Twanda,” “Bob” -Notebook activities: “Noticing Chart,” “Grown-up Show and Tell,” “Pinpointing Important Events,” “First memories,” “Important people in 	<ul style="list-style-type: none"> -Varied notebook entries/ requirements -copies of anchors charts in Writer’s Notebooks -small group instruction -assistance in selecting topics -varied requirements for published process piece -Advanced: supplement with appropriate leveled mentor texts 	<ul style="list-style-type: none"> -conference notes -Writer’s Notebook entries -memoir writing rubric for scoring process piece -final unit reflection -exit tickets -noticing charts

			<p>your life,” “Musicals,” “I remember”</p> <p>-Anchor charts: “Characteristics of a Memoir”</p> <p>-publish process piece on <i>Kidblog</i></p>		
<p>Writing to the Prompt</p> <p>15 days</p>	<p>-How does careful planning help you respond to a timed prompt?</p> <p>-In what ways can a writer apply previous learning and understanding of genre to timed writing pieces?</p> <p>CCS: W.8.1, W.8.2, W.8.3, W.8.4, W.8.5, W.8.6, W.8.10, SL.8.1, SL.8.2, L.8.1, L.8.2, L.8.3</p>	<p>Students will:</p> <p>- revisit/identify the characteristics of explanatory, expository, and persuasive writing and to practice composing said characteristics</p> <p>-understand qualities of exemplar texts as they relate to persuasive, explanatory, and expository prompts.</p>	<p>-writing conferences (individual)</p> <p>-teacher modeling: “I Do, We Do, You Do” (writing in real time, breaking down a writing task)</p> <p>-teacher selected benchmark texts</p>	<p>additional time as per IEP/504</p> <p>-heterogeneous partners</p> <p>-homogeneous partners</p> <p>-Advanced: supplement with appropriate leveled benchmark texts</p>	<p>-scored timed pieces using NJASK rubric</p> <p>-RADAR data</p> <p>-conference notes</p> <p>-exit tickets</p>
<p>Literary Analysis</p> <p>19 days</p>	<p>-In what ways can a reader apply active reading strategies to create a formal writing piece?</p> <p>-How can using textual evidence strengthen the overall paper?</p>	<p>Students will:</p> <p>-critically respond to a piece of fiction, focusing on character and theme. -utilize textual evidence to support analysis.</p>	<p>-writing conferences (individual)</p> <p>-teacher modeling</p> <p>-teacher selected exemplar pieces</p>	<p>-Varied notebook entries/ requirements</p> <p>-copies of anchors charts in Writer’s Notebooks</p> <p>-small group instruction</p> <p>-assistance in selecting</p>	<p>-conference notes</p> <p>-Writer’s Notebook entries</p> <p>-literary analysis writing rubric for scoring process piece</p> <p>-final unit reflection</p> <p>-exit tickets</p>

	<p>CCS: W.8.1, W.8.4, W.8.5, W.8.6, W.8.9.a, W.8.10, SL.8.1, SL.8.2, SL.8.4, SL.8.6, L.8.1, L.8.2, L.8.3</p>		<p>-Notebook activities: Responses to teacher selected short stories -Anchor charts: “How to Incorporate Charts into a Literary Analysis,” “Using Quotation Marks”</p> <p>-publish process piece on <i>Kidblog</i></p>	<p>topics -varied requirements for published process piece -Advanced: supplement with appropriate leveled exemplar texts</p>	<p>-noticing charts</p>
<p>Looking Back, Looking Forward</p> <p>11 days</p>	<p>-How can reflecting on my progress help to improve my writing?</p> <p>CCS: W.8.4, W.8.5, W.8.6, W.8.10, L.8.1, L.8.2, L.8.3</p>	<p>Students will: -revisit writing goals in order to determine progress. -reflect on their strengths and weaknesses in writing throughout the year.</p>	<p>-writing conferences (individual) -teacher modeling</p>	<p>-varied requirements for published process piece</p>	<p>-reflective writing rubric for scoring process piece -conference notes</p>