ELA-Grade 8
Units of Study

- Realistict Fiction
- Historical Fiction
- Science Fiction/Fantasy
- Nonfiction/Informational Text
Realistic Fiction
Novels/Short Stories:

*We Beat the Street: How a Friendship Pact Led to Success* by Sampson Davis  
*The Fault in our Stars* by John Green  
*Speak* by Laurie Halse Anderson  
*Us and Them* by David Sedaris  
*I am the Cheese* by Robert Cormier  
*Tears of a Tiger* by Sharon M. Draper  
*Raymond’s Run* by Toni Cade Bambara  
*Flowers for Algernon* by Daniel Keyes  
*“Us and Them”* (short story within Holt McDougal Text book) by David Sedaris

Poetry:

Holt McDougal Literature Grade 8:

*Lesson of the Moth* by Don Marquis: pgs. 618-620  
*Identity* by Julio Noboa: pg. 621  
*Willow and Ginko* by Gwendolyn Brooks: p. 634  
*Boots of Spanish Leather* by Bob Dylan: pgs. 658-659  
*My Father and the Fig Tree* by Naomi Shihab Nye: pgs. 405-406
Established Goals

RL.1. Cite textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL.2. 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.3. 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.6. 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.7. 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.9. 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.

W.1. Write arguments to support claims with clear reasons and relevant evidence.

W.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.3.A. Write short narratives, poems, scripts, or personal reflections that demonstrate understanding of the concepts of irony or parody.

W.4. 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.5. 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8.)

S.L.1. Engage effectively in a range of collaborative discussion (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.

a. 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.

b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

c. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.

d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of evidence presented.

L.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
Students will understand that...

- Students will understand the elements of literacy.
- Students will be able to understand the theme of a story and the author’s point of view.
- Students will be able to compare and contrast characters from various pieces of literature.
- Students will be able to contrast different pieces of literature in different forms and genres (e.g. stories and poems; historical novels).
- Conflict exists between characters and is also external.

Essential Questions to Guide Learning & Inquiry

- What Does it Mean to Belong?
- What are the Enduring Characteristics of Friendships?
- What’s really normal?

Students will know...

- How to draw inferences from several pieces of realistic fiction.
- Determine a central theme or idea.
- How the author develops the point of view of the narrator or speaker in a text.
- How pieces of literature vary by hearing and seeing to what they perceive when they listen or watch.
- How to identify different types of conflict within literature.

Students will be able to ...

- Make inferences based on reading several pieces of similar literature.
- Determine the theme or idea of a piece(s) of literature.
- Determine the author’s point of view of the narrator or speaker in a text.
- Compare and contrast different pieces of literature by listening and watching.
- Identify internal and external conflict between characters and the environment.

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**Assessment Evidence**

<table>
<thead>
<tr>
<th>Performance Task</th>
<th>Other Assessment Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Venn Diagram</td>
<td>W.3: Narrative writing</td>
</tr>
<tr>
<td>Two-Column notes</td>
<td>S.L.1. a., b., c., d., Literature Circles; Socratic Circles (attached)</td>
</tr>
<tr>
<td>Story element graphic organizer</td>
<td>Presentation of key findings in multiple pieces of Literature. Power point, Prezi, or other media presentations.</td>
</tr>
<tr>
<td>Theme</td>
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<tr>
<td>Analysis of: Video clips and audio of texts</td>
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<tr>
<td>A.C.E. (attached)</td>
<td></td>
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<tr>
<td>Theme Chart (attached)</td>
<td></td>
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<tr>
<td>Conflict Chart (attached)</td>
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</tbody>
</table>

**Key Criteria for Performance Assessment**

- Key facts and details are summarized for multiple texts.
- Similarities and differences from multiple texts will be compared and contrasted.

**Key Criteria for Other Assessments**

*Presentations will be formatted in clear, and concise language.\*  
*Presentation will be delivered to ensure understanding of the objective of the*
Literary elements will be documented

Characters actions and dialogue will be analyzed to determine the theme of the story.

Conflict in different texts will be analyzed.

<table>
<thead>
<tr>
<th>Possible Accommodations - for Performance Assessment</th>
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</thead>
<tbody>
<tr>
<td>R.A.F.T. Options Role, Audience, Format, and Topic menu for student options.</td>
</tr>
<tr>
<td><a href="http://raftassignments.wikispaces.com">http://raftassignments.wikispaces.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Possible Accommodations for Other Assessments</th>
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<tbody>
<tr>
<td>- Listening to audio texts.</td>
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<tr>
<td>- Working in small groups.</td>
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</table>
Learning Plan:

Lessons 1. and 2. Students will list the literacy elements of a story identifying characters, setting, events, problem and resolution. A literacy element chart will be created for each text read.

Lessons 3. and 4. Students will read to infer a character’s actions by reading multiple texts and documenting the character’s actions and dialogue on a T-Chart to look for occurring actions and dialogue. Students will complete a Theme Chart attached.

Lessons 5. and 6. Students will listen or view an audio, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Lessons 7. and 8. Students will work in groups to chart the similarities and differences of characters by using a Venn Diagram. Each group will write a summary detailing the similarities and differences of characters.

Lesson 9. and 10. While reading poetry and novels, students will identify and demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Students will document word meanings and demonstrate understanding by creating sentences in their literature journal.

Lessons 11. and 12. Students will read a variety of poetry included in this unit to determine how conflict shapes our lives and how different texts can shape our lives. Students will compare and contrast characters and themes of poetry and texts to document similarities and differences. Students will chart the differences in the characters of multiple texts. (Conflict Chart attached)

Lesson 13. and 14. Students will document the character’s actions and dialogue from the beginning, middle, and end of the story to be able to determine the theme of the story. Students will work in small groups to complete an A.C. E. chart to answer the question, “What is the theme of the story”? Answers must cite evidence that students have found throughout the story and explain their answers to relate to the theme of the story. (refer to the A.C.E. Chart attached)

Lessons 15. and 16. Students will collaborate and form a panel to discuss their findings of conflict within their stories and be able to present their findings using R.A.F.T. format to present to other groups in the class. Students will present claims and findings, sequencing of ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

Lesson 17. Students will use technology, including the internet, to produce and publish a new creative story ending to one of the novels that was read. The writing will include collaboration with others. Students will type a minimum of three pages in one single sitting.

Lesson 18. and 19. Students will present their story endings using diverse media and formats (e.g. visually, quantitatively, orally) and explain their point of view and how it contributes to a topic, text, or issue under study.
How to Create and Use Socratic Seminars

Table of Contents
- Definition of Socratic Seminars
- Purpose of Socratic Seminars
- Advantages of Socratic Seminars
- Steps for Socratic Seminars
- Rules and Roles for Socratic Seminars
- Management Tips for Socratic Seminars
- Options for Assessing and Evaluating Student Work in Socratic Seminars
- Bibliography

Definition of Socratic Seminars

A Socratic Seminar is a scholarly discussion of an essential question in which student opinions are shared, proven, refuted, and refined through dialogue with other students. In classes of more than fifteen students, the fishbowl format for Socratic seminars should be used. In this format, the teacher or seminar leader facilitates the discussion. Only half the class, seated in an inner circle, participates in the discussion at one time. The other half of the class, seated in an outer circle, consists of the students who act as observers and coaches. Every student's participation is graded.

Purpose of Socratic Seminars

In a Socratic Seminar, participants seek to answer an essential question and gain deeper understanding of laws, ideas, issues, values, and/or principles presented in a text or texts through rigorous and thoughtful dialogue.

Advantages of Socratic Seminars

- Provides opportunities for critical readings of texts
- Teaches respect for diverse ideas, people, and practices
- Enhances students' knowledge and research base
- Creates a community of inquiry
- Develops critical thinking, problem solving, speaking, and listening skills
- Clarifies one's ideas, ethics and values
- Maximizes student participation
- Encourages divergent thinking
Steps for Socratic Seminars

Preparation:

- Prior to the discussion, the teacher will select an appropriate text. The text must be complex and rich in ideas that promote thinking and discussion. Readings in literature, history, science, math, health, and philosophy or works of art or music may be used.
- All students will read the text prior to the discussion.
- The teacher will develop the essential or opening question for the discussion. An effective opening question arises from genuine curiosity on the part of the teacher and/or the participants, has no single “right” answer, is framed to generate dialogue leading to greater understanding of the ideas in the text, and can best be answered by reference to the text.
- The teacher may share all possible discussion questions with students before the seminar or the teacher may share only one question before the seminar starts, depending on the length of the text, complexity of the discussion question(s) and ideas presented in the text, and the time allotted for the discussion.
- Prior to the discussion, the teacher must provide adequate time for all students to record the essential question, develop their answer, and identify support for the answer.

Pre-Conference:

- Prior to the seminar, the teacher will determine which students will be inner circle participants and will assign each participant a coach from the outer circle. The teacher should consider students’ thinking, listening, speaking, and reading skills when pairing students.
- Just before the seminar each participant and his or her coach will meet for a pre-conference to discuss the participant’s goals for the discussion. The teacher may allow a few minutes of informal discussion between participants and their coaches in order to build some confidence in the participant’s ideas before the seminar.

Seminar:

- Students sit in one of two circles (inner circle for participants, outer circle for coaches).
- Teacher poses the essential or opening question.
- The teacher may need to ask follow up questions to lead the participants to greater understanding of the text.
- Students respond to the question orally or in writing.
- Teacher facilitates the seminar discussion by guiding students to a deeper and clarified consideration of the ideas of the text, a respect for varying points of view, and adherence to and respect for the seminar process.
- Students cite evidence from the text, ask questions, speak, listen, make connections, and add insight or new knowledge to discuss their point of view in regards to the opening question.
- Teacher takes notes for evaluative purposes but provides no verbal or nonverbal feedback that either affirms or challenges what the students say. The teacher may ask follow-up questions; however, teacher questions are used sparingly and deliberately.
- When satisfied that the opening question has been thoroughly explored, the teacher asks one or more additional questions to examine central points of the text.
• Students may pose new questions when the discussion is exhausted. New questions posed must relate to students’ ideas and contributions in response to the initial essential question.
• Once the text has been explored thoroughly the teacher may ask a closing question, which is derived from the text but which seeks to have students apply the topic to their own lives or the world.
• The teacher will thank students for their participation and summarize the main ideas and concepts examined during the discussion.

Post-Conference:
• After the discussion, the coaches provide feedback to the participants to acknowledge their strengths and identify their weaknesses in a post-conference.
• The teacher will grade each coach based on his or her written and oral feedback to the participant.

Rules and Roles for Socratic Seminars

The Participants:
• May only participate in the discussion if they have read the selection
• Must support their opinions with evidence from the text
• May speak at any time during the seminar with respect for the other participants
• May whisper with their coaches if the teacher allows it
• May refer to other works the class has read if the teacher allows it
• May write notes to themselves during the discussion if the teacher allows it
• May ask relevant questions of other participants

The Coaches:
• Must evaluate the participant's performance during the seminar
• Must provide oral and written feedback to the participant after the seminar
• May not speak to their participants during the seminar unless the teacher allows it
• May not speak to other participants or coaches at any time

The Teacher/Leader:
• Must provide adequate "think time" for students to respond appropriately
• Can only ask questions; cannot state his or her opinions or interpretations
• Must require participants to support their opinions with evidence from the text
• Must encourage participants to agree and disagree for substantial reasons
• May record the number and quality of participant responses
• Must determine when to conclude the seminar

Management Tips for Socratic Seminars

• Allow no more than 30 minutes for the first seminar; after students have become familiar with the seminar format, 45-50 minutes may be allotted for discussion, particularly when examining more complex texts
• Select students for inner and outer circles carefully to prevent off-task behaviors
• Share rules, expectations, and grading practices with students prior to the seminar.
• Distribute an equal number of tokens or “talking chips” to all participants; require participants to use all their tokens or chips prior to the end of the discussion
• Stop discussion to interject commentary, commend participants, or end negative behavior during the first seminar; as students become familiar with the seminar format, the teacher should not need to provide any feedback
• Eliminate the outer circle when using Socratic Seminars in classes of fifteen students or less

Options for Assessing and Evaluating Student Work in Socratic Seminars

Student participation and understanding may be assessed and evaluated using the following methods:

• Rubric to assess student conduct, speaking, reasoning, listening, and/or preparation
• Checklist of positive and negative behaviors
• Student self-evaluation
• Peer evaluation

Bibliography


Answer/Cite Evidence/Expand (A.C.E):

This strategy is designed to help students substantiate answers to advanced or open-ended questions. This strategy can be used to write assessments, generate discussion, or create graphic organizers.

**Answer:** The instructor (or student) designs a set of questions that require the student to make a claim and justify it. For example, while reading The Adventures of Tom Sawyer a student may be asked the question: “How can you describe Tom’s work ethic in this chapter?” This is a question which requires students to make an inferential claim about the main character. The students will need to cite specific details from the text that “hint” as to how Tom feels about hard work.

**Cite Evidence:** The student will cite at least two pieces of evidence from the text in order to substantiate the answer given. (E.g. “Tom feels angry about having to work on this day. The text states: “the very thought of it burnt him like fire”)

**Expand:** The student will expand upon his/her answer, explaining how they connected the evidence with the claim made. E.g. “This clearly indicates that Tom is angry about having to work. Being burned causes a great deal of pain, and fire is often associated with anger, so it is clear that Tom not only wishes he were somewhere else, but that he is also angry about his circumstances. For these reasons, he reveals that he has a poor work ethic.”

**Writing to Expand:** This strategy should be integrated into the writing process and can act as a precursor to an extensive writing assignment. The student can use his/her work on these charts and assessments as tools to outline the structure of an essay, as well as provide evidence for any claims made in a piece of student writing.
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
<th>Cite Evidence from the text</th>
<th>Expand the Answer</th>
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<tbody>
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<td>1)</td>
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</table>
Theme

What exactly is this elusive thing called theme?

The theme of a fable is its moral. The theme of a parable is its teaching. The theme of a piece of fiction is its view about life and how people behave.

In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. You extract it from the characters, action, and setting that make up the story. In other words, you must figure out the theme yourself.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience may be different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking.
### Theme

**What key details support this theme in each chapter?**

How does the theme change over time?

<table>
<thead>
<tr>
<th>Theme</th>
<th>Chapter 1</th>
<th>Chapter 2</th>
<th>Chapter 3</th>
<th>Chapter 4</th>
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<tbody>
<tr>
<td>Supporting Details from the text</td>
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<tr>
<td>Quotation from text</td>
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<tr>
<td>Symbols/Allusions</td>
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</table>
### Conflict Dissection:

<table>
<thead>
<tr>
<th>Character</th>
<th>Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who is involved in this conflict?</td>
<td>Where does this take place? Is it internal or external?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Problem</th>
<th>Solution</th>
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<tbody>
<tr>
<td>What is the nature of the conflict? What is the problem?</td>
<td>What can the character do to overcome this conflict? How can they do it?</td>
</tr>
</tbody>
</table>

Historical Fiction
**Unit or Topic:** Holocaust  
- memoir/non-fiction  
- drama  
- Historical Fiction  
- Informational Text  
- poetry  

**Course/Subject:** ELA  

**Grade Level:** Grade 8  

### Established Goals:

**RL.8.1:** 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.8.2:** 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.8.3:** 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.8.4:** 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.8.5:** 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.8.10:** 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.8.1:** 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.8.3:** Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

**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 in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

**RL.8.9:** 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.

**W.8.1:** Write arguments to support claims with clear reasons and relevant evidence.

**W.8.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

**W.8.4:** 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.8.7:** 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.8.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**SL.8.1:** 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.

**L.8.1-3:** Demonstrate command of the conventions of standard English.

**L.8.6:** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Resources:

Anchor Text:
The Diary of Anne Frank-Drama by Frances Goodrich and Albert Hackett
Holt McDougal Literature Grade 8- pgs. 508-567

Literature Circles: (Differentiation)
Night by Elie Wiesel-(Reading above grade level)
Milkweed by Jerry Spinelli- (Reading at grade level)
Four Perfect Peebles by By Lila Perl, Marian B. Lazan and Marion Blumenthal Lazan
Friedrich by Hans Peter Richter-(Reading below grade level)

Additional Readings:
“Is it Necessary to Remember?” an excerpt from the book We Must Never Forget by Milton Meltzer

Informational Text:
“A Diary from Another World” by Gerda Weissman Klein-Holt McDougal pg. 569
The Last Seven Months of Anne Frank- Interview with Hannah Elisabeth Pick-Goslar
Holt McDougal pg. 571
Scholastic Scope and Upfront

Poetry: (See attached documents)
“First they came for the Jews” by Martin Niemoeller
“The Hangman” by Maurice Ogden (Video available online)
“The Mask of Evil” by Bertolt Brecht
“What Else Was Lost?” by Sonia Schreiber Weitz
“Scars (and Stereotyping)” by Sonia Schreiber Weitz

Poetry from Holt McDougal:
“We Alone” by Alice Walker pg. 628
“Speech to the Young Speech to the Progress-Toward” by Gwendolyn Brooks pg. 634
“Mother to Son” Langston Hughes pg.636
“Not My Bones” by Marilyn Nelson pg. 648

Online Resources:
http://www.ushmm.org/
http://www.ushmm.org/learn/students/the-holocaust-a-learning-site-for-students
http://www.facinghistory.org
www.annefrank.com
www.scholastic.com/holocaust

Instructional Resources:
<table>
<thead>
<tr>
<th>Students will understand that…</th>
<th>Essential Questions to Guide Learning &amp; Inquiry</th>
</tr>
</thead>
<tbody>
<tr>
<td>• A text’s features, structure, and characteristics facilitate the reader’s ability to make meaning of the text and its characters.</td>
<td><strong>How can challenges in life build faith in humanity?</strong></td>
</tr>
<tr>
<td>• A character’s thoughts, words, speech patterns, and actions; the narrator’s description; and the thoughts, words, and actions of other characters influence the events of a story.</td>
<td><strong>Where does one draw the line between obeying the law and obeying one’s conscience?</strong></td>
</tr>
<tr>
<td>• Good readers compare, infer, synthesize, and make connections to make text personally relevant and useful.</td>
<td><strong>What is the role and responsibility of the individual in society?</strong></td>
</tr>
<tr>
<td>• Good writers develop and refine their ideas for thinking, learning, and communicating</td>
<td><strong>What impact will you have on the world?</strong></td>
</tr>
<tr>
<td>• Authors use a text as a vehicle to inform readers of life lessons</td>
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<tr>
<td>• A writer selects a form based on audience and purpose.</td>
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<tr>
<td>• Oral discussion helps to build connections to others and create opportunities for learning.</td>
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</table>

<table>
<thead>
<tr>
<th>Students will know…</th>
<th>Students will be able to …</th>
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<tbody>
<tr>
<td><strong>K1.</strong> The elements of a drama</td>
<td><strong>Cite explicit and inferential textual evidence to support conclusions in discussion and in writing.</strong></td>
</tr>
<tr>
<td><strong>K2.</strong> How to determine the central theme of a text</td>
<td><strong>Read closely first with support and then independently for a specific purpose related to the task.</strong></td>
</tr>
<tr>
<td><strong>K3.</strong> Characterization—the process by which the writer reveals the personality of the character</td>
<td><strong>Determine a theme of a text and analyze its development.</strong></td>
</tr>
<tr>
<td><strong>K4.</strong> New vocabulary encountered in a text</td>
<td><strong>Discuss and write about plot and characters—how characters change in response to events in the story and how the characters influence the events.</strong></td>
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<td></td>
<td><strong>Take notes and write, using quotes and paraphrasing, avoiding plagiarism and providing bibliographic information.</strong></td>
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<tr>
<td></td>
<td><strong>Raise, consider, discuss, read and write about key questions regarding the Holocaust and genocide.</strong></td>
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<td></td>
<td><strong>Speak coherently and effectively present information to a large group.</strong></td>
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</table>
Synthesize knowledge of Holocaust and genocide and reflect on learning by creating a finished product that is representative of personalization of information.

**Holocaust related learning targets:**

**Students will:**
- think about the use and abuse of power as well as the roles and responsibilities of individuals, organizations, and nations when confronted with civil rights violations and/or policies of genocide
- Describe and recognize positive and negative types of human behavior.
- Demonstrate an understanding that behavior reflects the choices and decisions that each person makes.
- Analyze and evaluate the influence of peer pressure on our choices and decisions.
- Demonstrate an understanding of the influence that group dynamics such as mob hysteria have on individual choices and actions.
- Explain and apply the terms prejudice, discrimination, stereotyping, racism, religious discrimination, anti-Semitism, etc.
- Analyze how prejudice and discrimination may lead to genocide
- Describe how Hitler and the Nazi regime used propaganda to try to influence the way people thought and acted
- Analyze the reasons individuals and groups act in ways that are hurtful and destructive to others
- Examine various aspects of Nazi policies and their impact on individuals and groups, i.e. laws, isolation, propaganda, organizations, etc.
- Demonstrate an understanding of the importance of moral responsibility in making choices
- Recognize how bullying can escalate and lead to ostracism of individual(s)
### Assessment Evidence

#### Performance Tasks
- **Task 1 (After Act One):**
  “Good triumphs over evil” has been a common theme in literature. A similar message is a major theme in The Diary of Anne Frank: people are basically good at heart. Which characters help to develop that theme? Which characters, circumstances, or events appear to contradict it?

- **Task 2 (After Act Two):**
  At the end of Act Two, Anne shares with Peter her ideas about the tragic events they have been hearing about. She says, “I think the world may be going through a phase...It’ll pass.” How do Anne’s ideas illustrate the theme of the play? How does Peter react to her ideas?

- **Task 3 (Synthesizing Information):**
  Identify an important life lesson you take away from these Jewish families’ experiences. Support your response with evidence from the selection.

- **Task 4:**
  Throughout this unit, you have read, heard, viewed, and researched situations where individuals have had to overcome societal challenges beyond their control. Reflect on the methods that these individuals used to find the strength within to overcome these challenges. Write a claim about the way individuals handle societal challenges beyond their control. Support the claim with clear reasons and relevant evidence from the unit's readings.

#### Other Assessment Evidence
- Students’ contributions and demonstration of understanding during discussions.
- Written responses to text-dependent questions.
- Optional quizzes for vocabulary or comprehension.
- On-going journal writing: Entries may be written on a daily basis in class or at home, after each lesson, or at any time the teacher and/or student feels appropriate. Journals may be used as a means of assessment.
  - Suggestions for journal entries:
    - Personal reactions—
      - I did not know that...
      - I couldn’t believe that...
      - If I were ______, I think I...
      - If I were ______, I wish I...
      - This incident reminds me of a time when... of a book in which... of an experience that...
      - When I read ______, I...
      - I think that...
      - This person, ______, is similar to ______ because...
      - This event is ______, is similar to because...
      - Response to a quotation

### Key Criteria for Performance Assessment
- Written answers should include evidence from the text to support student answers.
- District and state writing rubrics should be used to assess the learning. (Ex: PARCC writing rubric for literary analysis and research simulation)

### Key Criteria for Other Assessments
- Logical and comprehensible idea development
- Textual evidence from the text used appropriately and accurately
- Use of standard English conventions in writing and speaking
**Possible Accommodations – Performance task**

Scaffold learning tasks for struggling students by dividing parts of the assessment into smaller work tasks.

Provide graphic organizers to assist with writing tasks and student checklists to self-monitor.

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**Possible Accommodations – other assessments**

Provide audio and visual access to support text comprehension for struggling learners.

Provide an outline or summary of the text.

Differentiate close reading by reducing the number of paragraphs and practicing ongoing assessment of student progress to inform decisions about the students that need additional support.

Provide direct instruction of vocabulary:
- Provide a description, explanation, or example of the new term.
- Ask students to restate the description, explanation, or example in their own words.
- Ask students to construct a picture, pictograph, or symbolic representation of the term.
- Engage students periodically in activities that help them add to their knowledge of the terms through students discourse and written work.
- Periodically ask students to discuss the terms with one another.

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**Learning Plan**

**Summary of Key Learning Events and Instruction**

**In general:**
- Close reading (supported and then independent) with text-dependent questions to use with individuals and groups
- Read-aloud and performance of readers’ theatre scripts
- Discussion in various modes (turn and talk, small group, think/pair/share, whole group, jigsaw)
- Text-Dependent Questions
- Direct instruction in key vocabulary
- Direct instruction in writing-(literary analysis and research)

**Lesson 1 & 2: Introducing the Holocaust:** Exploration of Essential Questions (The unit should be “bookended” by an essential question exploration session, meaning that you begin exploring the essential questions and end the unit by looking at them again and reexamine them as a class and in collaborative groups. Throughout the unit, teachers should refer back to essential questions and encourage students to consider them throughout the unit.)

- Students can examine questions through collaborative groups, think-pair-share activities, journal writing or other such collaborative activities that help students engage in academic discourse.
Read “Is It Necessary to Remember,” an excerpt from Never to Forget: The Jews of the Holocaust, by Milton Meltzer. This selection explores the importance of remembering the past and the need to study the Holocaust. You may read the material to the class, break into groups to read, or assign the material for reading at home.

- Ask students to highlight lines in the text that they would like to bring up for discussion in class.
- Ask the students to write down one or two questions or a brief reflection on the text. Encourage students to share the lines they have highlighted and/or raise the question they have about the text.
- In the final discussion or assessment, be sure to consider the following points:
  - Some people feel that “it is better to bury the bitter past.” This article stresses the necessity to remember.
  - What reasons are given for the need to study the Holocaust?
  - Are some reasons more important to you than others?
  - Why do events that occurred in the first half of the twentieth century affect us today? (Also, how? ??)
  - What questions does the Holocaust raise about the human condition?

Lesson 3 & 4: Build background knowledge through informational text: Lessons develop students’ knowledge of key vocabulary and background information.

- A jigsaw activity may work best to expose students to multiple informational sources in a shorter period of time. Text dependent questions should guide students in comprehending knowledge. Topics should include, but are not limited to: Hitler and the rise of the Nazi Party, Anti-Jewish propaganda, Nazi resistance, Jewish Ghettos (Warsaw), Concentration Camps, Kristallnacht
- Poetry: Read, analyze, and compare: “First they came for the Jews” by Martin Niemoeller and “The Hangman” by Maurice Ogden
- Guiding Questions:
  - What choices were open to the townspeople when the Hangman arrived? By the time he had finished his work? Was there a way to stop the Hangman? If so, how? If not, why not?
  - How does the poem relate to Germany in the 1930s? To society today?
  - How is the point Niemoeller makes similar to the one Ogden makes in the “The Hangman”?

Lesson 5: Introduce The Diary of Anne Frank: Lesson should center on elements of reading a drama and analysis of theme. In addition, background knowledge should be provided about the characters in The Diary of Anne Frank, as well as the adaption of the play from Anne Frank’s diary entries.

Lesson 5-15 (Estimated Time): Drama: The Diary of Anne Frank: While reading the play, lessons develop students’ knowledge of the elements of drama, theme, and characterization. Close reading strategies, text dependent questions, discussions, and writing prompts should anchor the learning. In addition, analysis of Anne Frank’s diary entries and additional informational pieces will continue to develop students’ knowledge and connect to the essential questions. (Complete performance tasks 1-2)

Lesson 16: Synthesizing Information: Students will read multiple informational sources and make connections to what they have learned about The Diary of Anne Frank, Nazi-occupied Amsterdam, and concentration camps. Use one of Anne’s diary entries (pg.544), A Diary from Another World (pg. 569), and The Last Seven Months of Anne Frank-Interview with Hannah Elisabeth Pick-Goslar (pg. 571) Students may create a graphic organizer to help gather and synthesize relevant information-(see pg. 568) and complete text analysis questions. (Complete Performance Task 3)
**Ongoing during Unit: Literature Circles based on Holocaust related novels** (See below for general information on Literature Circles): Students will take part in literature circles based on their reading level and novel. Discussions and writing assignments should focus on characterization, theme and link to the essential questions. Have students analyze characters by using the mnemonic device of STEAL - Speech Thoughts Effects on others Actions Looks - See link below for a graphic organizer on STEAL (http://www.readwritethink.org/files/resources/lesson_images/lesson800/Characterization.pdf) (Complete Performance Task 4)

**Literature Circles:** (a great site to get more familiar with literature circles: http://litcircles.org/Structure/struct6.html)

- Explain that students have a choice of novel but that all novels will be tied with a similar theme; you may choose to have everyone read the same book to get more familiar with literature circle strategies.
- Prior to beginning the literature circles, a short story could be read by the class and then volunteers can perform a “fishbowl” in order to model how students might perform literary discussions in their groups. Students who are not modeling observe and take notes based on criteria for success in lit circles.
- Form groups (if possible by the teacher) of no more than 4-5 students each
- Let students know that they will have specific roles to participate in their groups:
  - **Connector** (Makes connections to life/society, history, other stories the class or connector has read)
  - **Questioner** (Questions before, during and after reading each assigned section. These should be open questions to drive discussion deeper. Have students use the QMatrix to aid in question generation. Once circles convene, students will answer questions and the Questioner will write down new questions generated as a result of the discussion)
  - **Visualizer** (Draw visualization or a mind map of an important part of the reading selection. (E.g. a character, an exciting part, a surprise, a prediction of what will happen next…) Visualizers should include as many of the senses as they can (e.g. what you can see, hear, smell, feel, taste) in the drawing. Visualizers may label things with words to make the visualization more complete. Under the drawing, the Visualizer needs to write a paragraph about the visualization including the reason for the choice of the visualization. When the visualizer meets with his or her group, he or she shouldn’t tell them what the drawing is about – let them guess! Once everyone has had a turn, the visualizer can tell them all about it including the reason for his or her choice. The visualizer should also note language that is particularly visual and create a two column notes organizer to document the language.)
  - **Summarizer** (Summary of the reading selection, including any major points or events that occur during the reading selection. Draw a map, top-down web or plot diagram outlining the major events, settings and characters that have occurred during the reading selection.
  - **Comprehension Monitor** (Write down words that were difficult to understand, and the strategies used to help understand it. The Comprehension Monitor will write down new understandings of words and compile all of this information within a two column notes organizer. After discussing with the group, the Monitor will write down new understandings of these words as a result of the discussion.
  - **Synthesizer** (Think about what the author is trying to say with this piece of literature. Consider themes that the author is trying to get across through the reading. Create a two column notes organizer to write down possible themes for the book/story. Write down any new thoughts you have after reading the assigned section about the stories lesson, theme or central idea.)
- Students can take turns with different roles
- Assign reading sections for each week; in addition to taking care of the responsibilities of their roles, they should keep journals to summarize and react to the reading
- When students have finished the reading they may share their work related to their role within the literature circle. If students finish at different rates, your fast finishers should work on anchoring activities while waiting for the rest of their circle to complete. They may also review their notes to be ready for discussion.
- Use accountable talk expectations to encourage all members to participate appropriately

It is uncertain how long students will take to get through the literature circle process, but the entire process can take a few weeks (or more) to complete a novel.
- As needed provide mini-lessons to teach/reteach reading strategies such as using context clues, figurative language, layers of meaning, etc.
- Throughout the process, remind students to refer back to essential questions to help them in their discussions.
- Actively supervise all literature circles in order to monitor discussions, provide scaffolding, and assess for understanding
- Students should self-assess their work as well as their ability to use accountable talk expectations
- Assessments:
  - Formative—products of literature circles, such as graphic organizers and notes from discussions, journal entries of daily reading prior to entering literature circles, and text dependent questions
  
Summative – teachers may choose to have students write about how the essential questions are reflected within the choice of book. Teachers may also choose to have students create a presentation. A combination of both is also possible. There are a variety of ways to assess, but the focus should be on text dependent questions that are anchored to the standards and the essential questions- See the Performance Assessment

**Lesson 18:** Reexamine essential questions through discussions and journal writes. **Revise and edit** performance tasks 1-4. Make connections and research past and modern day genocides. (e.g. Cambodia, Bosnia, Rwanda)
Key Vocabulary:

Allies
Anti-Semitism
Aryan race
Auschwitz
Axis powers
Belzec
Bergen-Belsen
Blitzkrieg
Buchenwald
Bystander
Chelmno
Concentration camp
Crematorium
Death camps
Death marches
Deportation
Dictator
Eichmann, Adolf
Eugenics
Euthanasia
Final Solution
Fascism
Führer
Gas chambers
Genocide
Gentile
Gestapo
Ghetto
Goebbels, Joseph
Gypsies
Himmler, Heinrich
Hitler, Adolf
Hitler Youth/Hitler Jugend
Holocaust
Jewish Badge
Jude
Kindermann
Kristallnacht
Majdanek
Mein Kampf
Mengele, Josef
Nazi Party
Niemoeller, Martin
Nuremberg Laws 1935
Nuremberg Trials
Prejudice
Propaganda
Star of David
Stereotype
SS
Swastika
Terezin
Third Reich
Warsaw Ghetto
“Is it Necessary to Remember?”  
... an excerpt from the book We Must Never Forget by Milton Meltzer

The Holocaust was one of the innumerable crimes committed by the Nazis. Then why single out the extermination of the Jews? Is it necessary to remember? Is it good? Can it even be understood by those who have come after?

No one would claim that the Nazi extermination of the Jews was greater or more tragic than what has been done to other persecuted peoples. Such comparisons are unfeeling and fruitless. What is historically significant is its uniqueness. There is no precedent for it in Jewish history. Nor in the history of other people.

Civilians in the past have been massacred for what men called “reasonable” goals, utilitarian goals to extend power, to acquire wealth, to increase territory, to stamp out opposition, to force conversion. What some power conceived to be in its self-interest was the reason behind the persecution.

But Hitler and the Nazis wanted to murder all Jews because they were Jews. Not because of their faith, not despite their faith. But because of what Hitler called their ‘race.’ He did not believe this “inferior” people had any right to share the earth with their “superiors,” the Germans.

So Jews, religious and unreligious, were exterminated. They were killed even when their deaths proved harmful, militarily or economically, to the Nazis. It was a crime against all humanity, committed upon the body of the Jewish people. That the Jews were the victims this time derives from the long history of anti-Semitism. How could it have happened? It did not occur in a vacuum. It was the logical outcome of certain conditions of life. Given the antihuman nature of Nazi beliefs, the crime of the Holocaust could be expected. We see that now. That it happened once, unbelievable, as it seems, means it could happen again. Hitler made it a possibility for anyone. Neither the Jews nor any other group on earth can feel safe from that crime in the future.

I do not believe that the world of Hitler was totally alien to the world we know. Still, before we can compare Hitler’s Germany to anything else, we need to find out what it was like and how it came to be. And just as important, we need to expand our knowledge of our own human nature to understand why people were infected by Nazism, how the poison spread, and what its effects were. The question has to do with good and evil, with our inner being, with our power to make moral choices.

First They Came for the Jews

First they came for the Jews
and I did not speak out
because I was not a Jew.

Then they came for the Communists
and I did not speak out
because I was not a Communist.

Then they came for the trade unionists
and I did not speak out
because I was not a trade unionist.

Then they came for me
and there was no one left
to speak out for me.

by Pastor Martin Niemöller

THE HANGMAN
By Maurice Ogden

Into our town the hangman came,
smelling of gold and blood and flame.
He paced our bricks with a different air,
and built his frame on the courthouse square.

The scaffold stood by the courthouse side,
only as wide as the door was wide
with a frame as tall, or a little more,
than the capping sill of the courthouse door.

And we wondered whenever we had the time,
Who the criminal? What the crime?
The hangman judged with the yellow twist
of knotted hemp in his busy fist.

And innocent though we were with dread,
we passed those eyes of buckshot lead.
Till one cried, “Hangman, who is he,
for whom you raised the gallows-tree?”

Then a twinkle grew in his buckshot eye
and he gave a riddle instead of reply.
"He who serves me best," said he
"Shall earn the rope on the gallows-tree."

And he stepped down and laid his hand
on a man who came from another land.
And we breathed again, for another's grief
at the hangman's hand, was our relief.

And the gallows frame on the courthouse lawn
by tomorrow's sun would be struck and gone.
So we gave him way and no one spoke
out of respect for his hangman's cloak.

The next day's sun looked mildly down
on roof and street in our quiet town;
and stark and black in the morning air
the gallows-tree on the courthouse square.

And the hangman stood at his usual stand
with the yellow hemp in his busy hand.
With his buckshot eye and his jaw like a pike,
and his air so knowing and business-like.

And we cried, "Hangman, have you not done,
yesterday with the alien one?"
Then we fell silent and stood amazed.
"Oh, not for him was the gallows raised."

He laughed a laugh as he looked at us,
"Do you think I've gone to all this fuss,
To hang one man? That's the thing I do.
To stretch the rope when the rope is new."

Above our silence a voice cried "Shame!"
and into our midst the hangman came;
to that man's place, "Do you hold," said he,
"With him that was meat for the gallows-tree?"

He laid his hand on that one's arm
and we shrank back in quick alarm.
We gave him way, and no one spoke,
out of fear of the hangman's cloak.

That night we saw with dread surprise
the hangman's scaffold had grown in size.
Fed by the blood beneath the chute,
the gallows-tree had taken root.
Now as wide, or a little more
than the steps that led to the courthouse door.
As tall as the writing, or nearly as tall,
half way up on the courthouse wall.

The third he took, we had all heard tell,
was a usurer…, an infidel.
And “What” said the hangman, “Have you to do
with the gallows-bound…, and he a Jew?”

And we cried out, “Is this one he
who has served you well and faithfully?”
The hangman smiled, “It’s a clever scheme
to try the strength of the gallows beam.”

The fourth man’s dark accusing song
had scratched our comfort hard and long.
“And what concern,” he gave us back,
“Have you … for the doomed and black?”

The fifth, the sixth, and we cried again,
“Hangman, hangman, is this the man?”
“It’s a trick”, said he, “that we hangman know
for easing the trap when the trap springs slow.”

And so we ceased and asked now more
as the hangman tallied his bloody score.
And sun by sun, and night by night
the gallows grew to monstrous height.

The wings of the scaffold opened wide
until they covered the square from side to side.
And the monster cross beam looking down,
cast its shadow across the town.

Then through the town the hangman came
and called through the empty streets…my name.
I looked at the gallows soaring tall
and thought … there’s no one left at all

for hanging … and so he called to me
to help take down the gallows-tree.
And I went out with right good hope
to the hangman’s tree and the hangman’s rope.

He smiled at me as I came down
to the courthouse square…through the silent town.
Supple and stretched in his busy hand,
was the yellow twist of hempen strand.
He whistled his tune as he tried the trap
and it sprang down with a ready snap.
Then with a smile of awful command,
He laid his hand upon my hand.

“You tricked me Hangman.” I shouted then,
“That your scaffold was built for other men,
and I’m no henchman of yours.” I cried.
“You lied to me Hangman, foully lied.”

Then a twinkle grew in his buckshot eye,
“Lied to you…tricked you?” He said “Not I…
for I answered straight and told you true.
The scaffold was raised for none but you.”

“For who has served more faithfully?
With your coward’s hope.” said He,
“And where are the others that might have stood
side by your side, in the common good?”

“Dead!” I answered, and amiably
“Murdered,” the Hangman corrected me.
“First the alien … then the Jew.
I did no more than you let me do.”

Beneath the beam that blocked the sky
none before stood so alone as I.
The Hangman then strapped me…with no voice there
to cry “Stay!” … for me in the empty square.

THE BOTTOM LINE: “…I did no more than you let me do.”
What Else Was Lost?

By Sonia Schreiber Weitz
Copyright © 1986
ONE AND A HALF MILLION JEWISH CHILDREN
AND THEIR CHILDREN’S CHILDREN…..

UNTHINKABLE NUMBERS
BUT WHAT HURTS THE MOST
IS THE HAUNTING THOUGHT
OF WHAT ELSE WAS LOST
AND HOW DO WE EVER
BEGIN TO MOURN
THE GENERATIONS
NEVER TO BE BORN.

A LEADER, A HERO,
AN HEIR TO A NATION
A BUILDER, AN ARTIST.
A HEALER, A CLOWN.

THE CURES UNDISCOVERED
THE MUSIC UNWRITTEN
ALL THE DREAMS UNDREAMT
OR SHATTERED…OR BROKEN…
UNIMAGINED TREASURE
THE LOSSES UNMEASURED
UNWEPT FOR
UNSPOKEN.

Scars (and Stereotyping)

By Sonia Schreiber Weitz

some of us carry visible scars
some bear the other kind,
both wrought to challenge sanity
and vanquish peace of mind

The Mask of Evil
by Bertolt Brecht

A Japanese carving hangs on my wall-
The mask of an ancient demon, limned with golden lacquer.
Not altogether unsympathetically, I observe
the bulging veins of its forehead, noting
the grotesque effort it takes to be evil.
## Content Standards for:

<table>
<thead>
<tr>
<th>Unit or Topic: Science Fiction/Fantasy</th>
<th>Course/Subject: ELA</th>
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<tbody>
<tr>
<td></td>
<td>Grade Level: 8th</td>
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Established Goals

RL/I 8.1 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/I 8.2 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 8.3 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/I 8.4: 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/I 8.5: 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 8.6: 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 8.7: 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.

MA.8.A.: Identify and analyze the characteristics of irony and parody in literary works.

RL 8.9: 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 8.10: 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.

W 8.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. 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.

b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

c. 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.

d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

W 8.5: 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 65.)

MA.3.A: Write short narratives, poems, scripts, or personal reflections that demonstrate understanding of the concepts of irony or parody.

W 8.10: 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 discipline-specific tasks, purposes, and audiences.

SL 8.1: 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.

a. 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.

b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

c. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.

d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

SL 8.4: 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.

L 8.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

a. Explain the function of verbsals (gerunds, participles, infinitives) in general and their function in particular sentences.

b. Form and use verbs in the active and passive voice.

c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.

d. Recognize and correct inappropriate shifts in verb voice and mood.*
L. 8.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing
   a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
   b. Use an ellipsis to indicate an omission.
   c. Spell correctly

L. 8.4: 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.
   a. 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.
   b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede).
   c. 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.
   d. 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).

Resources:
Fahrenheit 451
The Hobbit
Animal Farm
“The Tell Tale Heart”
“The Hitchhiker”
“The Invaders” (mini-lesson on irony)
“Hallucination”
“The Monkey’s Paw”
Poetry:
“The Raven”
Articles found in Scholastic magazines

Students will understand that…
- Authors write explicit messages as well as inferred ones within their work.
- Authors use text as a vehicle to inform readers of life lessons
- Authors use text to express ideas or opinions about the world
- Stories of different genres can have similar themes and life lessons.
- Characters react, change or grow as the events within a plot develops and changes.

Essential Questions to Guide Learning & Inquiry
- When is it necessary to change?
- How does experience change us?
- What does it mean to be equal? Is everyone equal?
- What is true happiness? Does Knowledge contribute or inhibit it?

Students will know…
- Elements of the genre of science fiction and fantasy (as well as review elements of realistic fiction and nonfiction in order to compare them)
- Irony
- Theme/central idea

Students will be able to …
- Analyze a plot for theme/central idea
  - Analyze how a character’s point of view creates effects such as suspense or humor
  - Analyze dialogue and events in a plot to reveal aspects of a character and/or their decisions
- Allusions to older works in modern literature
- How conflict drives plot

- Analyze a variety of stories for common themes and big ideas
- Analyze a story for irony
- Analyze a story for allusions to older works
- Analyze a filmed version of a written work to evaluate the decisions made by the director or actors

### Assessment Evidence

<table>
<thead>
<tr>
<th>Performance Task</th>
<th>Other Assessment Evidence</th>
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<tbody>
<tr>
<td><strong>Narrative Task</strong> - students continue a story in the style of the author with a unique ending from the original story.</td>
<td>Use a Concentric Circles graphic organizer to explore different elements of stories</td>
</tr>
<tr>
<td><strong>Essential Question Reflection</strong> – How are the essential questions reflected within the novels/stories/poems?</td>
<td>Dialectical Journals to explore theme and characterization</td>
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<td>Two Column Notes to analyze instances of irony and allusions to older works</td>
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<td>Citing evidence from the text to justify claims</td>
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### Key Criteria for Performance Assessment

**Students should be able to...**

- Grapple with complex texts to find meaning on various levels (thematic, characterization, symbolic, rhetorical, vocabulary, etc.)
- Use evidence from the text to justify all claims
- Be descriptive when explaining answers

### Key Criteria for Other Assessments

**Students will be able to...**

- Use the text as the basis for all answers within Plot Diagrams, dialectical journals, etc.
- Use evidence from the text to justify all claims related to characterization, theme, irony, etc.
- Be descriptive when explaining answers

### Possible Accommodations - for Performance Assessment

- Choice of novel for literature circles to work on lessons taught through similar themes
- Choice of role within literature circle to best suit student need in order to participate within the circle
- Visuals to help with tough vocabulary

### Possible Accommodations for Other Assessments

- Modeling of tasks as needed
- Provide anchor charts
- Scaffolding as needed
• Stations to look and work collaboratively on various levels of the literature
• Anchor charts placed up for constant reference to help students with difficult tasks
• Scaffolding as needed
• Choice of product (differentiation by choice)
• Exemplars for reference

Learning Plan

Lesson 1: Irony mini-lesson (There is a shift from earlier grades to the 8th grade in the MA Frameworks where students should be able to analyze a story for irony. The majority of novels and story have a great deal of irony within them, so prior to beginning, a short lesson on irony to make students familiar with this device is recommended.)
  • Have a warm up where students put down their ideas about what irony is then have a brief discussion
  • Read “The Invaders” on page 160
  • Discuss why this story is an example of irony.
  • How does the point of view create suspense and then lead to irony?
  • What affect does this ironic twist have on the reader?
  • How does this irony affect the story’s theme or central idea?
  • Rather than using the textbook questions, use the questions above or add your own to foster discussions around irony and plot structure.

Lesson 2: Exploration of Essential Questions (The unit should be “bookended” by an essential question exploration session, meaning that you begin exploring the essential questions and end the unit by looking at them again and reexamine them as a class and in collaborative groups. Throughout the unit, teachers should refer back to essential questions and encourage students to consider them throughout the unit.)

  • Students can examine questions through collaborative groups, through think-pair-share activities or other such collaborative activities that help students engage in academic discourse.
  • Please refer to Accountable Talk rubrics and self-evaluation forms attached. To begin using Accountable Talk expectations during collaborative work, it may be helpful to start with one or two expectations per day and then work towards combining multiple expectations as students become more familiar with the expectations.

Lesson 2: Literature Circles Intro (a great site to get more familiar with literature circles: [http://litcircles.org/Structure/struct6.html](http://litcircles.org/Structure/struct6.html))
  • Explain that students have a choice of novel but that all novels will be tied with a similar theme (books can be chosen based on interest); you may choose to have everyone read the same book to get more familiar with literature circle strategies if you choose.
  • Prior to beginning the literature circles, a short story could be read by the class and then volunteers can perform a “fishbowl” in order to model how students might perform literary discussions in their groups. Students who are not modeling observe and take notes based on criteria for success in lit circles.
Lesson 3: Literature Circles

- Form heterogeneous groups (if possible by the teacher) of no more than 4-5 students each.
- Let students know that they will have specific roles to participate in their groups:
  - **Connector** (Makes connections to life/society, history, other stories the class or connector has read, makes connections to other stories the author has read, etc.)
  - **Questioner** (Questions before, during and after reading each assigned section. These should be open questions to drive discussion deeper. Have students use the QMatrix to aid in question generation. Once circles convene, students will answer questions and the Questioner will write down new questions generated as a result of the discussion)
  - **Visualizer** (Draw a visualization or a mind map of an important part of the reading selection. (e.g. a character, an exciting part, a surprise, a prediction of what will happen next…) Visualizers should include as many of the senses as they can (e.g. what you can see, hear, smell, feel, taste) in the drawing. Visualizers may label things with words to make the visualization more complete. Under the drawing, the Visualizer needs to write a paragraph about the visualization including the reason for the choice of the visualization. When the visualizer meets with his or her group, he or she shouldn’t tell them what the drawing is about – let them guess! Once everyone has had a turn, the visualizer can tell them all about it including the reason for his or her choice. The visualizer should also note language that is particularly visual and create a two column notes organizer to document the language.)
  - **Summarizer** (Summary of the reading selection, including any major points or events that occur during the reading selection. Draw a map, top-down web or plot diagram outlining the major events, settings and characters that have occurred during the reading selection.
  - **Comprehension Monitor** (Write down words that were difficult to understand, and the strategies used to help understand it. The Comprehension Monitor will write down new understandings of words and compile all of this information within a two column notes organizer. After discussing with the group, the Monitor will write down new understandings of these words as a result of the discussion.
  - **Synthesizer** (Think about what the author is trying to say with this piece of literature. Consider themes that the author is trying to get across through the reading. Create a two column notes organizer to write down possible themes for the book/story. Write down any new thoughts you have after reading the assigned section about the stories lesson, theme or central idea.

- Students can take turns with different roles
- Assign reading sections for each week; in addition to taking care of the responsibilities of their roles, they should keep journals to summarize and react to the reading
- When students have finished the reading they may share their work related to their role within the literature circle. If students finish at different rates, your fast finishers should work on anchoring activities while waiting for the rest of their circle to complete. They may also review their notes to be ready for discussion.
- Use accountable talk expectations to encourage all members to participate appropriately
Lesson 4-10: It is uncertain how long students will take to get through the literature circle process, but the entire process can take a few weeks (or more) to complete a novel.

- As needed provide mini-lessons to teach/reteach reading strategies such as using context clues, figurative language, layers of meaning, etc.
- Throughout the process, remind students to refer back to essential questions to help them in their discussions.
- Actively supervise all literature circles in order to monitor discussions, provide scaffolding, and assess for understanding.
- Students should self-assess their work as well as their ability to use accountable talk expectations.
- Assessments:
  - Formative—products of literature circles, such as graphic organizers and notes from discussions, journal entries of daily reading prior to entering literature circles.
  - Summative—teachers may choose to have students write about how the essential questions are reflected within the choice of book. Teachers may also choose to have students create a presentation of their findings on theme, irony, symbols, etc. A combination of both is also possible. There are a variety of ways to assess, but the focus should be within the areas of themes, the use of irony, and connections to essential questions.

Short story exploration
Lesson 11:

- Refer back to the essential questions
- Read “The Monkey’s Paw”
- Consider how the story contains suspense and irony
  - How does this compare to some of the novels the students may have read?
  - How might irony help to drive the story’s theme?
- Consider how the story relates to the essential questions

Lesson 12:

- Have students read “The Tell-Tale Heart” collaboratively, returning to whole group to emphasize salient points.
- Consider how the story compares with “The Monkey’s Paw”
  - How is this story ironic?
  - How does it drive the plot?
- Consider how the story relates to the essential questions

Lesson 13

- Have students read “The Hitchhiker” collaboratively, returning to whole group to emphasize salient points.
- 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.
- Consider how the story relates to the essential questions

Lesson 14

- Have students watch the episode of “The Twilight Zone” that is based on the reading selection.
  - Analyze the extent to which the filmed production stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
  - Have students prepare a presentation-evaluating the performance and comparing it to the original work.
Lesson 15
- Have students read “Hallucination” by Isaac Asimov
- Have them consider the essential questions after reading and discuss it in pairs
- Ask students to compare the characters in “The Hitchhiker” and “Hallucination.”
  - What challenges do they both seem to face? What might they have in common even if their settings and times are completely different?
  - What themes could be derived from these stories?
- Summative Assessments:
  - Take any of the stories you have read and ask students to give an alternate ending asking students to continue writing in the style of the author.

Lesson 16
- Have students read “The Raven”
  - Support students with some of the tougher vocabulary prior to reading but allow students to grapple with the poem
  - An interactive version of the poem is available online at [http://www.teachersfirst.com/lessons/raven/start.cfm](http://www.teachersfirst.com/lessons/raven/start.cfm)
    - Students may roll their mouse over words to get definitions or teachers may use it to help plan for difficult vocabulary
  - Have students annotate the poem with a focus (see reproducible text and an example of annotated text)
    - Look for tone and mood
    - Meaning of each stanza
    - Speaker’s attitude toward the Raven
    - Sources of the speaker’s despair and anger
  - Some notes on irony within “The Raven”:
    - When the Raven perches on the bust of Palas it is in reference to the Greek goddess, Palas Athena, the goddess of wisdom, but the raven cannot utter anything but “nevermore” and can’t seem to offer any answers to the speaker’s questions.
    - In the beginning of the poem, the speaker seems to wish to forget Lenore but then continually asks questions of the Raven to try to get some answer about Lenore
    - In the beginning, he is lonely but in the end, he wishes to be left alone

Lesson 17
- Remember to “Bookend” the unit with essential question explorations
- Have students reexamine essential questions collaboratively and report out findings
The Raven

by Edgar Allan Poe

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore--
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"'Tis some visitor," I muttered, "tapping at my chamber door--
Only this and nothing more."

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;--vainly I had sought to borrow
From my books surcease of sorrow--sorrow for the lost Lenore--
For the rare and radiant maiden whom the angels name Lenore--
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me--filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"'Tis some visitor entreating entrance at my chamber door--
Some late visiter entreating entrance at my chamber door;
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"--here I opened wide the door--
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore!"--
Merely this and nothing more.

Back into the chamber turning, all my sour within me burning,
Soon again I heard a tapping something louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is and this mystery explore--
Let my heart be still a moment and this mystery explore;--
'Tis the wind and nothing more.

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he,
But, with mien of lord or lady, perched above my chamber door--
Perched upon a bust of Pallas just above my chamber door--
Perched, and sat, and nothing more.

Then the ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore--
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven, "Nevermore."
Much I marvelled this ungainly fowl to hear discourse so plainly,  
Though its answer little meaning—little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blessed with seeing bird above his chamber door—  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as "Nevermore."

But the Raven, sitting lonely on that placid bust, spoke only  
That one word, as if its soul in that one word he did outpour  
Nothing farther then he uttered; not a feather then he fluttered—  
Till I scarcely more than muttered: "Other friends have flown before—  
On the morrow he will leave me, as my Hopes have flown before."  
Then the bird said "Nevermore."

Startled at the stillness broken by reply so aptly spoken,  
"Doubtless," said I, "what it utters is its only stock and store,  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden bore—  
Till the dirges of his Hope that melancholy burden bore  
Of 'Never--nevermore.'"

But the Raven still beguiling all my sad soul into smiling,  
Straight I wheeled a cushioned seat in front of bird and bust and door;  
Then, upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore—  
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore  
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom's core;  
This and more I sat divining, with my head at ease reclining  
On the cushion's velvet lining that the lamp-light gloated o'er,  
But whose velvet violet lining with the lamp-light gloating o'er  
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer  
Swung by Seraphim whose foot-falls tinkled on the tufted floor.  
"Wretch," I cried, "thy God hath lent thee--by these angels he hath sent thee  
Respite--respite and nepenthe from thy memories of Lenore!  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"  
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!--prophet still, if bird or devil!—  
Whether Tempter sent, or whether tempest tossed thee here ashore,  
Desolate, yet all undaunted, on this desert land enchanted—  
On this home by Horror haunted--tell me truly, I implore—  
Is there—is there balm in Gilead?--tell me--tell me, I implore!"  
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Clasp a rare and radiant maiden whom the angels name Lenore."  
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"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul has spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
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And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming
And the lamp-light o'er him streaming throws his shadows on the floor;
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Using Concentric Circles to Explore the 3 Levels of Reading

We want our students to grapple with complex texts and determine the meanings of text on multiple levels. These are known as the 3 Levels of Reading.

Level 1: On the line –What is the literal meaning of the text? This is the concrete and basic comprehension. Can the student summarize what they have read?

Level 2: Between the lines –Can the student make inferences from the text? What is the text suggesting? Symbolizing? Referencing? Representing? Personifying? Many times, this is the most difficult for students to work with and recognize.

Level 3: Beyond the lines –This is where students find thematic or universal meaning. This is not a student making reference to a personal experience that the student may have had that is like the experience of a character or an author, but more of a recognition of a universal truth or a commentary on the human condition as a whole.

Although a graphic organizer is included within this unit, you do not need to copy it and can, instead have students draw squares or circles on their paper to represent the graphic. Some teachers prefer to use squares since it is easier to draw and students can get preoccupied with the “neatness” of their organizer.

Directions:

Have students label the top of their paper with their name(s) and the reading selection. Have students determine an important word within the text. Prior to doing the activity, the class can brainstorm words they feel are important or significant. Create a word bank that the class may later use to determine the word they will use. Have students set up their graphic organizers noting that the middle circle (or square) is the first reading level, the second is the second level, etc.

Students will determine the significance of the word within each level of reading. For instance, the term “nevermore” from “The Raven” on the first level of reading is the answer given to the poem’s speaker when asking questions about Lenore. On the second level of reading, it could represent the speaker’s continual search for comfort when he knows it may not be attainable, but continues to torture himself. On the third level, it could represent that when something is lost, we often continue to lament its loss rather than trying to move on. Encourage students to find multiple ideas within each level and have them include illustrations to make their point both visually and textually.

Rather than just focusing on vocabulary, this can also be done with phrases, figurative language and even characters.
Give this to students prior to being expected to use Accountable Talk

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<thead>
<tr>
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<tbody>
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<tr>
<td>2. Listen Respectfully</td>
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<td>3. Use Body Language to Listen</td>
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**How to Listen Purposefully…**
- Make eye contact with speaker
- Only one person speaks at a time
- Avoid interrupting the speaker

**How to Listen Respectfully…**
- Avoid side conversations
- Avoid distracting sounds or movements
- Share “airtime”

**How to Use Body Language to Listen…**
- Don’t slouch, sit up straight
- Keep your head up
- Nod to show you are listening

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**How to Respect all Thinking …**
- Try to understand speaker’s ideas
- Think about whether you agree
- Ask questions for clarification
- Agree and Disagree with ideas, not people
- Encourage everyone to participate

**How To Keep a Discussion Moving & On Topic…**
- Don’t just repeat what’s already been said
- Build on others’ ideas
- Connect ideas
- Ask genuine questions politely
  - What made you think that?”
  - ‘Where did you see that?”

Move toward Productive Peer-led Discussions (less teacher-led)

Harrison and Hobin Collins 2013
### How am I doing with Accountable Talk?

#### 1. Listen Purposefully

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#### 3. Use Body Language to Listen

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<td>☐</td>
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<td>☐</td>
</tr>
<tr>
<td>3b. Keep your head up</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>3c. Nod to show you are listening</td>
<td>☐</td>
<td>☐</td>
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</tr>
</tbody>
</table>

#### 4. Respect All Thinking

<table>
<thead>
<tr>
<th>Do I Respect all Thinking?</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>4a. Try to understand speaker’s ideas</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>4b. Think about whether you agree</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>4c. Ask questions for clarification</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>4d. Disagree with ideas, not people</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>4e. Encourage everyone to participate</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

#### 5. Keep Discussion Moving & On Topic

<table>
<thead>
<tr>
<th>Do I Keep a Discussion Moving &amp; On Topic?</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>5a. Don’t just repeat what’s already been said</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>5b. Build on others’ ideas</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>5c. Connect ideas</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>5d. Ask genuine questions politely</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

Have students use this to self-evaluate and/or to grade each other (focusing on one or two things at a time).
<table>
<thead>
<tr>
<th>Circle the Accountable Talk Norm You Think You Do the Best and Most Often.</th>
<th>Explain Why You Think This is Your Strongest. Be Specific.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen Purposefully</td>
<td></td>
</tr>
<tr>
<td>2. Listen Respectfully</td>
<td></td>
</tr>
<tr>
<td>3. Use Body Language to Listen</td>
<td></td>
</tr>
<tr>
<td>4. Respect All Thinking</td>
<td></td>
</tr>
<tr>
<td>5. Keep Discussion Moving &amp; On Topic</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Circle the Accountable Talk Norm You think Needs Work.</th>
<th>Explain How You Can Start to Work on this Norm. Be Specific.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen Purposefully</td>
<td></td>
</tr>
<tr>
<td>2. Listen Respectfully</td>
<td></td>
</tr>
<tr>
<td>3. Use Body Language to Listen</td>
<td></td>
</tr>
<tr>
<td>4. Respect All Thinking</td>
<td></td>
</tr>
<tr>
<td>5. Keep Discussion Moving &amp; On Topic</td>
<td></td>
</tr>
</tbody>
</table>
Have students use this to self-evaluate
Use an analysis of Characterization to help students arrive at theme.

Character Dialectical Journal Template

<table>
<thead>
<tr>
<th>Evidence (Quotation and Context)</th>
<th>Inference and Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name of Character:</strong></td>
<td><strong>Describing Words and Commentary about the Character:</strong></td>
</tr>
<tr>
<td>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</td>
<td>How do you know what you know?</td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
<td></td>
</tr>
</tbody>
</table>

Continue analyzing same character

<table>
<thead>
<tr>
<th>Evidence (Quotation and Context)</th>
<th>Inference and Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name of Character:</strong></td>
<td><strong>Describing Words and Commentary about the Character:</strong></td>
</tr>
<tr>
<td>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</td>
<td>How do you know what you know?</td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
<td></td>
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</tbody>
</table>

(Try to include at least two different quotes for each character in order to provide a deeper analysis.)
Dialectical Journals can also be used to analyze theme and central idea. Have students come up with a thematic statement such as “The theme in ‘All Summer in a Day’ is that jealousy can motivate us to do things we may regret.” Then have them use the dialectical journals to help justify their statement.

<table>
<thead>
<tr>
<th>Evidence (Quotation or Detail and Context)</th>
<th>Inference and Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quotation/Detail:</td>
<td></td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
<td></td>
</tr>
<tr>
<td>Quotation/Detail:</td>
<td></td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
<td></td>
</tr>
<tr>
<td>Quotation/Detail:</td>
<td></td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
<td></td>
</tr>
</tbody>
</table>

These do not need to be printed. Students can use tagboard or other type of large paper and fold it into quarters in order to set up the dialectical journal.
Q-Matrix to support question generation in literature circles or in other areas in the unit. Red and yellow are lower level questioning in Blooms and the green and blue are higher (please stay within the higher level of question stems).
<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
</table>
Nonfiction/Informational Text
<table>
<thead>
<tr>
<th>Unit or Topic: Informational/Nonfiction Text</th>
<th>Course/Subject: ELA</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Grade Level: 8th</td>
</tr>
</tbody>
</table>
Established Goals

RI/RL.8.1 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/RL.8.2: 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/RL.8.3: Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

RI/RL.8.4: 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. 8.5: 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. 8.6: 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. 8.7: 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.8.8: 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.8.9: 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.

W.8.1: Write arguments to support claims with clear reasons and relevant evidence.
   a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
   b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
   c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
   d. Establish and maintain a formal style.
   e. Provide a concluding statement or section that follows from and supports the argument presented.

W.8.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
   a. 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.
   b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
   c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
   d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
   e. Establish and maintain a formal style.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

W.8.4: 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.8.5: 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 65.)

W.8.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.
   a. 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”).
   b. 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”).
SL.8.1: 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.
   a. 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.
   b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
   c. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.
   d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

L.8.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
   a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.
   b. Form and use verbs in the active and passive voice.
   c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
   d. Recognize and correct inappropriate shifts in verb voice and mood.*

L.8.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
   b. Use an ellipsis to indicate an omission.
   c. Spell correctly.

L.8.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
   a. 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).

L.8.6: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g. verbal irony, puns) in context.
   b. Use the relationship between particular words to better understand each of the words.
   c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).

Suggested Resources:

Anchor Texts

Getting Away with Murder: The Story of the Emmett Till Case by Chris Crowe

Mississippi Trial, 1955 by Chris Crowe (Historical Fiction, but used in the non-fiction unit as a comparison to the Emmett Till novel.) Please use the link below to reference an overview of the text as well as additional activities.


*Suggestion: One half of the class could read the non-fiction and the other the historical fiction and compare the similarities and differences between the events in the book.

Freedom Walkers: The Story of the Montgomery of Bus Boycott by Russell Freedman

“Letter from Birmingham Jail” by Martin Luther King, Jr. (1964)

Please use the links below for additional resources.
http://www.loc.gov/teachers/classroommaterials/themes/civil-rights/set.html
https://www.gilderlehrman.org/history-by-era/1945-present/civil-rights-movement/primary-sources

Related Readings connected to Grade 8 Social Studies:
Excerpts from Narrative of the Life of Frederick Douglass, An American Slave by Frederick Douglass

“Letter on Thomas Jefferson” by John Adams (1776)

“Speech to the Second Virginia Convention” by Patrick Henry (1775)
“Farewell Address” by George Washington (1796)
*Common Sense* by Thomas Paine (1776)

**Non-fiction/Informational Text from Holt McDougal:**
- *My First Free Summer* by Julia Alvarez pg. 114
- *The Other Riders* pg. 144
- *Going Where I’m Coming From* by Naomi Shihab Nye pg. 396
- “*My Father and the Figtree*” by Naomi Shihab Nye pg. 405
- *The Mysterious Mr. Lincoln* by Russell Freedman pg. 282
- *Letter to Harriet Tubman* from Frederick Douglass pg. 278
- *Harriet Tubman: Conductor on the Underground Railroad* by Ann Petry pg. 266
- *The Story of an Eyewitness* by Jack London pg. 412
- *Letter from New Orleans: Leaving Desire* by Jon Lee Anderson pg. 419
- *Rojo-Legs* by Michael Marriot pg. 934
- *Eureka: Scientific Twists of Fate* pg. 940
- *Position on Dodgeball in Physical Education* pg. 1004
- *The Weak Shall Inherit the Gym* Rick Reily pg. 1008
- *What to the Slave is the Fourth of July?* By Frederick Douglass pg. 1030

**Suggested Poetry from Holt McDougal Text Book:**
- “*One More Round*” by Maya Angelou
- “*Not My Bones*” by Marilyn Nelson
- “*I Want to Write*” by Margaret Walker pg. 856
- “*Sit-Ins*” by Margaret Walker pg. 859
- “*Paul Revere’s Ride*” by Henry Wadsworth Longfellow pg. 136
- “*O Captain My Captain*” by Walt Whitman p. 754
- “*Lineage*” by Margaret Walker P. 609
- “*My Mother Pieced Quilts*” by Teresa Palomo Acosta p. 502
- “*I Saw Old General at Bay*” by Walt Whitman P. 756
- “*Canyon De Chelly*” by Simon J. Ortiz p. 434
- “*I Want to Write*” by Margaret Walker p. 858
- “*Sit Ins*” by Margaret Walker p. 859

**Articles found in Scholastic magazines and newspapers.**

**Students will understand that…**
- Authors write explicit messages as well as inferred ones within their informational pieces.
- Authors of informational text use research and experience to advise the public on various issues.
- The way an author organizes and structures a text can lend to its meaning.
- There are various points of view regarding almost all topics. Not all are credible.

**Essential Questions to Guide Learning & Inquiry**
- When is a risk worth taking?
- How can literature serve as a vehicle for change?
- What does power have to do with fairness and justice?
- Does labeling and stereotyping influence how we look at and understand the world?
- What is the impact of discovery for individuals and societies?
- Good readers compare, infer, synthesize, and make connections to make text personally relevant and useful.
- Good writers develop and refine their ideas for thinking, learning, and communicating
- A writer selects a form based on audience and purpose.
- Oral discussion helps to build connections to others and create opportunities for learning.
- History is “story” and who tells the story and how it is structured affects how it is understood.

<table>
<thead>
<tr>
<th>Students will know…</th>
<th>Students will be able to …</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The characteristics of nonfiction</td>
<td></td>
</tr>
<tr>
<td>- New vocabulary encountered within a nonfiction text</td>
<td></td>
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<tr>
<td>- Important facts about the writing methods used within informational text.</td>
<td></td>
</tr>
<tr>
<td>- How to determine Central idea of a text.</td>
<td></td>
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<tr>
<td>- How to use speaking/listening to inform.</td>
<td>- Cite explicit and inferential textual evidence to support conclusions in discussion and in writing.</td>
</tr>
<tr>
<td></td>
<td>- Read closely first with support and then independently for a specific purpose related to the task.</td>
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<tr>
<td></td>
<td>- Identify the special features of nonfiction that do not necessarily appear in other styles of writing.</td>
</tr>
<tr>
<td></td>
<td>- Determine a central idea of a text and analyze its development.</td>
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<tr>
<td></td>
<td>- Discuss and write about their analysis of the texts they are reading.</td>
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<tr>
<td></td>
<td>- Trace and evaluate the arguments and the specific claims made within a text.</td>
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<tr>
<td></td>
<td>- Take notes and write, using quotes and paraphrasing, avoiding plagiarism and providing bibliographic information.</td>
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<tr>
<td></td>
<td>- Speak coherently and effectively present information to a large group.</td>
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</table>
### Assessment Evidence

**Performance Task**

- Common Formative Assessment
  - Research Simulation Task
- Teacher choice from various paired articles from the textbook including:
  - Argumentative writing—Should dodge ball be allowed in gym? (Please refer to selections starting on page 1004)
  - Reviewing multiple sources on the same topic to see how different authors present similar information with differing points of view (see selections beginning on page 412 and consider the writing prompt on p. 429.
- Use writing prompts within textbook for paired readings on nonfiction articles and topics
  - Compare the legend of Paul Revere with an informational text as well as with info gathered from social studies (see p. 147 in Holt McDougal).
  - Explore how nonfiction writers reveal or present characterizations of figures in history (p. 279-Harriet Tubman)
- RAFT Writing Assignment for Emmett Till/Civil Rights (See Below for ideas)

**Other Assessment Evidence**

- Write letters to local/state/national authority figures regarding societal concerns.
- Take up a school based cause, research the problem, gather evidence, offer solutions using the modalities of speaking, listening, and debate.
- Cite reliable evidence from the text to justify claims
- Utilizing a variety of context clues to determine the meanings of unfamiliar vocabulary and phrases

### Key Criteria for Performance Assessment

**Students should be able to...**

- Demonstrate knowledge of the writer’s point of view and identify any potential biases.
- Use evidence from the text to justify all claims.
- Use evidence from the text to question the author’s claims.

### Key Criteria for Other Assessment

**Students will be able to...**

- Write logical and comprehensible idea development
- Use textual evidence from the text and use it appropriately and accurately
- Use standard English conventions in writing and speaking

### Possible Accommodations - for Performance Assessment

- Choice of books, articles etc. for literature circles
- Teacher and student choice of role within literature circle to best suit student need in order to participate within the circle
- Visuals to help with tough vocabulary (e.g., Anchor Charts, word walls)
- Stations to look and work collaboratively on various levels of informational text.
- Anchor charts for student reference/background.

### Possible Accommodations for Other Assessments

- Modeling of tasks as needed
- Provide anchor charts
- Scaffolding as needed
- Work with a partner
- Work in small group
- Work independently
- Use extra time
- Direct instruction of vocabulary and use of word walls and other visuals to help with understanding of complex texts.
Learning Plan

Lesson 1: (All Units) Exploration of Essential Questions (The unit should be “bookended” by an essential question exploration session, meaning that you begin exploring the essential questions and end the unit by looking at them again and reexamine them as a class, in collaborative groups and individually. Throughout the unit, teachers should refer back to essential questions and encourage students to consider them throughout the unit.)

- Students can examine questions through collaborative groups, think-pair-share activities or other such collaborative activities that help students engage in academic discourse.
- Please refer to Accountable Talk rubrics and self-evaluation forms attached. To begin using Accountable Talk expectations during collaborative work, it may be helpful to start with one or two expectations per day and then work towards combining multiple expectations as students become more familiar with the expectations.

Lesson 2: Introduce the genre of informational text in depth. What does it entail? Ask students to jot down what they believe informational text is. Students will brainstorm the various genres within non-fiction. Place chart paper around the room with the headings of the various genres. (i.e. biography, articles, trial transcripts, novels, historical speeches, infomercials, podcasts, etc.) Have students circle the room, individually or in groups, and have them write on the chart paper, any titles that they have read or would like to read under each topic. Review the 5 structures that appear in nonfiction writing (please see graphic below).

Lesson 3: *To be used with Emmett Till novels-See RAFT writing assignment for assessment (All Units) Literature Circles Intro / See guiding questions at the end of this unit (a great site to get more familiar with literature circles: http://litcircles.org/Structure/struct6.html)

- Explain that students have a choice of book but that all books will be tied with a similar theme/central idea (books can be chosen based on interest); you may choose to have everyone read the same book to get more familiar with literature circle strategies if you choose.
- Prior to beginning the literature circles, a short story could be read by the class and then volunteers can perform a “fishbowl” in order to model how students might perform literary discussions in their groups. Students who are not modeling observe and take notes based on criteria for success in lit circles.
- Form heterogeneous groups (if possible by the teacher) of no more than 4-5 students each
- Teacher will model how Literature Circles work and then explain that the class will be using Literature Circles to examine their novels. This may take some time, several weeks, to get through a novel or other long piece. Teacher may want to get students started with Literature Circles by using shorter pieces and then use Literature Circles for a novel study. (*There are excellent videos on Teacher Channel regarding Literature Circles.)
- Let students know that they will have specific roles to participate in their groups:
- **Connector** (Makes connections to life/society, history, other stories the class or connector has read, makes connections to other stories the author has read, etc.)
- **Questioner** (Questions before, during and after reading each assigned section. These should be open questions to drive discussion deeper. Have students use the QMatrix to aid in question generation. Once circles convene, students will answer questions and the Questioner will write down new questions generated as a result of the discussion)
- **Visualizer** (Draw a visualization or a mind map of an important part of the reading selection. (e.g. a character, an exciting part, a surprise, a prediction of what will happen next…) Visualizers should include as many of the senses as they can (e.g. what you can see, hear, smell, feel, taste) in the drawing. Visualizers may label things with words to make the visualization more complete. Under the drawing, the Visualizer needs to write a paragraph about the visualization including the reason for the choice of the visualization. When the visualizer meets with his or her group, he or she shouldn’t tell them what the drawing is about – let them guess! Once everyone has had a turn, the visualizer can tell them all about it including the reason for his or her choice. The visualizer should also note language that is particularly visual and create a two column notes organizer to document the language.)
- **Summarizer** (Summary of the reading selection, including any major points or events that occur during the reading selection. Draw a map, top-down web or plot diagram outlining the major events, settings and characters that have occurred during the reading selection.
- **Comprehension Monitor** (Write down words that were difficult to understand, and the strategies used to help understand it. The Comprehension Monitor will write down new understandings of words and compile all of this information within a two column notes organizer. After discussing with the group, the Monitor will write down new understandings of these words as a result of the discussion.
- **Synthesizer** (Think about what the author is trying to say with this piece of literature. Consider themes that the author is trying to get across through the reading. Create a two column notes organizer to write down possible themes for the book/story. Write down any new thoughts you have after reading the assigned section about the stories lesson, theme or central idea.

- Students may take turns with different roles
- Assign reading sections for each week; in addition to taking care of the responsibilities of their roles, they should keep journals to summarize and react to the reading.
- When students have finished they may share the work related to their role within the literature circle. If students finish at different rates, your fast finishers should work on anchoring activities while waiting for the rest of their circle to complete. They may also review their notes to be ready for discussion.
- Use accountable talk expectations to encourage all members to participate appropriately
- As needed provide mini-lessons to teach/reteach reading strategies such as using context clues, figurative language, layers of meaning, etc.
- Throughout the process, remind students to refer back to essential questions to help them in their discussions.
- Actively supervise all literature circles in order to monitor discussions, provide scaffolding, and assess for understanding
- Students should self-assess their work as well as their ability to use accountable talk expectations
• Assessments:
  o Formative—generate open ended questions and seek answers through critical
    analysis of text, media, interviews and observations.
  o Formative – comprehend and be able to discuss a range of increasingly
    complex media and other text written for various audiences and purposes but
    possibly with the same subject matter.
  o Summative – teachers may choose to have students write about how the
    essential questions are reflected within the choice of book. Teachers may also
    choose to have students create a presentation of their findings on theme. A
    combination of both is also possible. There are a variety of ways to assess, but
    the focus should be within the areas of themes and connections to essential
    questions.

Lesson 4: Have students close read, “Paul Revere’s Ride” by Henry Wadsworth Longfellow
on page 138 with a focus on how he is portrayed. Have students close read “The Other
Riders,” a historical article from PBS on page 145. You may have them perform an
anticipation guide prior to and after reading (see instructions within the margin on page 144
under the heading “What’s the Connection?” in the Teacher’s Edition. Have students consider
the following prompt: How does the information in “The Other Riders” match up with the
story told in “Paul Revere’s Ride”? In a paragraph, compare and contrast the legend in the
poem with the true account of that night as it is presented in the historical article.

***Collaborate with your social studies teacher to work with the Readings connected to Grade
8 Social Studies

Lesson 5: Have students close read from Harriet Tubman: Conductor on the Underground
Railroad by Ann Petry on page 266 and Letter to Harriet Tubman from Frederick Douglass
on page 278 with a focus on characterization (making inferences from the text about the
characterization of figures portrayed within the selection). You may also use the Tiered
Discussion Prompts on page 278 as well as the Readers’ Circle on page 279:
• Based on the information in the selection, would you have been willing to trust Harriet
  Tubman with your life? Discuss which of Tubman’s qualities make her a good leader and
  why you might be hesitant to follow her.

Lesson 6: Have students read “The Mysterious Mr. Lincoln” by Russell Freedman on page
282 focusing on identifying surprising aspects of Lincoln’s personality. Have students also
note dialogue included within the biography that reveals aspects of his character. Have
students report their findings.

Lesson 7: Have students close read “Going Where I’m Coming From” by Naomi Shihab
Nye on page 396 and have them focus on details that show why the author has mixed feelings
about moving to and from Jerusalem. Have students read “My Father and the Figtree” by
Naomi Shihab Nye on page 405 and have them consider the following prompts on pages 407
and 409:

• At what point in the selection does the author become aware of a sense of belonging in
  Jerusalem? Support your answer with examples from the memoir.
• Nye’s father encouraged her to try to be happy in Jerusalem and to lean to appreciate
  the “exquisite oddity” of her life. What does the poem “My Father and the Figtree” on
  page 405 reveal about her father’s feelings toward living in different places?
• When in Jerusalem, Nye wrote letters to her friends in the U.S. What do you think she
said about life in her new country? Write a two- or three-paragraph letter that she might have sent.

Lesson 8: Have students close read “My First Free Summer” by Julia Alvarez and have them focus on what keeps the narrator from enjoying her first summer without summer school. Have students note their annotations in a two column-notes graphic organizer. Remind students that a memoir includes a writer’s feelings about historical events or social issues. Have students consider how the author’s feelings about leaving her homeland have changed. Have students cite evidence from the text to support their answers.

Lesson 9: Have students read “The Story of an Eyewitness” by Jack London on page 412 and “Letter from New Orleans: Leaving Desire” by Jon Lee Anderson on page 419. Have students compare how each author achieves his purpose and consider the writing prompts on page 427 and page 429:

- For one selection, state the author’s specific purpose and identify three aspects of the selection that help to achieve it (there are examples of possible answers within the Teacher’s Edition).
- “The Story of an Eyewitness” and “Letter from New Orleans: Leaving Desire” are both eyewitness accounts of natural disasters, but they are written to achieve different goals. State the specific purpose of each account. Then, contrast the ways each author achieves his purpose. Use details from the articles to show differences in how people, places, and events are covered.

Lesson 10 Have students read “Robo-Legs” by Michael Marriot on page 934 and “Eureka: Scientific Twists of Fate” on page 940. Have students focus as they annotate on details that show how science has improved people’s lives. Have students record their answers in a two-column notes graphic organizer and consider the following prompt:

- Use a Venn diagram to record compare and contrast the two articles. Consider the subject matter, purpose, tone, and organization of ideas in each article. You may jigsaw the different sections and have students report out.

Lesson 11: Have students close read “Position on Dodgeball in Physical Education” on page 1004 and “The Weak Shall Inherit the Gym” by Rick Reily on page 1008. Have students annotate the readings with the focus on whether or not dodgeball should be played during gym.

- Have students prepare an argument writing piece on the topic using evidence from the text to support their answer.
- You may have students debate the topic or other topics using research to prepare for the debate.

Lesson 12: Have students close read “What to the Slave is the Fourth of July?” By Frederick Douglass on page 1030. Have students annotate the differences between life for whites and life for enslaved blacks in 1852. Have students consider why certain words are repeated within the speech and what effect this may have on the reader. Have students consider some of the following prompts found on page. 1035:

- Once Douglass proves that “the slave is a man,” he is able to reason that slaves should be entitled to liberty. Trace the logic Douglass use to arrive at this inference. Then tell whether you think his inference is accurate and explain why or why not.
- Identify two or three rhetorical questions in the speech. Explain the points Douglass is trying to make with these questions. What effect does this have on the reader/audience?
Lesson 13: Have students read and compare “One More Round” by Maya Angelou on page 646 and “Not My Bones” by Marilyn Nelson on page 648. Have students close read and annotate the poems for author’s tone towards slavery. Have them record their notes in a two-column notes graphic organizer and prepare a written summary using textual evidence to support their answer. Then have students read from Fortune’s Bones by Pamela Espeland on page 653 and consider this prompt:

• In a paragraph, compare and contrast the treatment of Fortune’s life and legacy on pages 653-654 with Marilyn Nelson’s treatment of the same subject in her poem “Not My Bones.”

Lesson 14: Have students read “I Want to Write” by Margaret Walker on page 856 and “Sit-Ins” by Margaret Walker on page 859. Have students look at how each poem uses repetition and what is the overall effect. Then have students read from “A Dream of Freedom” by Diane McWhorter on page 861 and consider the following prompt:

• What information in the excerpt from A Dream of Freedom does the most to help you understand the poem “Sit-Ins”? What details do you get in the poem that helps you understand the book excerpt? Explain.

Lesson 15

• Remember to “Bookend” the unit with essential question explorations
• Have students reexamine essential questions collaboratively and report out findings

Activities Related to Nonfiction and Informational Texts

Research Project: If time allows, after performing the Common Formative Assessment of the Research Simulation Task, have students work on a research project.

There are a variety of research related model curriculum units (MCU) available on DESE’s website: http://www.doe.mass.edu/candi/model/default.html

Have students refer back to Lesson 2 (keep your chart papers handy throughout this unit) Have students choose a topic they are interested in. (Teacher may provide a list of possibilities such as, environment, education, high stakes testing, war/peace, justice, global warming etc.) Provide students with resources to review and research and have students consider which of those would be credible resources. Students may develop a report or a poster illustrating their findings.

Scholastic Magazines and newspapers: Students may use these resources to practice close reading strategies. Students can take notes or use sticky notes and write inferences they make and evidence from the text and organize them within a two-column notes format.

Speeches: Students can analyze and annotate historical speeches as arguments. Students should have an annotation focus such as: how does the speaker use language or emotion to make his or her point?

• Students may write an essay, create a poem, develop a song, create a poster board, create a power point presentation etc. to illustrate their findings based on their annotations.
• Students may view videos of speeches being given and have them annotate for body language and tone.
• Students may use one of the topics from the viewed speeches to create their own speech and deliver it to the class or school or they may choose their own topic to develop and deliver. Scaffold as necessary for students who may not have had experience or feel confident about presenting to an audience.
• Various rubrics for Speaking and Listening on www.mass.gov/dese.

**Interviews:** Students can look at a variety of interviews and annotate them for types and quality of questions. Have them consider

• what makes a good question for an interview
• what kind of research should an interviewer do before preparing for an interview

Scholastic has an overview of how to prepare for an interview here: http://www.scholastic.com/teachers/lesson-plan/how-conduct-interview

Students may prepare to interview someone they know or prepare interview questions and write an article using the information they gathered from the interview.

**Using Newspapers in the Classroom:** It is recommended that you use NIE (Newspaper in Education) for further suggestions.

• Students read daily newspapers in print or online. Students may pick an article of interest to provide an objective summary. (This is an important skill which is to be practiced regularly.)
• Students will respond to their chosen article. (Students may keep a daily journal, jot down the daily headline, reporter’s name, and response.)

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**Sample RAFT for** *Getting Away with Murder: The Story of the Emmett Till Case* by Chris Crowe

<table>
<thead>
<tr>
<th>ROLE</th>
<th>AUDIENCE</th>
<th>FORMAT</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civil Rights Activist</td>
<td>News reporters at a press conference</td>
<td>Written speech</td>
<td>The murder and trial of Emmett Till</td>
</tr>
<tr>
<td>Emmett Till’s Mother</td>
<td>Special session of Congress</td>
<td>Guest editorial in a major newspaper.</td>
<td>The justice system</td>
</tr>
<tr>
<td>Judge Swango</td>
<td>School children today</td>
<td>Video/power point documentary.</td>
<td>Emmett’s contribution to the civil rights movement.</td>
</tr>
<tr>
<td>Political cartoonist/courtroom sketch artist</td>
<td>Civil Rights Rally Audience</td>
<td>Set of drawings with detailed captions</td>
<td>The southern way of life (Jim Crow laws, white supremacy) and the gradual acceptance of integration</td>
</tr>
<tr>
<td>News reporter</td>
<td>Newspaper readers</td>
<td>Protest song</td>
<td>Connections to modern day court cases</td>
</tr>
<tr>
<td>Singer/songwriter</td>
<td>Radio listeners</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Give this to students prior to being expected to use Accountable Talk

<table>
<thead>
<tr>
<th>Accountable Talk Respects Everyone in the Class Community!</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen Purposefully</td>
<td>2. Listen Respectfully</td>
</tr>
<tr>
<td><strong>How to Listen Purposefully</strong>…</td>
<td><strong>How to Listen Respectfully</strong>…</td>
</tr>
<tr>
<td>➢ Make eye contact with speaker</td>
<td>➢ Avoid side conversations</td>
</tr>
<tr>
<td>➢ Only one person speaks at a time</td>
<td>➢ Avoid distracting sounds or movements</td>
</tr>
<tr>
<td>➢ Avoid interrupting the speaker</td>
<td>➢ Share “airtime”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Accountable Talk Values High-Level Thinking!</th>
<th>Accountable Talk Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Respect All Thinking</td>
<td>5. Keep Discussion Moving &amp; On Topic</td>
</tr>
<tr>
<td><strong>How to Respect all Thinking …</strong></td>
<td><strong>How To Keep a Discussion Moving &amp; On Topic</strong>…</td>
</tr>
<tr>
<td>➢ Try to understand speaker’s ideas</td>
<td>➢ Don’t just repeat what’s already been said</td>
</tr>
<tr>
<td>➢ Think about whether you agree</td>
<td>➢ Build on others’ ideas</td>
</tr>
<tr>
<td>➢ Ask questions for clarification</td>
<td>➢ Connect ideas</td>
</tr>
<tr>
<td>➢ Agree and Disagree with ideas, not people</td>
<td>➢ Ask genuine questions politely</td>
</tr>
<tr>
<td>➢ Encourage everyone to participate</td>
<td>➢ What made you think that?”</td>
</tr>
<tr>
<td></td>
<td>➢ “Where did you see that?”</td>
</tr>
</tbody>
</table>

Move toward Productive Peer-led Discussions (less teacher-led)

Harrison and Hobin Collins 2013
Have students use this to self-evaluate and/or grade each other (focusing on one or two things at a time).

<table>
<thead>
<tr>
<th>How am I doing with Accountable Talk?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Listen Purposefully</strong></td>
</tr>
<tr>
<td><strong>Do I Listen Purposefully?</strong></td>
</tr>
<tr>
<td>Often</td>
</tr>
<tr>
<td>1a. Make eye contact with speaker</td>
</tr>
<tr>
<td>1b. Only one person speaks at a time</td>
</tr>
<tr>
<td>1c. Avoid interrupting the speaker</td>
</tr>
<tr>
<td><strong>2. Listen Respectfully</strong></td>
</tr>
<tr>
<td><strong>Do I Listen Respectfully?</strong></td>
</tr>
<tr>
<td>Often</td>
</tr>
<tr>
<td>2a. Avoid side conversations</td>
</tr>
<tr>
<td>2b. Avoid distracting sounds or movements</td>
</tr>
<tr>
<td>2c. Share “airtime”</td>
</tr>
<tr>
<td><strong>3. Use Body Language to Listen</strong></td>
</tr>
<tr>
<td><strong>Do I use Body language to Listen?</strong></td>
</tr>
<tr>
<td>Often</td>
</tr>
<tr>
<td>3a. Don’t slouch, sit up straight</td>
</tr>
<tr>
<td>3b. Keep your head up</td>
</tr>
<tr>
<td>3c. Nod to show you are listening</td>
</tr>
<tr>
<td><strong>4. Respect All Thinking</strong></td>
</tr>
<tr>
<td><strong>Do I Respect all Thinking?</strong></td>
</tr>
<tr>
<td>Often</td>
</tr>
<tr>
<td>4a. Try to understand speaker’s ideas</td>
</tr>
<tr>
<td>4b. Think about whether you agree</td>
</tr>
<tr>
<td>4c. Ask questions for clarification</td>
</tr>
<tr>
<td>4d. Disagree with ideas, not people</td>
</tr>
<tr>
<td>4e. Encourage everyone to participate</td>
</tr>
<tr>
<td><strong>5. Keep Discussion Moving &amp; On Topic</strong></td>
</tr>
<tr>
<td><strong>Do I Keep a Discussion Moving &amp; On Topic?</strong></td>
</tr>
<tr>
<td>Often</td>
</tr>
<tr>
<td>5a. Don’t just repeat what’s already been said</td>
</tr>
<tr>
<td>5b. Build on others’ ideas</td>
</tr>
<tr>
<td>5c. Connect ideas</td>
</tr>
<tr>
<td>5d. Ask genuine questions politely</td>
</tr>
</tbody>
</table>

Circle the Accountable Talk Norm

Explain Why You Think This is
<table>
<thead>
<tr>
<th>You Think You Do the Best and Most Often.</th>
<th>Your Strongest. Be Specific.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen Purposefully</td>
<td></td>
</tr>
<tr>
<td>2. Listen Respectfully</td>
<td></td>
</tr>
<tr>
<td>3. Use Body Language to Listen</td>
<td></td>
</tr>
<tr>
<td>4. Respect All Thinking</td>
<td></td>
</tr>
<tr>
<td>5. Keep Discussion Moving &amp; On Topic</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Circle the Accountable Talk Norm You think Needs Work.</th>
<th>Explain How You Can Start to Work on this Norm. Be Specific.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen Purposefully</td>
<td></td>
</tr>
<tr>
<td>2. Listen Respectfully</td>
<td></td>
</tr>
<tr>
<td>3. Use Body Language to Listen</td>
<td></td>
</tr>
<tr>
<td>4. Respect All Thinking</td>
<td></td>
</tr>
<tr>
<td>5. Keep Discussion Moving &amp; On Topic</td>
<td></td>
</tr>
</tbody>
</table>
Have students use this to self-evaluate

Use an analysis of Characterization to help students arrive at theme.

<table>
<thead>
<tr>
<th>Character Dialectical Journal Template</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Evidence (Quotation and Context)</strong></td>
</tr>
<tr>
<td>Name of Character: ____________________</td>
</tr>
<tr>
<td>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
</tr>
<tr>
<td>How do you know what you know?</td>
</tr>
<tr>
<td>Continue analyzing same character</td>
</tr>
<tr>
<td>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
</tr>
<tr>
<td>How do you know what you know?</td>
</tr>
<tr>
<td>Name of Character: ____________________</td>
</tr>
<tr>
<td>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
</tr>
<tr>
<td>How do you know what you know?</td>
</tr>
</tbody>
</table>

(Try to include at least two different quotes for each character in order to provide a deeper analysis.)
Dialectical Journals can also be used to analyze theme and central idea. Have students come up with a thematic statement such as “The theme in ‘All Summer in a Day’ is that jealousy can motivate us to do things we may regret.” Then have them use the dialectical journals to help justify their statement.

<table>
<thead>
<tr>
<th>Evidence (Quotation or Detail and Context)</th>
<th>Inference and Commentary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quotation/Detail:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Context (explain when and where this is taking place):</td>
<td></td>
</tr>
</tbody>
</table>

| Quotation/Detail:                        |                          |
|                                          |                          |
| Context (explain when and where this is taking place): |                          |

| Quotation/Detail:                        |                          |
|                                          |                          |
| Context (explain when and where this is taking place): |                          |

These do not need to be printed. Students can use tagboard or other type of large paper and fold it into quarters in order to set up the dialectical journal.
Q-Matrix to support question generation in literature circles or in other areas in the unit. Red and yellow are lower level questioning in Blooms and the green and blue are higher (please stay within the higher level of question stems).

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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</thead>
<tbody>
<tr>
<td><strong>What is?</strong></td>
<td><strong>Where/When is?</strong></td>
<td><strong>Which Is?</strong></td>
<td><strong>Who Is?</strong></td>
<td><strong>Why Is?</strong></td>
<td><strong>How Is?</strong></td>
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<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td><strong>What Did?</strong></td>
<td><strong>Where/When Did?</strong></td>
<td><strong>Which Did?</strong></td>
<td><strong>Who Did?</strong></td>
<td><strong>Why Did?</strong></td>
<td><strong>How Did?</strong></td>
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<tr>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td><strong>What Can?</strong></td>
<td><strong>Where/When Can?</strong></td>
<td><strong>Which Can?</strong></td>
<td><strong>Who Can?</strong></td>
<td><strong>Why Can?</strong></td>
<td><strong>How Can?</strong></td>
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<tr>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
</tr>
<tr>
<td><strong>What Would?</strong></td>
<td><strong>Where/When Would?</strong></td>
<td><strong>Which Would?</strong></td>
<td><strong>Who Would?</strong></td>
<td><strong>Why Would?</strong></td>
<td><strong>How Would?</strong></td>
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<tr>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td><strong>What Will?</strong></td>
<td><strong>Where/When Will?</strong></td>
<td><strong>Which Will?</strong></td>
<td><strong>Who Will?</strong></td>
<td><strong>Why Will?</strong></td>
<td><strong>How Will?</strong></td>
</tr>
<tr>
<td>31</td>
<td>32</td>
<td>33</td>
<td>34</td>
<td>35</td>
<td>36</td>
</tr>
<tr>
<td><strong>What Might?</strong></td>
<td><strong>Where/When Might?</strong></td>
<td><strong>Which Might?</strong></td>
<td><strong>Who Might?</strong></td>
<td><strong>Why Might?</strong></td>
<td><strong>How Might?</strong></td>
</tr>
</tbody>
</table>
## Non-Fiction Text Structures

<table>
<thead>
<tr>
<th>Text Structure</th>
<th>Signal Words</th>
<th>Visual</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description</strong></td>
<td>for example, for instance, characteristics include, specifically, in addition</td>
<td><img src="image" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>Sequence &amp; Order</strong></td>
<td>before, in the beginning, to start, first, next, during, after, then, finally, last, in the middle, in the end</td>
<td><img src="image" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>Compare &amp; Contrast</strong></td>
<td>similar, alike, same, just like, both, different, unlike, in contrast, on the other hand</td>
<td><img src="image" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>Cause &amp; Effect</strong></td>
<td>since, because, if, due to, as a result of, so, then, leads to, consequently</td>
<td><img src="image" alt="Diagram" /></td>
</tr>
<tr>
<td><strong>Problem &amp; Solution</strong></td>
<td>problem, issue, cause, since, consequently, therefore, as a result, because of, leads to, due to, solve, so, then</td>
<td><img src="image" alt="Diagram" /></td>
</tr>
</tbody>
</table>