

Grade 8: Finding My Voice - Empowering the Individual and Moving Towards Independence

Unit 1	Unit 2	Unit 3	Unit 4	Unit	Unit 6
Sept-Oct	Oct-Nov	Dec-Jan	Feb-Mar	April-May	May-June
<p>Can You Hear Me? <i>Short Story and Book Jacket Design</i></p> <p>(self-expression, independence, individuality, voice, values, beliefs, ideology)</p>	<p>The Voices of Others <i>Raising Awareness through Public Service Pamphlets and Campaigns</i></p> <p>(social awareness, activism, equity, purpose, empowerment, compassion)</p>	<p>Speaking Up and Speaking Out <i>Persuasive Speech Writing and Presentation</i></p> <p>(perspective and point of view, persuasion, motivation, controversy, rhetoric, politics, campaigning)</p>	<p>Voices To Remember <i>Character Study Through Monologues and Script Writing</i></p> <p>(character development, struggle, complexity, personal journeys, realism, naturalism)</p>	<p>Changing Voices <i>Exploring Teenage Rites of Passage Through Research-Driven Multimedia Art Pieces</i></p> <p>(growing up, rites of passage, fitting in, creative expression, connection)</p>	<p>Echoes From the Past and A Voice for the Future <i>A 'How To' Manual for Achieving Success in High School and a 'Future-Self' Portrait</i></p> <p>(goal-setting, dreams, achievement, reflection and self-improvement)</p>
<p>Essential Questions:</p> <p><i>Why do some people say that it is our art and stories that make us human?</i></p> <p><i>How can expressing our values and beliefs help us find our "voice"?</i></p>	<p>Essential Questions:</p> <p><i>What is worth fighting for?</i></p> <p><i>How can we ensure that our lives have purpose and meaning?</i></p> <p><i>How can our words and actions improve our communities?</i></p> <p><i>Why should we fight for the rights of others?</i></p> <p><i>Why should we care about issues of social justice?</i></p>	<p>Essential Questions</p> <p><i>How can words empower people and spark a movement?</i></p> <p><i>How can the spoken word encourage independent thought and the sharing of different viewpoints?</i></p> <p><i>Why is the art of rhetoric important?</i></p>	<p>Essential Questions:</p> <p><i>How can exploring the struggles and personal journeys of fictional characters help us in the real world?</i></p>	<p>Essential Questions:</p> <p><i>How do societal expectations and rites of passage affect our character?</i></p> <p><i>How can we express universal ideas and thoughts through the arts?</i></p> <p><i>How can the arts help us connect to various cultures around the globe?</i></p>	<p>Essential Questions:</p> <p><i>How can I actualize my dreams for the future?</i></p> <p><i>How can I use my past history to help me set goals for the future?</i></p>
<p>Enduring Understandings</p> <p>Sharing stories, values and beliefs are an essential part of being human and developing a unique "voice"</p>	<p>Enduring Understandings</p> <p>Taking action to improve the lives of others brings meaning and purpose to our own lives.</p>	<p>Enduring Understandings</p> <p>The spoken word is a powerful tool to express your own point of view, explore alternate viewpoints, and persuade others to share in common</p>	<p>Enduring Understandings</p> <p>Fictional characters provide us with insight into real world ideas, struggles, values, beliefs and ways of living.</p>	<p>Enduring Understandings</p> <p>Creative expression enriches our lives and helps us connect our inner and outer worlds</p>	<p>Enduring Understandings</p> <p>Self-evaluation will help us grow, while dreams, goals, and aspirations for the future will inspire us,</p>

		discussions, movements, and beliefs.			enrich us, and keep us focused.
		DESCRIPTION OF PROJECT-BASED WORK			
<p>Students will learn to use basic short story structure to write creative stories based on values and beliefs that are important to them. In addition, they will design book jackets that visually convey the themes of their short stories on the front cover, and provide biographical information about themselves as the author on the back cover.</p> <p>An effective short story has a limited number of characters and usually spans a short period of time. Since it is not a novel, a short story will stay focused by highlighting a single problem or event that is important in the main character's life.</p> <p>Through this project, students will 'give voice' to a clear and focused message or theme by using basic short story structure and by designing a visual representation for a book jacket.</p>	<p>Students will choose a contemporary social issue that is important to them and that affects their community. They will design a pamphlet to raise consciousness and provide information about this issue. The pamphlets will include text, visuals, and graphics. The pamphlets will be shared with peers and used as the basis for the students' next project. As an extension, students may expand this project into a public awareness campaign, where they will also write letters to public officials, create posters, circulate petitions, and produce audio or video public service announcements (these can be posted on our website).</p> <p>An effective pamphlet will convey a clear and concise message to the reader. It will inform, build interest, and incorporate visuals, graphics, and deliberate design to add meaning to the text and make comprehension easier.</p> <p>Through this pamphlet design project, students will raise consciousness about social issues</p>	<p>Using one of the pamphlets created in unit two, students will craft a persuasive speech about an important social issue. Students will present this speech to the class in an effort to foster understanding and action. The students will use persuasive writing and speaking skills to raise awareness of this social issue and build a sense of interest and urgency about it.</p> <p>An effective persuasive speech will convey a speaker's views on a particular subject and spark the listener to follow or take part in something of value to themselves or to the community at large. A good speech maintains a clear message throughout and uses effective examples and images to support its theme. Effective speech writers also consider how punctuation and structure will affect the pace, rhythm and sound of the words.</p> <p>Through this project students will use the spoken word to convey a message that will persuade, unite and empower listeners.</p>	<p>Students will explore realistic characters, across a range of fictional texts, that struggle with a variety of social, moral, and ethical dilemmas. Students will use this reading as the basis for their own dramatic scripts about characters that struggle with ethical dilemmas, yet take a stand. The scripts should include memorable characters that develop and change from beginning to end.</p> <p>An effective script will address important themes and develop characters through spoken interior monologues, exterior monologues, dialogue, and the use of stagecraft.</p> <p>Monologues are uninterrupted speeches delivered by characters in a play. Interior monologues, or soliloquies, express a character's internal thoughts and feelings and are not directed towards any particular character or person. Exterior monologues are uninterrupted speeches that a character delivers to another character or to the audience. Exterior monologues are a means of communicating with someone</p>	<p>Students will read a variety of fiction and nonfiction texts highlighting multicultural rites of passage. They will become experts on specific rites of passage as background for creating research-driven multimedia art pieces.</p> <p>Rites of passage occur in almost every culture and have common threads that run through them: an individual faces separation of some sort from their established group, is put to a physical or mental test, and after that separation, returns to the group. Most rites of passage celebrate a biological stage of life, such as puberty, as well as developmental or cultural milestones. Students will learn to study the motives of people and characters to gain deeper understanding of the purposes behind various rites of passage. A study of cultural history will support this understanding.</p> <p>Using student research, poetic language, complementary visuals, music, drama, and/or movement, students will create</p>	<p>Students will use portfolios, notebooks, projects and other artifacts to reflect on their middle school career, and to assess where they have come from, their readiness for high school, and what they still need to do to be successful in the future. Students will use this information as the basis for a personalized 'how-to' manual for high-school success. The manual will include a letter of introduction to receiving high school principals, a reflection on past work, an individualized work plan and schedule for high school achievement, and tips for success on an academic, social, and emotional level. In addition, students will visualize themselves twenty years in the future and create a "future-self" portrait that expresses who they hope to become when they are adults. This 'portrait' can take the form of a piece of art, a song, a</p>

	that are important to them, while at the same time, they will hone their research, writing and graphic design skills.		<p>else, while interior monologues are delivered more like a stream of consciousness and are intended simply to gain a deeper understanding of a character’s psyche and inner life.</p> <p>Dramatic dialogue is a spoken conversation between two or more characters and reveals character traits, motivations, plot information, and hints about theme.</p> <p>Stagecraft refers to all of the different aspects of writing, adapting, staging and producing a play for the theater.</p> <p>Through this project, students will use drama and stagecraft to explore and make a statement about an important social issue.</p>	<p>a multimedia art piece that provides information about various rites of passage from around the world and explores rites of passage that American teens face here in our community.</p> <p>An effective multimedia or performance art piece uses unconventional means, such as symbolism, imagery, visual art, music, dance, spoken word poetry and/or video to express an idea, theme, issue or emotion. It is often abstract in nature, combines different artistic forms and mixed media, and does not rely on traditional structures to express information, ideas and themes.</p> <p>Through this project, students will use a combination of imagery, symbolism, spoken word poetry and the fine arts to creatively express their knowledge, opinions and feelings about various rites of passage and issues of growing up.</p>	<p>video, a photo essay, a multimedia production, a dramatic monologue, or any other creative arts genre that will be presented with their how-to books.</p> <p>Through this project, students will assess their strengths and weaknesses, measure their individual progress, set goals, demonstrate a readiness for high school, create a plan for the future, and creatively express themselves through art.</p>
WORD WORK, ACADEMIC LANGUAGE, CONTENT VOCABULARY AND ORAL FLUENCY WORKSHOPS					
Brainstorm and chart the various meanings of ‘voice’	Brainstorm and chart student definitions for social awareness, activism, compassion, empowerment, campaign (noun and verb) and social justice.	Incorporate and scaffold academic language into daily conversations and language: <ul style="list-style-type: none"> • Emphasize • Conviction • Judgment 	Explore word roots such as “mono” “dia” and “logue”	Incorporate and scaffold academic language into daily conversations and writing: <ul style="list-style-type: none"> • Aggregate • Feat • Submit 	Incorporate and scaffold academic language into daily conversations and writing: <ul style="list-style-type: none"> • Self-actualization • Aspirations
Brainstorm and explore the various ways to ‘give voice’ to something that is			Compare and contrast definitions of dialogue, monologue, interior monologue, exterior monologue,		

<p>important to you</p> <p>Brainstorm and chart word families and synonyms for voice: vocal, vocalize, vocalization, articulate (noun and verb forms), articulation, dictate, diction, dictation</p> <p>Model and practice how to incorporate and scaffold academic language into daily conversations and writing:</p> <ul style="list-style-type: none"> • Values • Ethics • Belief Systems • Ideologies <p>Review, introduce, define and scaffold content vocabulary:</p> <ul style="list-style-type: none"> • Voice • Point of View/Perspective • Foreshadowing • Flashback • Promotional Blurb • Book Jacket 	<p>Incorporate and scaffold these words and other examples of academic language into daily conversations and writing:</p> <ul style="list-style-type: none"> • Condense • Categorize • Concise • Consciousness • Ethical • Reform • Empathy <p>Introduce, define, and scaffold content vocabulary:</p> <ul style="list-style-type: none"> • Informational Text • Pamphlet • Visual Design • Slogans • Layout • Textual Features <ul style="list-style-type: none"> ○ Subtitles ○ Text Styles ○ Fonts ○ Captions ○ Graphs ○ Graphics • Signal Words • Self Monitor • Repair Strategies 	<ul style="list-style-type: none"> • Argumentation • Critique • Oratory/Oration • Rhetoric <p>Introduce, define, and scaffold content vocabulary:</p> <ul style="list-style-type: none"> • Deductive Reasoning • Inductive Reasoning • Ballot • Logic Proposition • Fallacies • Hyperbole • Ethical Appeals <p>Review and practice how to stress syllables and consonants to aid pronunciation</p> <p>Model and practice correct usage of word similarities: adopt/adapt</p>	<p>and soliloquy</p> <p>Incorporate and scaffold academic language into daily conversations and writing:</p> <ul style="list-style-type: none"> • Dilemma • Moral • Ethical, Ethics • Resolve, Resolution • Realistic/Naturalistic <p>Introduce, define, revisit, and scaffold content vocabulary:</p> <ul style="list-style-type: none"> • Motive • Conflict • Subtext • Script • Tone • Climax • Scene • Vantage Point • Persona • Multi-Dimensional Characters • Character Arc • Theatrical Realism/Naturalism 	<ul style="list-style-type: none"> • Transform • Ethnocentrism <p>Introduce, define and scaffold content vocabulary:</p> <ul style="list-style-type: none"> • Rite • Ritual • Initiation • Bar Mitzvah • Confirmation • Rumspringa • Quincenera • Vision Quest • Performance Art • Abstract • Mixed Media • Nonlinear <p>Model and practice how to pronounce words containing silent letters, such as reign, knight, condemn, tomb, herb, pneumonia, and yacht</p>	<ul style="list-style-type: none"> • Projection • Visualization <p>Introduce, define, and scaffold content vocabulary:</p> <ul style="list-style-type: none"> • Narrative • Procedure • Manual • Self-Help Guide <p>Guide and support application of academic language, content vocabulary, and clear and articulate language skills in written work and oral presentations</p>
READERS WORKSHOP					
<p>Setting up routines and rituals: Assess students as readers</p>	<p>Assess and chart prior knowledge of the elements of informational texts (R1)</p>	<p>Assess and chart prior knowledge of how students have been persuaded through various mediums, such as</p>	<p>Assess and chart prior knowledge of the elements of characterization, focusing on</p>	<p>Assess and chart prior knowledge of rites of passage ceremonies, such as bar/bat</p>	<p>Choose and expose students to a range of how-to books, narrative</p>

<p>using a variety of resources, such as reading surveys, conferences, reading level assessments, personal interests, strengths, needs and learning styles (R2,3)</p> <p>Collaborate with students using formative and summative assessment data to develop a baseline from which students can identify and target their personal reading goals (short and long term (R1)</p> <p>Re-establish the ongoing structure of Readers Workshop: mini-lesson, guided practice, independent practice, student engagement and flexible grouping (R1-4)</p> <p>Re-establish the structure of a reading conference: schedules, monitoring progress and goals, active participation and collaboration (R4)</p> <p>Revisit how to choose ‘just right’ books based on individual reading levels, needs, and personal interests to foster and promote student engagement during independent reading time (R2),</p>	<p>Choose and expose students to various types of informational texts that reflect contemporary social issues and build interest in the human condition, such as news stories, magazine articles, interviews, digital texts, and pamphlets (R1)</p> <p>Revisit how to use the knowledge of organizational structures to understand informational texts, such as cause and effect, chronological order, description and definition, compare and contrast, question and answer, and problem/solution (R1)</p> <p>Model and practice how to use signal words such as therefore, however, first, and thus, to identify organizational structures and recognize that these structures can change frequently within the same text (R1)</p> <p>Revisit how to use text features such as titles, subtitles, text styles, captions, graphs, and pictures to predict content and determine importance (R1)</p> <p>Revisit how to set a purpose for reading by formulating questions (R1)</p> <p>Model and practice how to use context clues to interpret the</p>	<p>literature, television, internet, movies, speeches, advertisements, and conversation, and assess student’s knowledge of the elements of persuasive nonfiction (R2)</p> <p>Choose and expose students to various types of persuasive, informative, and entertaining texts that reflect adolescent themes, interests, and contemporary controversial issues. These can include: transcripts, advertisements, newspapers, fictional stories, magazine articles, flyers, pamphlets, and brochures (R2)</p> <p>Using famous speeches, model and practice how to discern the similarities and differences between demonstrative, entertaining, persuasive, and informative speeches, and their impact on the reader through read aloud, think aloud, independent, and shared reading (teacher can also have students view videos of speeches and pause for ‘think alouds’) (R1)</p> <p>Model and practice how to annotate (<i>‘annolight’</i>) a text by highlighting key words and phrases and annotating these highlights with margin notes in order to monitor the text for meaning (R1,2)</p> <p>Model and practice how to identify the author’s purpose by examining strong statements that “forecast” main ideas or key concepts (R1,3)</p> <p>Model and practice how to get the gist of a speech or document by navigating</p>	<p>thoughts and feelings, relationships, and conflict resolution (R2)</p> <p>Choose and expose students to a variety of contemporary and multicultural plays, monologues, novels, docudramas, documentaries, movies, and television shows that focus on characters who wrestle with social, moral, and ethical dilemmas, through read alouds, shared reading, and viewing (R2)</p> <p>Model and practice the elements of drama; examine structure, dialogue, and stage directions (R2)</p> <p>Model and practice how to use the elements of dramatic structures to comprehend text. For example, finding conflict, climax and resolution within the context of dialogue, monologue, and stage directions (R1,2,3)</p> <p>Model and practice how to identify the similarities and differences of external and internal conflict (R1,2,3)</p> <p>Model and practice how to respond to dramatic texts by evaluating the choices characters make, and by analyzing why characters do what they do (R2,3)</p>	<p>mitzvah, confirmation, rumspringa, quincenera, migration, graduation ceremony, first day of school, and vision quests (R2)</p> <p>Choose and expose students to a variety of fiction and nonfiction texts, such as novels, short stories, memoirs, trade books, feature articles, and news stories that portray rite of passage events representing social, religious, economic, and/or cultural diversity (R2)</p> <p>Model and practice how to recognize the characteristics of rites of passage: separation, a test (physical or mental), removal from society, and aggregation (return to society), often connected with the biological stages of life, including birth, puberty, and death, (R2)</p> <p>Establish the purpose and structure of study groups to serve as research-based discussions on rites of passages. Groups should utilize novels, books, encyclopedias, and online research to aide in discussions (R1-4)</p> <p>Revisit how to use context clues to interpret the meaning</p>	<p>procedures, art books and portraiture to serve as mentor texts and models for their final projects (R2)</p> <p>Guide and facilitate student reading and self-evaluation of their own work. Students will review their reading and writing notebooks, journals, portfolios, projects, and other writing pieces. Provide support and guidance as they highlight and annotate evidence of personal growth, unique voice, individuality, and independence as a learner and critical thinker (R4)</p> <p>Facilitate and guide students in their selection of a range of resources and materials that will aid them in this project (R1)</p> <p>Assess and monitor students’ work to facilitate common group discussions and to inform instruction for mini lessons (R4)</p> <p>Arrange for small group instruction and individual conferences daily (R4)</p>
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<p>Choose and expose students to a wide range of multi genre, multi-leveled and multicultural texts that reflect differentiated interests, contemporary issues, and social action, as well as adolescent themes to support active participation during independent reading (R2)</p> <p>Project: Read to Identify, Analyze, and Evaluate Basic Short Story Structure</p> <p>Read multi-genre, multi-leveled, and multi-cultural texts that reflect differentiated beliefs and values(R2)</p> <p>Model comparing, contrasting and evaluating multiple texts, characters, and themes to identify conflicting information and study differing points of view (R3)</p> <p>Model and practice how to question author’s assumptions, beliefs, intentions and biases, such as stereotyping, taking</p>	<p>meaning of unfamiliar vocabulary words (R1)</p> <p>Model and practice how to identify missing, conflicting, or unclear information to evaluate an article’s effectiveness (R1,3)</p> <p>Model and practice how to synthesize new information from multiple sources, such as condensing, combining, or categorizing (R1)</p> <p>Model and practice how to interpret data, facts, and ideas from informational texts (R1)</p> <p>Model and practice how to self-monitor reading to recognize breakdowns in comprehension and apply repair strategies, such as rereading, adjusting reading rate, pausing to recap, and noticing patterns in text structures (R1-4)</p> <p>Revisit how to summarize an informational text by distinguishing between relevant and irrelevant details (R1)</p> <p>Model and practice how to compare and contrast multiple articles on the same issue to determine the validity and accuracy of ideas in informational texts (R3)</p>	<p>difficult text and language to understand vocabulary and concepts (R2)</p> <p>Revisit how to question the writer’s assumptions, beliefs, intentions, and biases by evaluating examples, details, or reasons used to support ideas (R3)</p> <p>Model and practice how to identify fallacies of logic that lead to unsupported conclusions, such as circular reasoning, half truths, loaded questions, appeal to ignorance and tradition, and bias (R3)</p> <p>Model and practice how to identify apparent messages and hidden agendas in propaganda (R3)</p> <p>Model and practice how to identify persuasive strategies and evaluate the effectiveness of the author’s persuasive techniques on the reader; emotional appeal, ethical appeal, hyperbole, testimonials, bandwagon, repetition, and prognostication (R3)</p> <p>Revisit how to compare and contrast multiple speeches on the same issue to determine the validity and accuracy of ideas and information in text (R3)</p> <p>Model and practice how the author’s use of language stimulates the reader’s senses to evoke an emotional and/or ethical response (R3)</p> <p>Guide application of learned skills and strategies to independent reading (R1-4)</p>	<p>Model and practice how the playwright and/or screenwriter tells a story through dialogue and monologue (R2)</p> <p>Model and practice how to examine the subtext, the unspoken thoughts and motives of characters, in dialogue and monologue (R2,3)</p> <p>Model and practice how to plot the vantage point of each character’s action to understand the story from everyone’s point of view (R3)</p> <p>Model and practice how to identify and evaluate defining moments, such as looking for key scenes/lines, turning points, or critical obstacles characters confront (R3)</p> <p>Model and practice how to compare film versions of literary works with the written versions of the same works, by comparing selected video clips to written passages (R2)</p> <p>Guide application of learned skills and strategies to independent reading (R1-4)</p> <p>Confer with students to assess and address individual reading needs (R4)</p>	<p>of unfamiliar vocabulary words and culture-specific terminology in order to gain a better understanding of text (R1,4)</p> <p>Model and practice how to compare and contrast the motives of various people who undergo different rites of passage (R2)</p> <p>Revisit how to synthesize new information from multiple sources (about a specific rite of passage) by condensing, combining, or categorizing information (R1)</p> <p>Guide application of learned skills and strategies to independent reading (R1-4)</p> <p>Confer with students to assess and address individual reading needs (R4)</p>	
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<p>historical and cultural context into account (R3,4)</p> <p>Revisit how to pick and choose various protocols, such as flow charts, pro and con t-charts, and post-its to aid in creating a personalized tool box to help students with difficult independent reading(R1)</p> <p>Set a purpose for interactive reader's notebooks to do the following:</p> <ul style="list-style-type: none"> • Make and personalize notes on reading • Write to teacher and other students • Establish learning goals • Write literary and meta cognitive responses <p>(R2,3,4)</p>	<p>Revisit how to make profound and deep connections between important social issues raised in texts to self, family, peers, community, country, and humankind (R3)</p> <p>Guide application of learned skills and strategies to independent reading (R1-4)</p> <p>Confer with students to assess and address individual reading needs (R4)</p>	<p>Confer with students to assess and address individual reading needs (R4)</p>			
WRITERS WORKSHOP					
<p>Revisit elements of story structure using a plot chart (W2)</p> <p>Revisit the basic elements of a story: characterization, setting, plot (sequence of events), conflict, resolution, theme (W2)</p>	<p>Examine various mentor texts to discern the characteristics of effective pamphlet writing: they are easy to read, they include headings, attention-grabbing visuals, interesting graphics, concise language, important message (beginning), facts and supporting evidence (middle), and contact information of</p>	<p>Examine various mentor texts to discern the characteristics of effective speech writing, such as clear purpose, engagement, supporting evidence, repetition, citing resources, sentence variation, cadence and balance, rhetorical questions, imagery, and a strong call to action (W1)</p>	<p>Examine various mentor texts, such as plays, excerpts, interior monologues, journals, diaries, video and television scripts, focusing on how characters reveal themselves through dialogue and/or monologue (W2)</p> <p>Model and practice how to distinguish the features of</p>	<p>Examine various mentor texts to discern the elements of rites of passage, such as symbolic meanings of traditional clothes and props, traditional songs, dances, chants, and ceremonial/spiritual aspects (prayers, rituals, etc) (W1)</p> <p>Compare and contrast</p>	<p>Provide students with multiple samples of how-to books, narrative procedures and self portraits to serve as mentor texts and models for their own creative process (W1-4)</p> <p>Facilitate students'</p>

<p>Examine mentor texts to discern the characteristics of effective short stories, focusing on flashback, foreshadowing, and mood(W2)</p> <p>In collaboration with students, create a rubric for evaluating a creative short story, highlighting a problem, solution, and decision-making process (W2)</p> <p>Provide students with multiple creative story starters and prompts, such as: <i>Jack stopped walking, and against his parent's wishes, crossed the field and entered the wood...</i> (W2-4)</p> <p>Brainstorm and chart a range of creative writing topics that relate to students' interests, experiences, values and beliefs (W1-4)</p> <p>Choose one creative writing topic that will give insight upon an individual's values and beliefs, serving as a springboard for</p>	<p>important organizations and people related to the issue that the pamphlet is dealing with (end) (W2)</p> <p>Explore and chart components of a social awareness campaign (if students are expanding project). These can include letter writing, posters, public service announcements, and petitions (W1,3,4)</p> <p>Brainstorm and chart a range of social issues of student interest and conviction and facilitate student selection of a topic (W1,3)</p> <p>In collaboration with students, create a rubric for evaluating pamphlet writing (and organizing social awareness campaign if students are extending the project) (W3)</p> <p>Revisit how to take research notes using paraphrasing and quoting techniques from several sources of information, including online and encyclopedia references and interviews (W1)</p> <p>Revisit how to cite sources in the correct format to be included in the pamphlet (W1)</p> <p>Revisit how to choose relevant information and exclude</p>	<p>In collaboration with students, create a rubric for evaluating speech writing and oral presentation (W1)</p> <p>Brainstorm and chart recurring themes found in student-created pamphlets from Unit 2 and mentor speeches read during reader's workshop, to provide motivation for the writing of an original speech (W1)</p> <p>Model and practice how to choose a topic and write a thesis statement for a speech, highlighting a focus and theme (W1)</p> <p>Model and practice how to assess the credibility of online resources, such as identifiable authors, accuracy of information, and coverage (W1)</p> <p>Model and practice how to take notes combining several primary and secondary sources of information, such as by using action columns, parallel note-taking, or creating a cluster diagram (W1)</p> <p>Model and practice how to select evidence to support claims and arguments, such as by using narratives, statistics, expert testimonies, objects, and presentation aides (W1,3)</p> <p>Model and practice how to write with an audience in mind. Consider interests, background, age, and gender (W3)</p> <p>Model and practice how to choose and</p>	<p>interior, exterior, and dramatic monologues (W2,3)</p> <p>In collaboration with students, create a rubric for evaluating a monologue, highlighting personal experience with decision-making (W2)</p> <p>Model and practice how to respond to writing prompts in order to build stream-of-consciousness, writing stamina, and writing to a specific topic (W2,3)</p> <p>Model and practice how to use memory triggers to build motivation for selecting topics for student's original scenes and monologues. For example, looking at old photographs, letters, mementos, etc. and choosing one to build a scene around (W2,3)</p> <p>Model and practice how to choose and apply an organizational structure for writing monologues and scenes. For example, using a combination of exposition, as well as including character's beliefs, attitudes, motivations and emotions in character speeches and interactions (W1)</p> <p>Revisit how to develop believable and realistic characters by</p>	<p>traditional paintings or songs to untraditional multimedia and performance art pieces in order to discern some of the elements of effective multimedia/performance art. This may include pieces that combine visual images, music, movement, video, spoken word poetry, and abstract imagery in non linear, presentational ways (W1,2)</p> <p>Brainstorm and chart a range of topics that celebrate significant and positive growth and/or change in students' lives, such as overcoming a fear or obstacle, achieving a personal or physical feat, or successfully dealing with a conflict (W3)</p> <p>In collaboration with students, create a rubric for evaluating a research-driven multimedia art piece. Elements to consider might include clear evidence of research using multiple sources about rites of passage from around the world, a variety of artistic forms that provide information and express opinions and emotions connected with personal rites of passage, the use of symbolism, video, imagery, abstraction, fine arts, and poetic language (W3)</p>	<p>brainstorming sessions on what to include in their how-to books: introduction/letter to new principal, select samples of past work as evidence of high school readiness, strengths and weaknesses, step by step plan for high school success, alphabetical glossary of important things to remember in high school, inspirational quotes, creative visual and design elements, photographs, conclusion that includes long term goals and dreams for the future (W1-4)</p> <p>Facilitate student's brainstorming sessions on what to include in their future self portraits: realistic or abstract representations of themselves, their unique qualities, their future goals, what they hope to do, where they hope to live, the kind of people they wish to become. Students should also consider the colors, materials, and form of their portrait. Will it be mixed media, a painting, a photograph, a mural, a</p>
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<p>individual stories (W1-4)</p> <p>Provide various graphic organizers that will help students brainstorm the plot of their creative stories (W1)</p> <p>Model and practice how to structure a creative writing story, such as chronological, flashback, spiral, memoir/memory (W1)</p> <p>Model and practice how to capture the reader and develop setting through sensory details and description(W3)</p> <p>Model and practice how to build a character through careful description, vivid details, inner thoughts, clear motivations, dramatic situations, and dialogue with others (W1)</p> <p>Model and practice the art of dialogue through a captured conversation in dramatic scenes (W3)</p> <p>Model and practice how to include special forms</p>	<p>irrelevant information to write an effective pamphlet (W1)</p> <p>Model and practice how to utilize various prewriting strategies to organize and design pamphlets, such as using graphic organizers or desktop/laptop publishing programs (W1)</p> <p>Model and practice how to craft a brochure and appeal to the audience by utilizing clear, concise, and descriptive language (W3)</p> <p>Revisit how to include text features, such as headings, subheadings, graphs, charts, text styles, color, diagrams, photographs, art work, and illustrations to engage readers (W1)</p> <p>Provide direction and multiple opportunities for drafting, revising, and editing using conventional and/or computer editing tools (W1,3,4)</p> <p>Confer with students throughout the process to assess and address individual writing needs (W4)</p> <p>Guide application of learned skills and strategies to independent writing (W1-4)</p> <p>Review, reflect, and update</p>	<p>apply an organizational structure for speech writing, such as topical, chronological, spatial, cause-effect, or problem-solution sequence (W1)</p> <p>Model and practice how to apply persuasive speech writing techniques, such as repetition, variation, cadence and balance, rhetorical questions, and imagery (W2,3,4)</p> <p>Review how to cite sources in the correct format to be included in a bibliography (W1)</p> <p>Provide direction and multiple opportunities for drafting, revising, and editing using conventional and/or computer editing tools (W1,3,4)</p> <p>Confer with students throughout the writing process to assess individual writing needs and strengths (W4)</p> <p>Guide application of learned skills and strategies to independent writing of a speech (W1-4)</p> <p>Review, reflect on, and update writing folders, portfolios and journals (W3)</p>	<p>describing his/her appearance, actions, motivations, interactions, conflicts, reactions, strengths and weaknesses (graphic organizers are suggested) (W2)</p> <p>Model and practice how to build interior monologues to emphasize a character’s inner thoughts. For example, using inner voice so that the reader gains a deeper understanding of the character (W3)</p> <p>Revisit and practice how to draft an attention-grabbing beginning and maintain a consistent point of view within a monologue or scene (W2)</p> <p>Model and practice how to include language natural to the character within a monologue or dialogue, and to make every word count (W4)</p> <p>Revisit the purpose of peer editing groups to critique work in anticipation of publication and presentation (W4)</p> <p>Provide direction and multiple opportunities for drafting, revising, and editing using conventional and/or computer editing tools (W1,3,4)</p> <p>Confer with students throughout the writing process to assess and</p>	<p>Revisit brainstorming activities to help students identify and select a focus for their performance art pieces. These activities should help students do the following: choose at least one rite of passage from their research to include in their final product, help students use personal experiences of significant and positive growth and/or change to include in their final product, and help students find a variety of untraditional, artistic means to present their information and express their opinions and emotions (W3)</p> <p>Teach and model the organizational structure of creating a multimedia art piece, emphasizing a thematic, nonlinear approach to the work which stresses using strong imagery, symbolism, and a combination of visual art, music, spoken word, video, and/or movement to engage the audience, inform, and express different aspects of rites of passage (W3)</p> <p>Revisit and practice note-taking skills using several sources of information, including encyclopedias and other public, school, and internet resources for collecting relevant research</p>	<p>song, a video, etc? (W1-4)</p> <p>Examine various mentor texts to discern the basic characteristics of an effective letter of introduction: business letter format, introduction, body that highlights skills and interests, and a complimentary closing (W1-4)</p> <p>Model and practice how to craft student letters of introduction to high school principals. Include literary talents, strengths, assets (with supporting evidence), emphasize potential contributions to the school and unique traits (W4)</p> <p>Arrange for group and individual conferences daily (W4)</p> <p>Facilitate in the development of student-generated work plans and step by step schedules to complete this project (W1,3)</p> <p>Guide and support application of learned skills and strategies (W1-4)</p>
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<p>of communication within the creative story to create realism, such as excerpts from handwritten diary entries and letters (W3)</p> <p>Model and practice a story's angle of approach through subjective and/or objective voice (W3)</p> <p>Model and practice how to choose a point of view in which the reader views the action of the story, such as first or third (W3)</p> <p>Model and practice how to use 'flashback' as a choice when developing a linear story line (W2)</p> <p>Model and practice how to use 'foreshadowing' as a choice when developing a linear story line (W2)</p> <p>Model and practice how to establish mood through choice of setting, word choice, etc. (W2)</p> <p>Revisit revision and editing strategies using</p>	<p>writing folders, portfolios, and journals (W3)</p>		<p>address individual writing needs (W4)</p> <p>Guide application of learned skills and strategies to independent writing (W1-4)</p> <p>Review, reflect on, and update writing folders, portfolios, and journals (W3)</p>	<p>on various rites of passage (W1,3)</p> <p>Model and practice how to extract and incorporate details from research into art pieces (W1)</p> <p>Revisit, model, and practice writing descriptive language by employing some of the following strategies: using sensory details to create vivid images for the reader, showing not telling, exploding the moment, and creating word pictures and snapshots (W2,4)</p> <p>Model and practice using illustrations, music, movement, photographs, video, and abstract images to emphasize and complement the descriptive language of the piece (W1,2)</p> <p>Model and practice how words, illustrations, music, movement and abstract images contribute to the conceptual meaning of a piece (w2)</p> <p>Model and practice how to create tension between what is written and spoken in the piece and what is portrayed musically and visually – what is expressed through language and what is expressed through art (W3)</p>	<p>Guide and support draft writing, allowing ample time and opportunities for draft and revision. Emphasize the need to look for what to add, cut out, or move around when revising work (W1-4)</p> <p>Assess and monitor student work to facilitate common grouping and to inform instruction for mini-lessons (W1-4)</p> <p>Guide and support revision and editing through the use of editing marks (W1-4)</p>
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<p>differentiated tools (thesaurus, dictionary, word processing tools, peer-editing post-it notes, etc) (W1)</p> <p>Confer with students throughout the writing process to assess and address individual writing needs (W4)</p> <p>Guide application of learned skills and strategies to independent writing (W1-4)</p>				<p>Provide direction and multiple opportunities for drafting, revising, editing, and rehearsing the piece (W1,3,4)</p> <p>Confer with students throughout the process to assess and address individual writing needs (W4)</p> <p>Guide application of learned skills and strategies to independent writing (W1-4)</p> <p>Review, reflect upon, and update writing folders, portfolios, and notebooks (W3)</p>	
LISTENING AND SPEAKING WORKSHOP					
<p>Re-establish and practice meaningful conversations and accountable talk using formal stems and prompts (L1,4/S1,4)</p> <p>Model and practice how to develop a personal voice through role-playing scenarios related to student's writing topics (values and beliefs) (L3,4/S3,4)</p> <p>Model and practice how to share original short stories, stopping immediately after</p>	<p>Choose and expose students to professional audio-visual video clips, such as public service announcements, campaigns, and documentaries on important social issues of interest to students (L1,3,4)</p> <p>Model and practice how to anticipate audience questions by brainstorming potential questions and answers before presentation (S1)</p> <p>Model and practice answering extemporaneous questions posed by the teacher and class about</p>	<p>Revisit the necessary skills for public speaking and speech delivery, such as speaking clearly, adjustment of volume and pace, eye contact, and gestures (S4)</p> <p>Model and practice how to improve the distinctness of speech through purposeful diction (L3,4/S1)</p> <p>Model and practice how to take notes during other people's speeches using symbols and abbreviations (L1)</p> <p>Model and practice how to incorporate choreography/blocking into the presentation of a speech by considering the volume of voice, pacing and</p>	<p>Using mentor texts, model and practice how to rehearse and present an original monologue using protocols such as voice level, body language, gestures, facial expressions, eye contact (for external monologues, if appropriate), focal point that avoids eye contact w/audience (for internal monologue), proper pacing and intonation to maintain the interest of the audience (L2/S2)</p> <p>In collaboration with students, create a rubric for delivering an effective monologue or scene</p>	<p>Model and practice the protocols of an effective study group: listening skills, accountable talk, active engagement, and participation (L4/S4)</p> <p>Model and practice how to ask and respond to questions to clarify information (S1,2)</p>	<p>Guide and support students to prepare for an engaging oral presentation of at least 5 minutes to accompany their project (L/S1,3,4)</p>

<p>Re-establish and practice meaningful conversations and accountable talk using formal stems and prompts (L1,4/S1,4)</p> <p>Model and practice how to develop a personal voice through role-playing scenarios related to student's writing topics (values and beliefs) (L3,4/S3,4)</p> <p>Model and practice how to share original short stories, stopping immediately after conflict to elicit student opinions, predictions, and possible solutions (L2/S2)</p> <p>Share creative short stories</p>	<p>Choose and expose students to professional audio-visual video clips, such as public service announcements, campaigns, and documentaries on important social issues of interest to students (L1,3,4)</p> <p>Model and practice how to anticipate audience questions by brainstorming potential questions and answers before presentation (S1)</p> <p>Model and practice answering extemporaneous questions posed by the teacher and class about student pamphlets (S1)</p> <p>Model and practice how to encourage the speaker by showing interest with appropriate facial expressions, gestures, and nonverbal cues (L4)</p>	<p>Revisit the necessary skills for public speaking and speech delivery, such as speaking clearly, adjustment of volume and pace, eye contact, and gestures (S4)</p> <p>Model and practice how to improve the distinctness of speech through purposeful diction (L3,4/S1)</p> <p>Model and practice how to take notes during other people's speeches using symbols and abbreviations (L1)</p> <p>Model and practice how to incorporate choreography/blocking into the presentation of a speech by considering the volume of voice, pacing and gestures, pausing, involving the audience, and using hand gestures and props</p>	<p>Using mentor texts, model and practice how to rehearse and present an original monologue using protocols such as voice level, body language, gestures, facial expressions, eye contact (for external monologues, if appropriate), focal point that avoids eye contact w/audience (for internal monologue), proper pacing and intonation to maintain the interest of the audience (L2/S2)</p> <p>In collaboration with students, create a rubric for delivering an effective monologue or scene (L4/S4)</p> <p>Model and practice how to evaluate the effectiveness of a scene or monologue through the vantage point of the audience (L3/S3,4)</p>	<p>Model and practice the protocols of an effective study group: listening skills, accountable talk, active engagement, and participation (L4/S4)</p> <p>Model and practice how to ask and respond to questions to clarify information (S1,2)</p>	<p>Guide and support students to prepare for an engaging oral presentation of at least 5 minutes to accompany their project (L/S1,3,4)</p>
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CONVENTIONS: SPELLING/GRAMMAR/USAGE/MECHANICS

<p>Model and practice how to write contractions such as it's, could've and they're and emphasize the difference between it's and its, they're/their/there, etc.</p> <p>Model and practice how to use active and passive voice</p> <p>Model and practice how to</p>	<p>Review and update differentiated spelling lists</p> <p>Revisit, model and practice standard usage, such as effect, affect, accept, except, choose, chose</p> <p>Model and practice the correct usage of a dash</p>	<p>Review and update differentiated spelling and tiered vocabulary word lists</p> <p>Model and practice how to apply correlative conjunctions such as either, or, neither, nor, not only, but also, and whether</p> <p>Review and practice how to use prepositional phrases, such as beneath, underneath, against, concerning,</p>	<p>Review the difference between writing dialogue for narratives and dialogue for plays (the use of quotation marks and tags for narratives and not for plays)</p> <p>Model the use of possessive pronouns</p> <p>Model and practice how to develop characters and add</p>	<p>Review and update differentiated spelling and word lists</p> <p>Model and practice how to use a colon before a list of items, or to explain or clarify a preceding statement</p> <p>Model and practice how to use the "tion" and "sion" suffixes</p>	<p>Guide and support application of correct spelling and appropriate vocabulary using student generated spelling and word lists</p> <p>Guide and support application of correct grammar usage</p>
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EMBEDDED TECHNOLOGY

<p>Listen to and view short clips from film and t.v. focusing on foreshadowing, flashbacks, and mood</p> <p>Use word processing programs or publishing software to write stories</p> <p>Publish short stories using digital storytelling software such as Creative Narrations or post stories on the school website</p> <p>Have students create their own website to publish their stories</p>	<p>Model and teach how to cite electronic sources</p> <p>Model and practice how to use desktop publishing (see school's tech. specialist if necessary)</p> <p>As a class, create a web page of campaigns for social awareness</p> <p>Post any videos or podcasts on the school's website</p>	<p>View and listen to audio and video clips of famous speeches (using Smartboard, laptop/projector, or DVD)</p> <p>Videotape or create a podcast of students delivering their speeches and post them on the school's website</p> <p>Use word processing programs and digital editing tools to write and edit speeches</p>	<p>View video clips of plays and films depicting characters making difficult choices or standing up for what they believe, such as clips from <i>Raisin in the Sun</i>, <i>Twelve Angry Men</i>, <i>Amistad</i>, etc.</p> <p>Publish a short script using desktop publishing programs</p> <p>Videotape selected monologues and scenes and post them on the school's website</p>	<p>View and listen to video clips depicting rites of passage, such as <i>Devil's Playground</i>, and clips from PBS and/or National Geographic documentary videos</p> <p>Use online tools to research and locate information and photographs depicting multicultural rites of passage (scarification rituals, bar/bat mitzvahs, confirmations, rumspringa, etc)</p> <p>Model and practice how to use online pronunciation tools to aid in articulation of unfamiliar words</p>	<p>Utilize digital publishing software to produce how-to books</p> <p>Utilize multi-media technology such as PowerPoint and Smartboards to guide student presentations</p>
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SUGGESTED LITERATURE

<p><i>Goodman's Five Star Stories: Conflicts</i></p> <p><i>Who Do You Think You Are?</i></p> <p><i>Snapshots: Literature for Young Readers</i></p> <p><i>Read All About It: Read Aloud Short Stories, Articles Poems</i></p> <p><i>125th Street</i></p> <p><i>The Beast</i></p>	<p>Newspaper Articles</p> <p>Teen Magazines: <i>Teen Ink</i>, <i>Teen Newsweek</i>, <i>Time for Kids</i>, <i>Upfront Magazine</i>, <i>Scope</i>, <i>Read</i>, <i>Action</i></p> <p><i>Life: Our Century in Pictures</i></p> <p><i>The Teen Guide to Global Action</i></p> <p><i>The Kid's Guide to Social Action</i></p> <p><i>Angst: Teen Verses From The Edge</i></p> <p><i>Generation Fix: Young Ideas for a Better World</i> (Liz Rusch)</p>	<p>Newspaper Articles</p> <p>Teen Magazines: <i>Teen Ink</i>, <i>Teen Newsweek</i>, <i>Time for Kids</i>, <i>Upfront Magazine</i>, <i>Scope</i>, <i>Read</i>, <i>Action</i></p> <p><i>The Teen Guide to Global Action</i></p> <p><i>The Kid's Guide to Social Action</i></p> <p><i>American Heritage Speeches for Young Readers</i></p> <p><i>Understanding the Holy Land: Answering Questions About the Israeli-Palestinian Conflict</i> (Mitch Frank)</p>	<p><i>Goodman's Five Star Stories: Conflicts</i></p> <p><i>Stage Plays From the Classics</i></p> <p><i>Plays of Great Achievers</i></p> <p><i>Read All About It: Read Alouds</i></p> <p><i>Snapshots: Literature for Young Readers</i></p> <p><i>Good Masters! Sweet Ladies! Monologues and Scenes of a Medieval Village</i></p> <p><i>Stories I Ain't Told Nobody Yet</i></p>	<p><i>Rumspringa: To Be or Not to Be Amish</i> (Tom Shachtman)</p> <p><i>Stand By Me</i> (Directed by Rob Reiner)</p> <p><i>Eyewitness Books</i> (Dorling Kindersley)</p> <p><i>Goodman's Five Star Stories: Conflicts</i></p> <p><i>Who Do You Think You Are?</i></p> <p><i>Snapshots: Literature for Young Readers</i></p>	<p>To be determined by students and teacher on a case by case basis</p>
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<p><i>Making Lemonade</i></p> <p><i>Fire From the Rock</i></p> <p><i>Listening Is an Act of Love</i> (by Dave Isay, the founder of the Story Corps Project)</p> <p><i>The Lady and the Tiger</i> (Frank Stockton)</p> <p><i>No Easy Answers: Short Stories About Teenagers Making Tough Choices</i> (edited by Donald R. Gallo)</p> <p><i>Flowers for Algernon</i> (Daniel Keyes)</p> <p><i>The Lottery</i> (Shirley Jackson)</p> <p><i>All Summer In A Day</i> (Ray Bradbury)</p> <p><i>Copper Sun</i> (Sharon Draper)</p> <p>www.storycorps.org</p>	<p><i>Bad Stuff in the News: A Guide To Handling the Headlines</i> (Marc Gellman and Tom Hartman)</p> <p><i>Understanding the Holy Land: Answering Questions About the Israeli-Palestinian Conflict</i> (Mitch Frank)</p> <p><i>First Stories: Stories About Teen Immigrants</i> (Donald Gallo)</p> <p><i>Peer Pressure</i> (Elaine Stevens)</p> <p>www.npr.org</p> <p>www.radiorookies.org</p> <p>www.pbs.org</p> <p>www.pbs.org/now/classroom</p> <p>www.storycorps.org</p>	<p><i>First Stories: Stories About Teen Immigrants</i> (Donald Gallo)</p> <p><i>50 Debate Prompts for Kids</i> (Patrick Daley and Michael S. Dahlie)</p> <p>www.americanrhetoric.com</p> <p>www.npr.org</p> <p>www.radiorookies.org</p> <p>www.pbs.org</p> <p>www.storycorps.org</p>	<p><i>Bronx Masquerade</i></p> <p><i>Monster</i></p> <p><i>Raisin in the Sun</i></p> <p><i>Out of the Dust</i></p> <p><i>The Miracle Worker</i> (William Gibson)</p> <p><i>Brighton Beach Memoirs</i> (Neil Simon)</p> <p><i>Acting Natural: Monologues, Dialogue, and Playlets for Teens</i> (Peg Kehret)</p> <p><i>A Midsummer Night's Dream</i></p> <p><i>Twelfth Night</i></p> <p><i>Romeo and Juliet</i></p> <p><i>West Side Story</i> (Irving Schulman)</p> <p><i>High School Musical</i> (Disney)</p> <p><i>Our Town</i> (Thornton Wilder)</p> <p><i>The Beast</i></p> <p><i>Making Lemonade</i></p> <p><i>Fire From the Rock</i></p> <p>www.storycorps.org</p>	<p><i>Read All About It: Read Aloud Short Stories, Articles Poems</i></p> <p><i>125th Street</i></p> <p><i>Hatchet</i></p> <p><i>Wringer</i> (Jerry Spinnelli)</p> <p><i>Absolutely True Story of a Part Time Indian</i> (Sherman Alexie)</p> <p><i>Angela's Ashes</i> (Frank McCourt)</p> <p><i>A Separate Peace</i> (John Knowles)</p> <p><i>Lord of the Flies</i> (William Golding)</p> <p><i>Goodman's Five Star Stories: Conflicts</i></p> <p><i>Read All About It: Read Alouds</i></p> <p><i>Snapshots: Literature for Young Readers</i></p> <p><i>Bronx Masquerade</i></p> <p><i>The Beast</i></p> <p><i>125th Street</i></p> <p><i>Hip Hop Poetry and The Classics</i></p> <p>www.npr.org</p>	
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