



Cumberland County Schools
ELA Pacing Guide
Grade 8

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ELA Pacing Guide

Grade 8

In eighth grade, students begin to study complex psychological, philosophical, and moral themes in literature. They begin the year with two units on setting, the first on urban settings in America and the second on rural contexts. In these units, students consider relationships between setting and theme in literature and write their own stories set in cities and the countryside. From there, the units take various directions. One unit offers a historical perspective on America, while another looks at the relationship between art and artists. The sixth unit focuses on the philosophical theme of “the greater good,” beginning and ending with Robert Frost’s “The Road Not Taken.” Through class discussion, close reading, and writing, and through continued study of etymology, students deepen their understanding of all of these works and concepts. They continue to use graphic organizers to plan their writing. In their reports, research essays, and oral presentations, students draw on multiple sources, including literary, informational, and multimedia texts. In class discussions and literary responses, they pay close attention to figurative language and its effects. By the end of eighth grade, students should have a rich background in literature and literary nonfiction, with a grasp of the historical context and many nuances of the works they have read. They are ready for the rigors of high school.

Cumberland County Schools

ELA Pacing Guide

Pacing Guide Expectations:

The eighth grade guide is divided into six themed units of study. An approximate time frame is given for each unit of study.

The teacher will find a list of standards that are to be addressed throughout the year at the beginning of the pacing guide. Specific standards have been identified within each unit. **Selections from the current textbook are included where applicable.** The **Suggested Supplemental Works** are **options** provided for teaching each unit of study.

Obviously, there will be resources not listed that the teacher will want to use with each unit. It is suggested that teachers download the pacing guide to their desktop, and add an additional page of resources as they complete each unit. This pacing guide is a living, breathing document that will be revised as needed.

Unit Overviews & Suggested Pacing

Unit One—Urban Settings in America: “It Happened in the City”

This first six-week unit of eighth grade begins the year with reflections on the settings of stories and events—from poems and short stories to novels and nonfiction.

Unit Two—Rural Settings in North America: “It Happened in the Country”

This eight-week unit of eighth grade continues student reflections on the settings of stories and events—from poems and short stories to novels and nonfiction.

Unit Three—“Looking Back on America”

This eight-week unit of eighth grade continues with reflections on the settings of stories and events, this time from a historical perspective.

Unit Four—“Authors and Artists”

This fourth four-week unit of eighth grade examines the similarities and differences between literary authors and artists.

Unit 5—“Dramatically Speaking”

This four-week unit of eighth grade continues an examination of the arts, focusing on the dramatic performance of plays, speeches, and poems.

Unit 6—“The Road Not Taken”

This final six-week unit of eighth grade encourages students to explore their strengths by reading about strong characters who ventured against conventional wisdom in search of the greater good.

Standards addressed throughout the year:

Use the following key for assistance in understanding the standards:

RL: Reading—Literature, RI: Reading—Informational Text, W: Writing, SL: Speaking and Listening, L: Language, and RF: Reading Foundations

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.8.4: 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.8.10: 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.

RI.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.8.10: By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.

SL.8.6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

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

L.8.1.a: Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.

L.8.1.b: Form and use verbs in the active and passive voice.

L.8.1.c: Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.

L.8.1.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.

L.8.2.a: Use punctuation (comma, ellipsis, dash) to indicate a pause or break.

L.8.2.b: Use an ellipsis to indicate an omission.

L.8.2.c: Spell correctly.

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.

W.8.1.a: Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

W.8.1.b: Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

W.8.1.c: Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s) counterclaims, reasons, and evidence.

W.8.1.d: Establish and maintain a formal style.

W.8.1.e: Provide a concluding statement or section that follows from and supports the argument presented.

W.8.2.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.

W.8.2.b: Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

W.8.2.c: Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

W.8.2.d: Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.8.2.e: Establish and maintain a formal style.

W.8.2.f: Provide a concluding statement or section that follows from and supports the information or explanation presented.

W.8.3.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.

W.8.3.b: Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

W.8.3.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.

W.8.3.d: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

W.8.3.e: Provide a conclusion that follows from and reflects on the narrated experiences or events.

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.

W.8.6: Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

W.8.8: Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

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

W.8.9.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 words such as the Bible, including describing how the material is rendered new”).

W.8.9.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”).

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.

Unit One: Urban Settings in America: “It Happened in the City”

Essential Question: What does the urban setting contribute to these stories?

Standards Specific to this Unit:

RI.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.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.

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

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.

SL.8.1.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.

SL.8.1.b: Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

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.

L.8.4.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.

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

Unit One—Urban Settings in America: “It Happened in the City”

Essential Question: What does the urban setting contribute to these stories?

Suggested Student Objectives

- Compare and contrast story characters, plots, themes, and settings from works about urban America.
- Distinguish between explicit and implicit ways of describing the effect of setting on characters, plots, and themes.
- Analyze the ways in which the structure of work affects how the setting is conveyed.
- Analyze different accounts of the same event.
- Write poetry (concrete or haiku) and perform it for classmates.
- Compare elements of the musical *Chicago* to other poetry and prose about the city of Chicago.
- Define related words and identify their parts of speech (e.g., *urban, urbanization, suburban; city, citify; metropolitan, metropolis*).

Key Vocabulary

Content-Specific

Connotation

Explicit textual evidence

Implicit textual evidence

Literal versus figurative language

Setting

Theme

Unit One—Urban Settings in America: “It Happened in the City”

Essential Question: What does the urban setting contribute to these stories?

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Poems

“The City is So Big (Richard Garcia, p. 624)

“Concrete Mixers (Patricia Hubbell, p. 622)

“Southbound on the Freeway” (May Swenson, p. 638)

“Harlem Night Song” (Langston Hughes, p. 625)

Short Stories

“Thank You, M’am (Langston Hughes, p. 356)

Informational Text

From Wilderness on 68th Street (E. J. McAdams, p. 200)

Suggested Supplemental Works

Literary Texts:

Stories

- *The Great Fire* (Jim Murphy)
- *The Catcher in the Rye* (J. D. Salinger)
- *KiKi Strike: Inside the Shadow City* (Kirsten Miller)
- *All of the Above* (Shelley Pearsall)
- *A Long Way from Chicago: A Novel in Stories* (Richard Peck)
- *The King of Dragons* (Carol Fenner)
- *The Westing Game* (Ellen Raskin)

Short Stories:

(Note: These are used again in Unit Two)

- Nine Stories* (J. D. Salinger)
- The Umbrella Man and Other Stories* (Roald Dahl)
- America Street: A Multicultural Anthology of Stories* (Anne Mazer, ed.)
- Bag in the Wind* (Ted Koozer)

Poetry:

- "Chicago" (Carl Sandburg)
- "O Captain! My Captain!" (Walt Whitman)
- Stone Bench in an Empty Park* (Paul Janeczko)
- Technically, It's Not My Fault* (John Grandits)

Picture Books (as an Introduction to This Unit)

- City by Numbers* (Stephen T. Johnson)
- Bag in the Wind* (Ted Kooser)

Informational Texts:

Nonfiction

- The Building of Manhattan* (Donald Mackay)
- Skyscraper* (Lynn Curlee)
- The New York Subways* (Great Building Feats Series) (Lesley DuTemple)
- New York* (This Land is Your Land Series) (Ann Heinrichs)
- September 11, 2001: Attack on New York City—Interviews and Accounts* (Wilborn Hampton)
- September 11, 2001* (Cornerstones of Freedom, Second Series) (Andrew Santella)
- Let's Roll! Ordinary People, Extraordinary Courage* (Lisa Beamer)
- "The Evolution of the Grocery Bag" (*American Scholar Magazine*, Autumn 2003) (Henry Petroski)
- America's Top 10 Cities* (Jenny E. Tesar)
- An American Plague: The True and Terrifying Story of the Yellow Fever Epidemic of 1793* (Jim Murphy)

Art, Music, and Media:

Art

New York:

- Edward Hopper, *Nighthawks* (1942)
- Piet Mondrian, *Broadway Boogie Woogie* (1942-1943)
- Joseph Stella, *Bridge* (1936)

Chicago:

- Pablo Picasso, *Untitled* or "The Picasso" (1967)
- Anish Kapoor, *Cloud Gate* (2004-2006)
- Edward H. Bennett and Marcel F. Loyau, *Buckingham Fountain* (1927)

Music and Lyrics:

- "Where Were You When the World Stopped Turning" (Alan Jackson)

Film:

- Video footage from September 11, 2001

Unit Two—“Rural Settings in North America: “It Happened in the Country”

Essential Question: What does the rural setting contribute to these stories?

Standards Specific to this Unit:

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.

RI.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.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.

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

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.

SL.8.1.c: Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.8.1.d: Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete task.

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.

L.8.4.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.

L.8.4.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).

Unit Two—Rural Settings in North America: “It Happened in the Country”

Essential Question: What does the rural setting contribute to these stories?

Suggested Student Objectives

- Compare and contrast story characters, plots, themes, and settings in stories about rural North America.
- Evaluate the structure of various texts and discuss the effect of structure on their meaning.
- Write an argument, supported by clear reasons and evidence, about a memorable portrayal of rural North America.
- Recognize nuances in meaning among similar words (e.g., *rural*, *agrarian*, *agriculture*, *hamlet*, *village*, *country*, *countryside*, *rustic*).

Key Vocabulary

Content-Specific

Explicit textual evidence
Genre
Implicit textual evidence
Setting
Text structures
Travelogue

Unit Two—Rural Settings in North America: “It Happened in the Country”

Essential Question: What does the rural setting contribute to these stories?

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Stories

“Gentleman of Rio en Medio” (Juan A. A. Sedillo, p. 54) “Paul Bunyan of the North Woods” (Carl Sandburg, p. 976)

Poems

“The Country” (Billy Collins, p. 640)

Informational Text

“North Carolina Ferry System Schedule” p. 75

“Sun Suckers and Moon Cursers” (Richard and Joyce Wolkomir, p. 147)

Autobiographies

“Cub Pilot on the Mississippi” (Billy Collins, p. 61)

“A Glow in the Dark” from *Woodsong* (Gary Paulsen, p. 181)

Suggested Supplemental Works

Literary Texts:

Stories:

- Travels with Charley: In Search of America* (John Steinbeck)
- This Land Was Made for You and Me: The Life and Songs of Woody Guthrie* (Elizabeth Partridge)
- The Adventures of Tom Sawyer* (Mark Twain)
- Roll of Thunder, Hear My Cry* (Mildred D. Taylor)
- The Land* (Mildred D. Taylor)
- Of Mice and Men* (John Steinbeck)
- The Last of the Mohicans* (James Fenimore Cooper)
- Shane* (Jack Schaefer)
- The Daybreakers (The Sacketts)* (Louis L'Amour)
- Barrio Boy* (Ernesto Galarza)
- The Incredible Journey* (Sheila Burnford)

Short Stories:

(Note: These were also used in Unit One.)

- Nine Stories* (J. D. Salinger)
- The Umbrella Man and Other Stories* (Roald Dahl)
- America Street: A Multicultural Anthology of Stories* (Anne Mazer, ed.)

Poetry:

- "The Railway Train" (Emily Dickinson)
- "Mending Wall" (Robert Frost)
- Spoon River Anthology* (Edgar Lee Masters)
- My America: A Poetry Atlas of the United States* (Lee Bennett Hopkins)

Picture Books (as an Introduction to This Unit):

- A Mountain Alphabet* (Margriet Ruurs)
- B is for Big Sky Country: A Montana Alphabet* (Sneed B. Collard III and Joanna Yardley)
- P is for Pinata: A Mexico Alphabet* (Tony Johnston)

Informational Texts:**Nonfiction****Rural America:**

- The Alamo* (Cornerstones of Freedom, Second Series) (Tom McGowen)
- African-Americans in the Old West* (Cornerstone of Freedom Series) (Tom McGowen)
- Trail of Tears* (Cornerstones of Freedom Series) (R. Conrad Stein)
- Wild Horses I Have Known* (Hope Ryden)

American Science/Technical Subjects:

- California Invasive Plant Council (Invasive Plant Inventory)
- Geeks: How Two Lost Boys Rode the Internet out of Idaho* (Jon Katz)
- "The Marginal World" (1955) in *The Edge of the Sea* (Rachel Carson)

North America:

- Never Cry Wolf: The Amazing True Story of Life Among Arctic Wolves* (Farley Mowat)
- One Hundred & One Beautiful Small Towns in Mexico* (Gullermo Garcia Oropeza and Cristobal Garcia Sanchez)

Art, Music, and Media:**Art:**

- Grant Wood, *American Gothic* (1930)
- Edward Hopper, *Gas* (1940)
- Edward Hopper, *Early Sunday Morning* (1930)
- Edward Hopper, *Cape Cod Evening* (1939)

Unit Three—“Looking Back on America”

Essential Question: How does learning history through literature differ from learning through informational text?

Standards Specific to this Unit:

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.

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

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.8.7: 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.

SL.8.5: Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

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

Unit Three—“Looking Back on America”

Essential Question: How does learning history through literature differ from learning through informational text?

Student Objectives

- Compare and contrast story characters, plots, themes, and settings from stories about American history.
- Analyze how historical fiction draws on the themes, patterns of events, or character types from myths or traditional stories.
- Determine the author’s point of view in two texts about the same topic and discuss the effect it has on the work.
- Conduct an in-depth research project on a historical event of choice, followed by a multimedia report that includes insights from historical fiction.

Key Vocabulary

Content-Specific

Character types
Historical fiction
Patterns of events
Point of view
Preconceived notion

Unit Three—“Looking Back on America”

Essential Question: How does learning history through literature differ from learning through informational text?

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Stories

“An Episode of War” (Stephen Crane, p. 1017)

“Davy Crockett’s Dream” (Davy Crockett, p. 974)

“The Finish of Patsy Barnes” (Paul Laurence Dunbar, p. 282)

“The Drummer Boy of Shiloh” (Ray Bradbury, p. 290)

Poems

“The New Colossus” (Emma Lazarus, p. 665)

“Paul Revere’s Ride” (Henry Wadsworth Longfellow, p. 666)

“O Captain! My Captian!” (Walt Wightman, p. 706)

Western Wagons (Stephen Vincent Benet, p. 972)

Informational Text

From *The Baker Heater League* (Patricia C. McKissack and Frederick McKissack, p. 7)

From *I Know Why the Caged Bird Sings* (Maya Angelou, p. 462)

From *Across America on an Emigrant Train* (Jim Murphy, p. 580)

From *Travels With Charley* (John Steinbeck, p. 154)

From *An American Childhood* (Annie Dillard, p. 137)

“The American Dream” (Martin Luther King, Jr., p. 165)

“On Woman’s Right to Suffrage” (Susan B. Anthony, p. 514)

Suggested Supplemental Works

Literary Texts:

Stories:

- Cast Two Shadows: The American Revolution in the South* (Great Episodes) (Ann Rinaldi)
- Johnny Tremain* (Esther Forbes)
- Code Talker: A Novel About the Navajo Marines of World War Two* (Joseph Bruchac)
- The Year of the Hangman* (Gary Blackwood)
- The Witch of Blackbird Pond* (Elizabeth George Speare)

Poetry:

- "Paul Revere's Ride" (Henry Wadsworth Longfellow)
- "I, Too, Sing America" (Langston Hughes)
- "I Know Why the Caged Bird Sings" (Maya Angelou)
- Hour of Freedom: American History in Poetry* (Milton Meltzer)

Informational Texts:

Nonfiction

- Preamble to the United States Constitution (1787)
- First Amendment to the United States Constitution (1791)
- 1812, February 3: Adams to Jefferson (John Adams)
- The Words We Live By: Your Annotated Guide to the Constitution* (Linda R. Monk)
- Freedom Walkers: The Story of the Montgomery Bus Boycott* (Russell Freedman)
- The American Revolutionaries: A History in Their Own Words 1750-1800* (Milton Meltzer)
- Paul Revere's Ride (David Hackett Fischer)
- Lincoln: A Photobiography* (Russell Freedman)
- We Shall Not Be Moved: The Women's Factory Strike of 1909* (Joan Dash)
- Day of Infamy, 60th Anniversary: The Classic Account of the Bombing of Pearl Harbor* (Walter Lord)
- George vs. George: The American Revolution As Seen from Both Sides* (Rosalyn Schanzer)
- Good Women of a Well-Blessed Land: Women's Lives in Colonial America* (Brandon Marie Miller)
- The Boys' War: Confederate and Union Soldiers Talk About the Civil War* (Jim Murphy)

Biographies:

- George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War* (Thomas B. Allen)
- Tell All the Children Our Story: Memories and Mementos of Being Young and Black in America* (Tonya Bolden)
- America's Paul Revere* (Esther Forbes and Lynd Ward)

Picture Books (as an Introduction to This Unit):

- We the People* (Peter Spier)

Art, Music, and Media:**Art:**

- Grant Wood, *The Midnight Ride* (1931)
- Emanuel Leutze, *Washington Crossing the Delaware* (1851)
- John Trumbell, *Declaration of Independence* (1819)

Unit Four—“Authors and Artists”

Essential Question: How are artists and authors similar?

Standards Specific to this Unit:

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.

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.8.8: 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.

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.

SL.8.2: Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

L.8.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.8.5.b: Use the relationship between particular words to better understand each of the words.

L.8.5.c: Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded*, *willful*, *firm*, *persistent*, *resolute*).

Unit Four—“Authors and Artists”

Essential Question: How are artists and authors similar?

Student Objectives

- Determine an author’s point of view in a text, compare it with an artist’s perspective in a work of art, and discuss the effect that perspective has on the work.
- Compare and contrast authors’ and artists’ motivations for creativity.
- Conduct research on an artist of choice; define and refine a research question as research proceeds.
- Determine the meaning of words and phrases as they are used to describe authors and artists, including figurative and technical vocabulary.

Key Vocabulary

Content-Specific

Biography
Humor
Irony
Mood
Perspective
Point of view
Style
Tone

Unit Four—“Authors and Artists”

Essential Question: How are artists and authors similar?

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Informational Text

From *Always to Remember: The Vision of Maya Ying Lin* (Brent Ashabranner, p. 473)

Autobiographies

From *I Know Why the Caged Bird Sings* (Maya Angelou, p. 462) From

***Travels With Charley* (John Steinbeck, p. 154)**

Stephen King: His Books, His Life, His Wife p. 417)

Cub Pilot on the Mississippi (Mark Twain, p. 61) From

***My Own True Name* (Pat Mora, p. 1034)**

From *An American Childhood* (Annie Dillard, p. 137)

“Words to Sit In, Like Chairs” (Naomi Shihab Nye, p. 1038)

Suggested Supplemental Works

Literary Texts:

Stories:

- From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (E. L. Konigsburg)
- Leaving Eldorado* (Joann Mazzio)
- Talking With Tebe: Clementine Hunter, Memory Artist* (Mary E. Lyons)
- A Portrait of the Artist as a Young Man* (James Joyce)

Poetry:

- Is This Forever, or What? Poems & Paintings from Texas* (Naomi Shihab Nye)

Informational Texts:

Nonfiction

- A Short Walk Around the Pyramids & Through the World of Art* (Philip M. Isaacson)
- Smithsonian Q & A: American Art and Artists—The Ultimate Question and Answer Book* (Tricia Wright)

Biography:

- Vincent van Gogh: Portrait of an Artist* (Jan Greenberg and Sandra Jordan)
- Norman Rockwell: Storyteller with a Brush* (Beverly Gherman)
- Sparky: The Life and Art of Charles Schulz* (Beverly Gherman)
- Andy Warhol, Prince of Pop* (Jan Greenberg and Sandra Jordan)
- A Caldecott Celebration: Seven Artists and their Paths to the Caldecott Medal* (Leonard S. Marcus)
- Marc Chagall* (Artists in Their Time Series) (Jude Welton)
- Mary Cassatt: Portrait of an American Impressionist* (Tom Streissguth)
- Artist to Artist: 23 Major Illustrators Talk to Children About Their Art* (Eric Carle, Mitsumasa Anno, and Quentin Blake)
- Vincent van Gogh: Sunflowers and Swirly Stars* (Smart About Art Series) (Brad Bucks and Joan Holub)
- Henri Matisse: Drawing with Scissors* (Smart About Art Series) (Jane O'Connor and Keesia Johnson)
- Pablo Picasso: Breaking All the Rules* (Smart About Art Series) (True Kelley)
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- The Lives of the Artists* (Giorgio Vasari) (excerpt on Michelangelo or Leonardo)
- Maya Angelou* (Just the Facts Biographies) (L. Patriciat Kite)
- Invincible Louisa: The Story of the Author of Little Women* (Cornelia Meigs)
- Margaret Wise Brown: Awakened by the Moon* (Leonard S. Marcus)

- *Mark Twain* (Just the Facts Biographies) (Susan Bivin Aller)
- *Bram Stoker: The Man Who Wrote Dracula* (Great Life Stories) (Steven Otfinoki)
- *Aung San Suu Kyi: Fearless Voice of Burma* (Whitney Stewart)

Pictorial History:

- *Buffalo Hunt* (Russell Freedman)
- *The Buffalo and the Indians: A Shared Destiny* (Dorothy Hinshaw Patent)

Picture Books (as an Introduction to This Unit)

- *Museum ABC* (The Metropolitan Museum of Art)
- *Museum Shapes* (The Metropolitan Museum of Art)

Art, Music, and Media:

Art:

- Edouard Manet, *Dead Toreador* (1864)
- Michelangelo Merisi da Caravaggio, *Supper at Emmaus* (1601)
- Paul Cezanne, *The Card Players* (1890-1892)
- Paolo Uccello, *Niccolo Mauruzi da Tolentino at the Battle of San Romano* (1438-1440)
- Chuck Close, *Fanny/Fingerpainting* (1985)
- Sylvia Plimack Mangold, *The Linden Tree* (1988)

Unit Five—“Dramatically Speaking”

Essential Question: How is reading a speech, poem, or script for a play different from performing it?

Standards Specific to this Unit:

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.8.6: 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.

W.8.1: Critique and write arguments to support claims with clear reasons and relevant evidence.

L.8.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.8.5.a: Interpret figures of speech (e.g., verbal irony, puns) in context.

L.8.5.b: Use the relationship between particular words to better understand each of the words.

Unit Five—“Dramatically Speaking”

Essential Question: How is reading a speech, poem, or script for a play different from performing it?

Suggested Student Objectives

- Read and discuss a variety of dramatic fiction, and nonfiction about plays, playwrights, public speakers, and poets.
- Analyze how particular lines of dialogue in *Sorry, Wrong Number* propel the action and reveal aspects of a character.
- Compare and contrast characters, plots, themes, settings, and literary techniques used in plays and films.
- Analyze the extent to which a filmed or radio production of *Sorry, Wrong Number* stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
- Conduct research on a playwright or public speaker of choice.
- Discuss how creating a sound argument is essential to engaging listeners in a speech.
- Perform for classmates in a variety of styles (e.g., drama, poetry, or speeches)
- Participate in-group discussions and critically evaluate classmates' arguments.

Key Vocabulary

Content-Specific

Dialogue Diction
Drama
Film noir
Flashback
Monologue
Screenplay
Script
Staging

Unit Five—“Dramatically Speaking”

Essential Question: How is reading a speech, poem, or script for a play different from performing it?

Prentice Hall Literature Grade Eight

Stories

“The Ninny” (Anton Chekov, p. 760)

From “Anne Frank & Me” (Cherie Bennett, p. 733)

Dramas

“The Governess” (Neil Simon, p. 744)

Informational Text

From *Anne Frank: The Diary of a Young Girl* (Anne Frank, p. 882)

Speeches

“On Woman’s Right to Suffrage” (Susan B. Anthony, p. 514)

From “Sharing in the American Dream” (Colin Powell, p. 530)

“Choice: A Tribute to Martin Luther King, Jr. (Alice Walker, 1010)

“The American Dream” (Martin Luther King, Jr., p. 165)

Suggested Supplemental Works

Literary Texts:

Stories:

- King of Shadows* (Susan Cooper)

Poetry:

- “A Poem for My Librarian, Mrs. Long” in *Acolytes: Poems* (Nikki Giovanni)
- The Book of Questions* (Pablo Neruda)
- “Macavity” (T. S. Eliot)

Drama:

- Sorry, Wrong Number* (Lucille Fletcher) (E)
- Zora Neale Hurston: Collected Plays* (Zora Neale Hurston)
- Famous Americans: 22 Short Plays for the Classroom, Grades 4---8* (Liza Schafer, editor)
- A Raisin in the Sun* (Lorraine Hansberry)

Informational Texts:

Biographies:

- The Play's the Thing: A Story About William Shakespeare* (Creative Minds Biographies) (Ruth Turk)
- Hitchcock on Hitchcock: Selected Writings and Interviews* (Alfred Hitchcock)
- Franklin Delano Roosevelt* (Russell Freedman)
- Who Was Ronald Reagan?* (Joyce Milton)
- Barbara Jordan: Voice of Democracy* (Book Report Biography) (Lisa Renee Rhodes)
- Memoirs* (Pablo Neruda)
- Sorrow's Kitchen: The Life and Folklore of Zora Neale Hurston* (Great Achievers Series) (Mary E. Lyons)

Literary Criticism:

- “Shakespeare’s Plays: Comedy” (Debra B. Schwartz)

Speeches:

- “The Banking Crisis” (First Fireside Chat, Franklin Delano Roosevelt) (March 12, 1933)
- “A Time for Choosing” (Ronald Reagan) (October 27, 1964)

- Keynote Address to the Democratic National Convention (Barbara Jordan) (July 12, 1976)

Art, Music, and Media:

Music and Lyrics:

- “Macavity, “ from *Cats* (Andrew Lloyd Webber)

Film:

- Anatole Litvak, dir., *Sorry, Wrong Number* (1948)
- Alfred Hitchcock, dir., *Dial M for Murder* (1954)
- Michael Hoffman, dir., *A Midsummer Night's Dream* (1999)
- David Mallet, dir., *Cats* (1998, PBS Great Performances)
- Daniel Petrie, dir., *A Raisin in the Sun* (1961)
- Mirra Bank, dir., *Spirit to Spirit: Nikki Giovanni* (1988)

Unit Six—“The Road Not Taken”

Essential Question: Can literature help us to define the greater good?

Standards Specific to this Unit:

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.

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

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

L.8.3.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).

Unit Six—“The Road Not Taken”

Essential Question: Can literature help us to define the greater good?

Suggested Student

Key vocabulary

Objectives

Allegory Read and discuss a variety of novels

Hero/heroine reveal, explicitly or implicitly,

Satire “the greater good.”

Strength of character Experiment with performing poetry in

Symbolism variety of styles and discuss how these

Style changes affect its interpretation.

- Compare and contrast characters, plots, themes, settings, and literary techniques used in the stories read.
- Analyze how particular lines of dialogue in literature propel the action and reveal aspects of a character.
- Analyze how writing styles and literary techniques, such as symbolism or satire, are used and how their use affects meaning and reader engagement.
- Write a variety of responses to literature and informational text.
- Analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by the director or actors.
- Create a multimedia presentation on “the greater good,” where the message is either explicitly state or implied.

Prentice Hall Literature Grade Eight

Poems

“The Road Not Taken” (Robert Frost, p. 704)

“Your World” (Georgia Douglas Johnson, p. 605)

Stories

“Raymond’s Run (Toni Cade Bambara, p. 39)

“Up the Slide” (Jack London, p. 174)

“Flowers for Algernon” (Daniel Keyes, p. 310)

Suggested Supplemental Works

Literary Texts:

Stories

- Little Women* (Louisa May Alcott)
- The Skin I’m In* (Sharon Flake)
- I, Juan de Pareja* (Elizabeth Borton de Trevino)

- Lord of the Flies* (William Golding)
- The Old Man and the Sea* (Ernest Hemingway)
- Gulliver's Travels* (Jonathan Swift)
- The Sea-Wolf* (Oxford World's Classics Edition) (Jack London)
- Rebecca* (Daphne du Maurier)
- American Dragons: Twenty-Five Asian American Voices* (Laurence Yep)
- The Color of My Words* (Lynn Joseph)
- Children of the River* (Linda Crew)
- Amos Fortune, Free Man* (Elizabeth Yates)
- The Outsiders* (S. E. Hinton)
- Stargirl* (Jerry Spinelli)

Poetry:

- "The Road Not Taken" (Robert Frost)
- "Nothing Gold Can Stay" (Robert Frost)
- Things I Have to Tell You: Poems and Writing by Teenage Girls* (Betsy Franco)
- Night Is Gone, Day Is Still Coming: Stories and Poems by American Indian Teens and Young Adults* (Annette Pina Ochoa, Betsy Franco, and Traci L. Gourdine)

Informational Texts:

Nonfiction:

- "Trek 7, The Fractal Pond Race" (from *Math Trek: Adventures in the Math Zone*) (Ivars Peterson and Nancy Henderson)
- Night* (Eli Weisel)

Literary Criticism:

- "Robert Frost, Poet of Action" (James McBride Dabbs)

Art, Music, and Media:

Art:

- Diego Velazquez, *Juan de Pareja* (1650)
- Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting* (1638-1639)

Film:

- Mervyn LeRoy, dir., *Little Women* (1949)
- Gillian Armstrong, dir., *Little Women* (1994)
- John Sturges, dir., *The Old Man and the Sea* (1990)
- Jud Taylor, dir., *The Old Man and the Sea* (1990)
- Charles Sturridge, dir., *Gulliver's Travels* (1996)
- Michael Curtiz, dir., *The Sea Wolf* (1941)

8th Grade Exemplar Texts

Stories:

- Little Women* (Louisa May Alcott) (MG, BL 7.9, Quiz #513)
- The Adventures of Tom Sawyer* (Mark Twain) (MG, BL 8.1, Quiz #115746)
- Roll of Thunder, Hear My Cry* (Mildred D. Taylor) (MG, BL 5.7, Quiz #136)

Drama:

- Sorry, Wrong Number* (Louise Fletcher)

Poetry:

- “Paul Revere’s Ride” (Henry Wadsworth Longfellow) (LG, BL 5.5, Quiz #13973)
- “O Captain! My Captain!” (Walt Whitman)
- “The Railway Train” (Emily Dickinson)
- “Chicago” (Carl Sandburg)
- “I, Too, Sing America” (Langston Hughes)
- “The Book of Questions” (Pablo Neruda)
- “A Poem for My Librarian, Mrs. Long” (Nikki Giovanni)

Informational Texts:

- “Letter on Thomas Jefferson” (John Adams)
- Travels with Charley: In Search of America* (John Steinbeck)

Informational Texts: History/Social Studies:

- United States. Preamble and First Amendment to the United States Constitution (1787, 1791)
- *A Short Walk through the Pyramids and through the World of Art* (Phillip Isaacson) (UG, BL 6.7, Quiz #8490)
- *The Great Fire* (Jim Murphy) (UG, BL 7.6, Quiz #14532)
- *Vincent Van Gogh: Portrait of an Artist* (Jan Greenberg and Sandra Jordan) (MG, BL 7.6, Quiz #54109)
- *Words We Live By: Your Annotated Guide to the Constitution* (Linda R. Monk)
- *Freedom Walkers: The Story of the Montgomery Bus Boycott* (Russell Freedman) (MG, BL 7.7, Quiz #107528)

Informational Texts: Science, Mathematics, and Technical Subjects

- *The Building of Manhattan* (Donald Mackay)
- *Math Trek: Adventures in the Math Zone* (Ivars Peterson and Nancy Henderson)
- *Geeks: How Two Lost Boys Rode the Internet out of Idaho* (John Katz)
- “The Evolution of the Grocery Bag” (Henry Petroski)
- *Invasive Plant Inventory* (California Invasive Plant Council)

