

ARCHDIOCESE OF PHILADELPHIA

INTEGRATED LANGUAGE ARTS

GRADE 7



ELEMENTARY INTEGRATED LANGUAGE ARTS GRADE 7

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INTEGRATED LANGUAGE ARTS CURRCULUM

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PHILOSOPHY OF THE LANGUAGE ARTS PROGRAM

Our loving, self-revealing God has initiated a profound dialogue with human kind and expects a response in words and deeds. As Christians we commit ourselves to proclaim the love of the Father for all people and the Gospel message of salvation enunciated by Jesus. The gift of language enables us to carry out this commitment. Language not only illumines the life of a Christian, but also serves as a vehicle for expressing and sharing ideas. Language allows the Lord to manifest Himself to us in spoken, written, and hidden words, and gives us the means of communicating to others the life of the Spirit within us. Teaching, proclaiming, and serving, the works of the dedicated Christian in the modern world, require the ability to read, to write, and to express ideas in clear and coherent language.

The Language Arts Curriculum in a Catholic school must prepare students to respond to the call of Jesus and the Church, to live a life of public witness. Supported by the knowledge that God loves them, students should develop confidence and self-esteem, the usual by-products of a curriculum emphasizing an integration of Reading, Writing, Listening, Speaking, and Thinking skills. Handling spoken and written language skills effectively, our students should graduate with verbal and written competencies that will equip them for successful high school study and subsequent academic and employment opportunities. For this reason, the curriculum prescribed for the elementary schools in the Archdiocese of Philadelphia is an Integrated Language Arts program, which is necessary for the complete development of our students, not only spiritually and emotionally, but also linguistically, socially, and academically.

LANGUAGE ARTS CURRICULUM CONTENT

The Archdiocesan Language Arts Committee moves forward with a vision of providing an integrated program that will focus on achieving the goal that our students become independent, comprehensive readers, writers, listeners, and speakers. In pursuing this goal, the students will also develop skills in critical thinking, literary evaluation, methods of research, competency in self-expression, and metacognitive awareness.

Teachers and students will demonstrate their understanding that Language is the basic medium of communication in written or spoken form. Together they will explore the relationship between Language, Learning, and Thought. Within the Language Arts parameters of content, teachers will develop a framework that will guide them to help students integrate the Language Arts skills and strategies. From this integration of Reading, Writing, Listening, Speaking, and Thinking, the skills acquired should overflow into the curriculum content of the other disciplines. Using and understanding language and how it can function to effect learning in the academic areas should be the daily experience of both faculty and students.

Because so much research data has recently become available to educators, especially in the areas of linguistics, brain based learning strategies, composition, reading, and learning theories, e.g. multiple intelligences, the guidelines for the Language Arts curriculum must be viewed as always “in process” rather than as objectives carved into a copyright date. The research “explosion” makes it incumbent upon teachers to continue to update, re-evaluate, and renew their efforts, strategies, and procedures. This should not be surprising since, as individuals, all children and adults gradually develop and increase their abilities in reading and writing throughout their entire lives. We, too, must be seen as “in process” since we can never assume that we have learned our ultimate limit.

The strands of the Language Arts Curriculum include:

LITERATURE / WRITING

SPEAKING / LISTENING

SENTENCE STRUCTURE / GRAMMAR

VOCABULARY / SPELLING / PENMANSHIP

LIBRARY / REFERENCE / STUDY SKILLS

LITERATURE/WRITING

Every child needs the experience of learning the literature of his/her own culture and that of other countries as well. In the literature experiences of the students, not only reading skills but also literary skills help develop the comprehension necessary for reading enjoyment. Students should become familiar with many of the literary techniques used by authors, and should be exposed to a variety of genres in their elementary school years. Encouraging children to read fiction and reflect, after experiencing vicariously some situations that may or may not come into their lives, helps the youngsters to deal with reality, as well as intuit an understanding of people and their feelings. On the other hand, delving into biographies can reward the students with knowledge of those people who have already made valuable contributions to our world, our country, and/or our faith. To equip the students to cope with expository data and Internet retrieval, teachers should include analysis of informational texts. One of the greatest gifts a teacher can give to a student is a love for reading. Several strategies that might enhance the motivation to read are:

1. Read to children of all ages, both fiction and nonfiction.
2. Allow time for them to read silently and aloud.
3. Encourage use of the classroom, school, and neighborhood libraries. By means of periodic required assignments, stimulate students to select a variety of literary genres.
4. Afford time for sustained silent reading.
5. Provide opportunities for reading and acting plays.
6. Approach your literature text as a reservoir rather than a compendium of skills to be achieved.
7. The Reading Process involves Pre-Reading, Reading, and Post-Reading.

When a child has enjoyed a piece of literature, he/she usually wants to express, explore, or share the ideas that have been nurtured while reading the selection. Thus, the writing opportunities should flow from the reading experiences. Having examined the background of a literary work, and analyzed the vocabulary necessary for interpreting it, the student should discover the embryos of ideas that have birthed in his/her consciousness during the Reading Process. In addition, informational texts provide an opportunity for the students to use higher level thinking and organizational skills so that they will be prepared to be critical readers of texts, even websites, and distinguish between bias and accuracy. Only by writing and organizing thoughts, can the student deal intelligently with the exploding concepts that permeate the mind as a result of interacting with the text, the teacher, and the class. Thus, the composing process should propel the student into a world of “can be” and excite the young mind with positive, creative energy.

In the teaching of composition, the writing process has proven the most successful in repeated studies. Teachers should familiarize themselves with the linear and recursive behaviors of the writing process. The **Writing Process includes: Prewriting, Drafting / Revising, Editing, Publishing.**

During the **prewriting subprocess**, the students will gather ideas by brainstorming, researching, webbing, or any other technique that enables a student to explore a field of inquiry. Mapping and outlining will subsequently help a student to organize ideas for use. During this time also, the students should plan the voice of the work, and determine for which audience the piece will be written. Doing a “free write” or “zero draft” will enable students to explore their ideas and coalesce these into meaningful sentences and paragraphs.

In the **drafting / revising subprocess**, the students should move from one draft to another only after specific revisions of content and style have occurred. Students should understand that **revision is the addition, deletion, and rearrangement of content, and the improvement of style. Revision can occur during any of the subprocesses.**

After revising teachers should guide students through the **editing subprocess**.

When students write, they involve themselves in higher order thinking skills such as comparing, analyzing, synthesizing, applying, and evaluating. Even beyond critical thinking, doing a writing activity can lead students to creative thinking and imaginative exploration.

We encourage teachers to display the students’ work. Making a book for the library or simply hanging the writing in the hall can accomplish “**Publication**”. Every piece of writing need not be carried through to the publication draft. Works can be evaluated at any stage of development and labeled “in process” for exhibition.

Children should be encouraged to respond in writing during the school day in all curriculum areas to enhance thinking and learning and to clarify understandings. Teachers will administer formative assessments to inform instruction.

SPEAKING / LISTENING

Students will learn the fundamentals of orally using language correctly, and they will gradually develop fluency in public speaking. Through classroom interaction and reporting, liturgical lectoral opportunities, and contest participation, the students will come to value the spoken word and become proficient in expressing themselves both to small and large groups.

Listening is the corollary to speaking, and students should sharpen their abilities to attend to the spoken word in such a way that information can be acquired and attitudes can be interpreted. The students should develop critical listening skills. Moreover, students should be attentive to one another in their daily interaction, and realize that courtesy requires us to listen respectfully to the ideas of others, in order that we may make our own ideas grow.

SENTENCE STRUCTURE / GRAMMAR

In this strand the students will learn not only to analyze sentences but also to combine and imbed structures to expand meaning. Developing “sentence sense” is the primary goal of every Language teacher. It is vitally important that students understand the elements of a sentence and the ways they function together to produce meaning. The students should differentiate between basic sentence elements and modifiers and understand which parts of speech function in each slot. They should also be aware of the semantic dimension of the various grammatical structures and be able to distinguish which questions are answered by each structure in a given sentence. Grammar will be taught from the point of view of the cues needed for reading, and concepts will always be taught in context. Ideally, the sentence structure and grammar lessons should flow from the writing lessons, with the appropriate skills being needed for completion of the work. Likewise, the correct usage and editing skills should complete the writing lesson.

VOCABULARY / SPELLING / PENMANSHIP

It is essential that students acquire and use a vocabulary that will enable them to read, write, listen, and speak intelligently. Meaningful vocabulary can also flow from the literature lesson, and become writing lessons so that, through use and practice, the students will develop an interest in learning new words and monitor their skills in using them. Not only must students learn the denotation and connotation of the words, but also how to deal with them in analogies and synonymous situations.

A sequential program in each grade is geared to help the students recognize patterns of spelling in the words most often used for writing. Teachers and students can follow a recommended text to achieve this goal, since most Spelling Programs evolve from the same basis of research.

Neat and correct penmanship is valued on our educational process. Students should be proud of their work, and it should be legible so others can read it. Especially in the primary and middle grades there is an emphasis on achieving the accurate shape, size, slant, stroke, and spacing of the letters.

LIBRARY / REFERENCE / STUDY SKILLS

A library exists in a school because the curriculum is there. Through the library experience the students can explore various fields of knowledge and learn how to gather and organize all kinds of available data. Every teacher should strive to integrate into the curriculum a systematic, stimulating library and reference skills program and develop in the students the study skills and habits necessary for working with the acquired information. Instruction in library, reference, and study skills should be cumulative, clear, and thorough at each grade level. Students should use the library as a resource for pleasure reading, also.

COMPUTER IN LANGUAGE ARTS CURRICULUM

Computer studies is not a strand in the Language Arts Curriculum, but the computer is a tool necessary for full implementation of all parts of the Integrated Language Arts Program. Teachers should, therefore, integrate computer experiences into the Language Arts Program at all levels. Most importantly, students should learn how to use the computer as a word processor in the writing of original creative pieces. If students learn to add, delete, and rearrange text on the computer, then the revision activities will become a pleasure. Also, much software is available in the Language Arts area, especially in Literature and Basic Reading Skills. Most publishers of Reading and Language Arts text market their books with computer software as a supplementary but complementary option. These drill and practice opportunities provide a variety of exercises, which can contribute to mastery of the basic skills. In addition, students should use the Smart Board for demonstrating learning and sharing revision strategies. Doing research on the Internet and visiting websites will provide opportunities for gathering much information to enrich learning.

ORGANIZATION IN THE LANGUAGE ARTS PROGRAM

Since the research continues to remind us that children learn more comprehensively when all of the Language Arts are integrated, we must explore new organizational patterns that will enable teachers to help students to correlate the skills of **READING, WRITING, LISTENING, AND THINKING.**

In most primary grades, there is a self-contained pattern in which each teacher instructs the same children all day. Therefore, integration of the Language Arts occurs already in these situations as teachers intuit the relationship of the reading and the Language Arts curricula. However, in many schools the pattern of departmentalization exists from grades five through eight. At these grade levels the fragmentation increases rather than decreases as other factors come into play, such as the accommodation to the skills of the teachers, the scheduling problems that arise, the number of classes in the school, etc. While all of these are valid considerations, nevertheless, we need to determine what organizational pattern will most benefit the Language development of children, since this is an area that underlies success in other content curricula. Therefore, we recommend that the teachers combine the Language Arts Curriculum with the same students in the block schedule prescribed by the Diocesan Office. Not only will this enable the teachers to integrate all of the skills most effectively, but will send a message to the students that indeed there is a relationship between the Reading, Writing, Speaking, Listening, and Thinking.

ASSESSMENT

When organizational patterns and instructional strategies change, assessment procedures must shift also. The Integrated Language Arts Program offers a variety of options for assessment and evaluation. In the new perspective of ILA, some terminology needs revisiting. In an ILA program **ASSESSMENT is the gathering, recording, and analysis of data about a student's progress and achievements**, or about a program's implementation and effectiveness. **EVALUATION is the application of judgment to the data gathered and its analysis, in order to place a "value" on progress or effectiveness.**

While we still maintain diocesan-wide tests (Terra Nova and Curriculum Exams), and continue to place a value on teacher-made tests, nevertheless, the direction should turn toward **performance-based and authentic assessments.**

Performance Assessments require students to perform or demonstrate what they know or are able to do after learning takes place. **In our Guidelines, the Assessments are for informing instruction and not for evaluation.**

Authentic Assessment by its nature is performance-based, but it is more closely related to real-life situations. The students involve themselves in tasks that are significant and meaningful. Authentic Assessments look and feel like learning activities, not traditional tests; moreover, they involve higher order thinking skills and the coordination of a broad range of knowledge. They communicate to students what it means to do their work well, by making explicit the standards by which the work will be judged. Teacher-established **rubrics will help set the standards for achievement** and be recognized by the students before submitting materials to the teacher for evaluation. Thus, **Authentic Assessment is standard setting not standardized.**

A response to Authentic Assessment is a **PORTFOLIO philosophy**. A portfolio is a purposeful collection of student work that exhibits the student's efforts, progress, and achievements, in one or more areas. Some elements of portfolio philosophy include:

- ...student participation in selecting materials for the portfolio
- ...criteria for selecting materials
- ...criteria for judging merit
- ...evidence of student reflection upon the learning that has occurred.

In creating portfolios, students set goals and self-assess their progress as learners. Students are encouraged to select representative work, accept responsibility for it, and reflect upon it. A portfolio offers the students multiple opportunities to show skill and requires on-going, interactive assessment. For students, a portfolio will record progress over time, showcase skills and accomplishments, and demonstrate that progress, effort, product, and reflection are all critical for growth.

The advantages of portfolio assessment for teachers are many, also. Teachers will have a clearer view of the student's efforts and productivity, as well as progress over time. More than ever before, teachers will become aware of each learner's strength, needs, and learning styles. The teacher will, therefore, make more informed curriculum decisions. Because of the collaborative nature of portfolio assessment, teachers and students will work together as a team.

Teachers have many options concerning the design of a portfolio, but it is important to remember that once chosen, the purpose must drive the portfolio. In processing the portfolio, the teacher may use an array of assessment strategies including observation, anecdotal record keeping, conference notes, responses to writing samples, and others.

STRAND: LITERATURE / WRITING POETRY GRADE 7

TOPIC: LYRIC

READING OBJECTIVE	Students will read lyric poems, comprehend their meaning, and interpret the author's purpose.
LITERARY OBJECTIVE	Students will appreciate lyric poetry as a literary form and understand some of its characteristics. Students will recognize simile, metaphor, and personification as figures of speech.
LANGUAGE OBJECTIVE	Students will observe how the use of descriptive language enriches the reader's appreciation of poetry.

PROCEDURE

Use the anthologies or trade books to provide opportunities for the students to experience a variety of lyric poems. Use the teacher's manual and ancillary materials to teach the characteristics of lyric poetry.

Explain that lyric poems express the observations and feelings of a single experience in the life of a single speaker. Originally, musical instruments accompanied lyrics, and so they had a songlike quality. Lyric poetry still retains the melodic quality because of the rhythmic patterns of its rhymed or unrhymed verse.

(Note: Odes, sonnets, and elegies, some forms of lyric poetry, usually have rhyme, but not all lyric poems possess this characteristic.)

As the students discuss the poetry, encourage them to observe the use of specific words to create vivid sensory images. Lead them to appreciate the effectiveness of figures of speech, such as simile, metaphor, and personification.

A simile is a comparison between two unlike things. The words **like** or **as** signal the simile.

A metaphor is an implied comparison and therefore does not have the words **like** or **as**.

Personification is the figure of speech in which qualities of life are given to inanimate objects.

COMPOSING OBJECTIVE	Students will write a lyric poem in imitation of a model.
REVISING OBJECTIVE	Students will use specific language to develop the imagery in their poems and to insert figures of speech. Students will revise to employ rhythmic and, if desired, rhymed patterns.
EDITING OBJECTIVE	Students will use correct capitalization, punctuation, and margination.

PREWRITING

Have the students select their favorite lyric poem and invite them to write a poem in imitation of the model.

OR

Have students analyze the poem “Lyric 17” (at the end of this lesson), and discuss the meaning of the author, his purpose, and the effectiveness of the similes he employed. Note the structure of the poem, namely how the similes seem to be piled one on top of the other. Observe how the specific language contributes to the richness of the imagery.

Ask students to write a list of things to which they might compare a poem, and then beside each suggestion, to explain why. Have students chart their ideas.

EXAMPLE: <u>Comparison</u>	<u>Reason</u>
clown’s act in a circus	entertaining
butterfly’s wings	fluttering
locked door	secretive
dew on grass / spring	magical
dancer	expressive

Afford time for the students to work their comparisons into a simile format.

Example: A poem should be entertaining like a clown’s act in a circus.

A poem should be as expressive as a ballet dancer.

Tell the students that they are going to write a poem to express their ideas about what a poem should be like.

DRAFTING

Invite the students to select their best similes and create a poem to imitate “Lyric 17.”

REVISING

After students have finished their drafts, return to the poem previously read by the class and lead students to observe and discuss the unusual or specific words used by the author to create sensory images. Observe to which sense the author is appealing by using the specific words rather than the generic ones. Note how words are sometimes used in a different way.

Reteach / teach a lesson in the use of the thesaurus so that students will have a resource for revising their drafts. Remind the students that a thesaurus gives a list of synonyms, but that a dictionary is almost always necessary to research the specific meaning of the synonym chosen.

After the instruction, afford time for the students to develop their sensory images and insert specific synonyms for generic words.

Next, reteach / teach the figures of speech: simile, metaphor, and personification and return to the literature for examples. Instruct the students to revise their drafts to include these figures of speech. Afford time for the students to make these revisions.

Have them write their revised drafts on the Smart Board or transparencies so they can present them to the class. As they present their poems, they may ask the class: “What do you like best about my poem? Which of my sensory images do you think is the most effective?”

Return to the professional literature again and have the students recall the musical quality of the lyric poems. Observe the rhythmic and rhymed patterns. Then invite the students to revise their drafts to provide a melodic quality to their poem.

EDITING

Have students observe how the lines of poetry are placed on certain margins; for example, often rhymed lines start at the same margin. Let students decide the margination for the lines of their individual poems.

Encourage peer editing for capitalization, punctuation, and spelling.

PUBLISHING

Invite students to illustrate their poems and display them in a prominent place. Encourage oral reading of original poetry.

Lyric 17

by Jose Garcia Villa

First, a poem must be magical,

Then musical as a seagull.

It must be a brightness moving

And hold secret a bird's flowering.

It must be slender as a bell,

And it must hold fire as well.

It must have the wisdom of bows

And it must kneel like a rose.

It must be able to hear

The luminance of dove and deer.

It must be able to hide

What it seeks, like a bride.

And over all I would like to hover

God, smiling from the poem's cover.

STRAND: LITERATURE / WRITING POETRY GRADE 7

TOPIC: FREE VERSE

READING OBJECTIVE Students will read and interpret poems structured in free verse form.

LITERARY OBJECTIVE *Students will understand free verse as a literary form in which the author can simply describe a scene, give an opinion, express an idea, or share a feeling or emotion.*

LANGUAGE OBJECTIVE Students will become aware that free verse affords the author the opportunity to express ideas in extreme simplicity or to present vivid sensory images and figures of speech.

PROCEDURE

Use professional writings to allow the students to sample a variety of free verse poetry – humorous, descriptive, serious – and emphasize the following points:

Free verse has no regular rhythmic pattern or rhyme scheme; however, it does have a rhythm that suits its meaning, and uses the sounds of spoken language in lines of different lengths. It may or may not have imagery or punctuation.

Imagery is descriptive language used to recreate sensory experience.

Similes are comparisons of unlike things. The words **like** or **as** signal the simile.

Metaphors are implied similes – no word signals.

Personification is when a poet gives qualities of life to inanimate objects.

Alliteration is the repetition of the initial consonant sound in words.

COMPOSING OBJECTIVE Students will compose a poem in free verse style.

REVISING OBJECTIVE Students will revise to see the effects of imagery in the poem.

EDITING OBJECTIVE Students will make decisions concerning capitalization, punctuation, and margination.

PREWRITING

Discuss some of the free verse poetry read with the class. Choose one to imitate or use the poem “The Red Wheelbarrow” by William Carlos Williams (at the end of this lesson).

Elicit from the students their interpretations of the poem. Lead the students to discover that the poet was simply describing a scene that he thought was beautiful at the time. (Tell the students that Williams was a physician and was staying overnight at someone’s home in a run down section of the city. When he awoke the next morning, he looked out the back window and saw only ugliness, but in someone’s back yard, he noticed a red wheelbarrow glazed with rainwater standing beside some white chickens. The beauty of the contrasting colors of this scene amidst everything else lifted his spirits and saved the day; thus, the lines, “So much depends upon...”).

DRAFTING

Have the students write a free verse poem in imitation of “The Red Wheelbarrow” (or one of your own choosing). Have them begin with the words: “so much depends upon...” Help the students to see that Williams’s poem is really only one complete sentence containing three phrases. Have them write their poems in the same manner. Tell them not to worry about the number of lines or their setup yet.

REVISING

Let the students share with the class what they have “so much depend upon.” Show them that authors want to write just the right word in description, so they should use a thesaurus to create better images. Allow the students time to write more precise images. Next, lead the students to note Williams’s pattern for his poem in which he establishes a kind of rhythm (8 lines, 2 lines per stanza, 4 syllables (beats) on the first and seventh lines, 3 beats on the third and fifth lines, and 2 beats on lines 2, 4, 6, and 8). Suggest that the students try creating a rhythmic pattern for their poem.

Have the students work in groups and ask one another the following:

What do you like about my poem?

What language did I use that appeals to the senses?

How did I structure my poem?

Afford time for more revision based on the students’ responses.

EDITING

Have the students decide on punctuation and capitalization use, and then allow time for these revisions. Let them guide one another in these decisions, and then make corrections.

PUBLISHING

Illustrate a printed copy and display the poems in the hall or library.

The Red Wheelbarrow

by William Carlos Williams

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens

STRAND: LITERATURE/WRITING: POETRY GRADE 7

TOPIC: PSALMS

- READING OBJECTIVE** Students will become familiar with the Book of Psalms. They will interpret the meaning, mood, and language imagery in the psalm prayers.
- LITERARY OBJECTIVE** Students will recognize the psalms as a poetic form of Hebrew literature, which is structured with a unique type of what could be called “thought rhyme.” Some examples of this include: repetition, contrast, and completion.
- LANGUAGE OBJECTIVE** Students will observe the words that help to create the mood and tone of the Psalms.
-

PROCEDURE

Explain that the Book of Psalms is the prayer book of the Bible and that these are prayers that Christians and Jews still recite today. The psalms contain the history, beliefs, and feelings of God’s people in the Old Testament. Some of the prayers were sung in the temple or in festive processions since they have refrains. Some were originally prayed individually and are obvious because of the pronoun “I”. Other psalms may have been used for entertainment around an evening campfire as the people recounted the deeds of Yahweh. In this way, the works of God were transmitted from one generation to another.

Explain that the Book of Psalms is divided by giving each psalm a number and by numbering each verse. The correct way to cite verses from a psalm is to use the psalm number followed by a colon, after which comes the number(s) of the verse(s). Example – Ps. 22: 1-3.

The psalms are poetic forms that express the deepest and often, the most intimate feelings of the writer. The authors of the psalms used imagery expressed in similes, metaphors, and other figures of speech.

Have the students read the following psalm verses and discuss the mood of the person saying the prayer:

Ps. 142: 1-2 With a loud voice I cry out to the Lord;
 with a loud voice I beseech the Lord.
 My complaint I pour out before Him;
 before Him, I lay bare my distress.

Center the discussion on the mood or the feelings of the person praying. Ask the students to cite the words/phrases from the psalm that cue the reader to the deep feeling expressed.

Use the same procedure for other psalms. Some examples follow:

Ps. 105: 1-4 gratitude
Ps. 96: 4-6 praise, joy
Ps. 27: 7-10 petition, need
Ps. 6: 7,8 depression, sorrow
Ps. 20: 2-6 prayer of blessing

Remind the students that poets often use **figures of speech** to convey deep feelings and to create vivid images in the minds of the readers. Examples: Ps. 37: 6 He will make **justice dawn for you like the light;**

Bright as the noonday shall be **your vindication.**

Ps. 95: 1 Come, let us sing joyfully to the **Lord**;
 Let us acclaim the **Rock** of our salvation.

Sometimes the authors use extended metaphors as in Psalm 18.

Next, we will look at the psalms as literature and analyze their purpose and structure. We can group the psalms into five categories.

These include:

Praise / thanksgiving
Lament or woe themes
Royal (deal with the king themes)
Wisdom (these usually begin with *Happy is...*)
History

Next, introduce them to the structure of the psalms and present the ideas that the psalms do not have rhyme as we understand it, but they do have a kind of “thought rhyme.” Some examples include:

Repetition: Man is like a breath;
 his days like a passing shadow.

Contrast: At nightfall, weeping enters in;
 but with the dawn rejoicing.

Completion: Unless the Lord guard the city,
 In vain does the guard keep vigil.

Look for other examples of “thought rhyme.”

COMPOSING OBJECTIVE: Students will compose psalm prayers according to the three structure patterns – repetition, contrast, and completion.

REVISING OBJECTIVE: Students will insert figures of speech or sensory images to enrich the meaning of the poetry.

EDITING OBJECTIVE: Students will use semicolons to separate some lines of poetry when sentence patterns make this necessary. They will use capital letters for pronouns relating to God.

PREWRITING

Invite students to list feelings that they may want to write about in a psalm prayer. Ask them to choose a feeling or emotion and write some phrases or sentences about it. They may want to compare or contrast it with something else. Allow students time to freewrite. Ask the students to share some of their pieces.

DRAFTING

Use the following example to have the students try the structure pattern of **repetition**:

Lord, You are the light of the world!
You are our beacon in times of evil.

Have the students create a **contrast** structure pattern similar to the following:

Lord, You are the light of the world!
I am a dim candle.
Together we will overcome darkness.
J. P. (student)

Next, have them try the **completion** form.

Lord, You are the light of the world.
You can help us reflect Your light to others.

REVISING

After the students have written their psalm prayer drafts, have them create and insert some figures of speech or sensory images. Afford time for the students to make these revisions. Let each student ask the class or their group these questions:

Do you recognize any figures of speech in my prayer?
Is my imagery effective?

Allow for time to make revisions.

EDITING

Have the students return to their drafts and check all pronouns relating to God and capitalize them. Review comma use after nouns in direct address and make corrections. Insert semicolons wherever needed (after clauses in the Bible).

PUBLISHING

Have students print their psalm prayers or type them and make a display, or they could make them into a book of psalms.

STRAND: LITERATURE/WRITING: POETRY GRADE 7

TOPIC: PSALMS

- READING OBJECTIVE** Students will become familiar with the Book of Psalms. They will interpret the meaning, mood, and language imagery in the psalm prayers.
- LITERARY OBJECTIVE** Students will recognize the psalms as a poetic form of Hebrew literature, which is structured with a unique type of what could be called “thought rhyme.” Some examples of this include: repetition, contrast, and completion.
- LANGUAGE OBJECTIVE** Students will observe the words that help to create the mood and tone of the Psalms.
-

PROCEDURE

Explain that the Book of Psalms is the prayer book of the Bible and that these are prayers that Christians and Jews still recite today. The psalms contain the history, beliefs, and feelings of God’s people in the Old Testament. Some of the prayers were sung in the temple or in festive processions since they have refrains. Some were originally prayed individually and are obvious because of the pronoun “I”. Other psalms may have been used for entertainment around an evening campfire as the people recounted the deeds of Yahweh. In this way, the works of God were transmitted from one generation to another.

Explain that the Book of Psalms is divided by giving each psalm a number and by numbering each verse. The correct way to cite verses from a psalm is to use the psalm number followed by a colon, after which comes the number(s) of the verse(s). Example – Ps. 22: 1-3.

The psalms are poetic forms that express the deepest and often, the most intimate feelings of the writer. The authors of the psalms used imagery expressed in similes, metaphors, and other figures of speech.

COMPOSING OBJECTIVE

Students will compose a narrative poem; the first stanza should describe the setting while the second will introduce and describe the hero/heroine.

REVISING OBJECTIVE

Students will insert figures of speech into their poem.

EDITING OBJECTIVE

Students will learn that each line of a poem begins with a capital letter; certain lines require the same margin; words that do not fit on the line and are carried to the next require their own margin.

PREWRITING

Students should brainstorm a list of people about whom they would like to write a poem. Next, each student should select a person for his/her subject. Have the students make a story map on which they would include the following:

the time and place of the setting

appearance description, qualities, and actions of the character

the plot (problem, events, and solution)

the mood(s) of the story

Look again at “The Highwayman” and “Casey at the Bat” and note that the setting and character is introduced in the first two stanzas.

DRAFTING

Students will now begin their poem by writing a first stanza describing the setting.

Next, invite them to write a second stanza introducing and describing the character. They may want to include the problem or conflict in this stanza. Allow time for this writing.

Continue the rest of the poem telling the story events and the solution (resolution) of the conflict.

REVISING

Have the students share their poems with the class. Ask the students to reread their poems to see if they have any figures of speech. Invite those who have to present them to the class. Ask them what figure of speech they used and what effect it has on the poem. Allow them time to revise for figures of speech.

Next, remind the students of the rhyme and rhythm that poetry contains. Ask them to revise their poems so that they can develop some rhyme and rhythmic patterns. Use a thesaurus and/or a rhyming dictionary for this part. Students may need to help one another in this.

EDITING

Look at the professional poems and note which lines are on which margins and discuss why.

Have the students check for punctuation errors and make corrections (should be similar to prose).

Next, make sure that all lines (except continued lines) begin with a capital letter. Allow students to partner with each other to edit their poems.

PUBLISHING

Have the students type their poem and, perhaps, illustrate it to display in the hall or library. Some may even want to read theirs to students in another grade.

STRAND: LITERATURE/WRITING: PROSE GRADE 7

TOPIC: AUTOBIOGRAPHICAL NARRATIVE

READING OBJECTIVE Students will read a biography and an autobiography to understand the characteristics of the genre.

LITERARY OBJECTIVE *Students will recognize the point of view of the narrator in literary selections.*

LANGUAGE OBJECTIVE Students will review pronoun reference and recognize those used for each type of narrator.

PROCEDURE

Students need to learn the following skills first:

Biography is the story of a person's life written by someone else.

Autobiography is a story of a person's life written by the person himself or herself.

Point of view in narration is the method the author uses to tell the story.

First Person Narrator is a point of view in which an author of fiction tells the story from a position inside the story world, referring to himself/herself as "I" throughout, and revealing his/her own thoughts, feelings, and actions. This limited narrator cannot get into the minds of the other characters and so can only tell the actions of the other characters.

Third Person Omniscient (all knowing) Narrator is a point of view used by an author of fiction in which the narrator, who knows all, tells the story from a position outside the story world, referring to characters in the third person (she, he, they, it), and revealing the thoughts, feelings, and actions of all or some of the characters.

Third Person Limited Narrator is a point of view used by an author of fiction in which the narrator, who knows all, tells the story from a position outside the story world, referring to characters in the third person, and revealing the thoughts, feelings, and actions of only one character.

Third Person Objective Narrator is a point of view used by an author of fiction in which the narrator tells the story from a position outside the story world, referring to the characters in the third person, and revealing the actions of all of the characters but not their thoughts and feelings.

Have students read several autobiographical accounts. Discuss the selections and use the ancillary materials to teach the skills/understandings listed above.

-
- | | |
|----------------------------|---|
| COMPOSING OBJECTIVE | Students will write an autobiographical narrative. |
| REVISING OBJECTIVE | Students will use correct pronouns consistently in their writing. |
| EDITING OBJECTIVE | Students will edit their writing and delete fragments and run-ons. They will use correct noun / verb agreement in number. |
-

PREWRITING – Class activity

Pretend you are a historian writing about what happened on the day of the Boston Massacre. Historians only write the facts, not personal interpretation. Complete this chart as a historian would record the event:

Who? _____
What? _____
When? _____
Where? _____
Why? _____
How? _____

Next, write a narrative in a paragraph using the above information.

Pretend you are one of the people living in Boston at that time. Complete this chart telling us what you see, how you feel, and so on:

As a Bostonian, I:

see _____

hear _____

feel _____

think _____

Next, write a narrative in a paragraph using the above information.

DRAFTING

Allow the students time to write the freewrites. When they are finished, refer back to the procedure section for this lesson.

Lead students to realize that the historian's account is written in the ***third person objective*** mode while the Bostonian's account is written in ***first person point of view***.

Next, invite the students to write their own account of an event, problem, puzzling incident, happy time, or saddest time in their own lives. Remind them that they will be using first person point of view so that they will need to record more than just facts. Tell them to include the following in their narrative:

Use an interesting or catchy beginning with action to grab the readers' attention.

Describe the setting.

Use sensory words to describe persons, places, and events.

Tell the events in chronological order.

Put in dialogue to bring the story to life.

Give the feelings of the writer. (They should include the reason why the event is significant to them.)

REVISING

Ask the students to revise their paragraphs to be sure that they have sufficient details in chronological order, and that they have used first person pronouns in their account. Allow them to work in groups and ask one another these questions:

Did I begin my narrative in an interesting or catchy manner?

Have I described the setting, events, etc. with sensory words so that my readers will feel as if they were there?

Did I include dialogue?

Did I give my feelings and explain clearly the reason why the event is significant to me?

Did I use precise words to convey strong emotions?

Did I use words that signal time relationships? (first, next, then, at last, finally)

Explain to the students that a first person narrator brings the reader closer to the writer and this is an advantage. The disadvantage of this point of view is that the narrator can only record the actions and words of others and cannot get into their minds to know their thoughts and feelings.

Afford the students the time to make revisions to their narrative based on their group's responses.

EDITING

Teach a lesson on fragments and run-ons. Then invite students to edit their narratives for fragments or run-ons. Review subject / predicate agreement in number and have the students edit to correct any errors. Have students work with partners to edit for spelling, punctuation, and capitalization.

PUBLISHING

Students may write an edited draft and illustrate their pieces.

STRAND: LITERATURE / WRITING PROSE GRADE 7

TOPIC: COMPARISON – CONTRAST ESSAY

READING OBJECTIVE Students will read a realistic fiction story and observe comparison/contrast relationships that contribute to the understanding of the characters and plot.

LITERARY OBJECTIVE Students will review the elements of fiction with an emphasis on characterization. Students will observe the techniques used by the author to make the characters seem live: describe appearances, facial expressions, and actions; share thoughts; and relate the reactions of other characters.

LANGUAGE OBJECTIVE Students will observe the specific words and phrases with which the authors describe characters. They will observe how authors use descriptive paragraphs to develop the character. They will notice those words that signal comparison/contrast relationships.

PROCEDURE

Guide the class in the reading of a short story, and review the elements of fiction (setting, character, plot, mood, theme, etc.). Have the students note the characterization cues (listed above) used by the author. You may wish to go through this with several short stories.

COMPOSING OBJECTIVE Students will write a comparison/contrast essay of five paragraphs using the point-by-point method.

REVISING OBJECTIVE Students will revise to be sure that the **introductory paragraph** includes a grabber to get the readers' attention, the title and author of the story, a thesis statement which includes

the main topic and the subset topics relating to it, **three body paragraphs** (each with a main idea sentence and details to support it), and a **conclusion** (sums up the information, restates the thesis, and brings the essay to a satisfactory closing). Students will revise for paragraph unity (topic sentence and details are related correctly). They will revise to vary initial sentence structures, and they will use correct signal words to relate comparisons and contrasts.

EDITING OBJECTIVE

Students will check for spelling, punctuation, and capitalization errors. They will use commas and semicolons correctly.

PREWRITING

After reading several stories and discussing the elements of fiction, students will choose two characters (either from the same story or from different stories) to compare and contrast. Show the students how to use a Venn diagram as a graphic organizer to chart the way the two characters are alike and different. They should consider physical description, thoughts, feelings, actions, and other characters' reactions to the two characters. Next, have students complete a Venn diagram for their choice of characters.

Then students should work in groups to put the words or phrases from the diagram into three categories or features. Example – physical traits, behaviors or personality, strengths and/or weaknesses. (These three features will become the topics for each body paragraph.)

Introduce words that signal comparisons (both, each, similarity, just as, etc.) and words that signal contrast (but, whereas, although, differ, on the other hand, however, instead, etc.).

Teach students to write a **thesis statement**. Tell them that this sentence should name the two characters being compared and contrasted and the subset topics (three features). They may need practice in sentence imbedding before this writing.

Thesis sample – Although Alfonso differs from his big brother Ernie in physical appearance, behavior, and inner strengths and weaknesses, he is like Ernie in many ways.

Practice writing thesis statements.

Now that the students have written a thesis statement, they are ready to write the essay. Explain the structure of the essay:

Introductory paragraph includes 1) grabber, 2) title and author of story, 3) thesis statement, and 4) perhaps, a transition sentence to bridge the introductory paragraph to the first body paragraph.

Three body paragraphs; each includes one feature from the thesis statement (main idea sentence) and two or three details to support the main idea. Details can be supported with quotes from the story or examples of the feature discussed in the paragraph.

Concluding paragraph includes 1) a summary of the body paragraphs, 2) a restating of the thesis statement (can be reworded), and 3) a satisfactory closing.

DRAFTING

Guide the students to write the introductory paragraph. Now that they have a thesis statement, they can write a grabber to attract the readers' attention to their writing. This should be an interesting or catchy beginning, possibly a quote from the story. (Be sure that students know to include the title(s) and author(s) of the stories in their introductory paragraph. This may appear in or after the grabber.)

If necessary, have the students write a transition sentence at the end of the introductory paragraph.

Next, have the students write each of the body paragraphs. They should write a main idea sentence first (take the feature from the thesis statement). Add on two or three details to support the main idea with quotes or examples from the story. (At this point, students may discover that they cannot get enough details to back up the main idea; therefore, it may be necessary to go back to the thesis statement and change one of the features they chose. Allow time for this to happen.) In writing the three body paragraphs, students will need to use the signal words for comparison/contrast relationships when they move back and forth between the two characters.

Now, the students will write the conclusion. Tell them to read the examples they discussed in the body paragraphs and write these in a brief summary sentence. (Make sure they include something from each body paragraph.)

Next, restate the thesis statement. Some students may want to restate the thesis statement before they write the summary. This is acceptable.

Finally, they will close the essay with a satisfactory ending. This could be a significant quote from the story or simply a final thought. If the grabber, at the beginning of the essay, was a question, students could answer the question as a closing sentence for the essay.

REVISING

Have the students work in small groups to revise their essays. Have them ask one another the following questions:

Did I grab the readers' attention at the beginning of my essay?

Did I include the title(s) and author(s) of the story (stories) that I chose?

Does my thesis statement cue the reader that this essay is a comparison/contrast of two characters?

Did I name the three features (main ideas for the body paragraphs) in my thesis sentence?

Allow students time to revise.

In groups again, have the students ask one another:

Do I have a main idea sentence for each body paragraph?

Do I have at least two details to support the main idea in each body paragraph?

Have I used quotes or examples from the story to provide evidence for my statements?

Are the details and examples related to the main idea in each paragraph (paragraph unity)?

Have I used varied comparison/contrast signal words to connect one character to another?

Allow students time to revise.

In groups again, have the students ask one another:

Does my conclusion include a brief summary of all the body paragraphs?

Did I restate my thesis?

Do I have a satisfactory closing sentence?

Allow students time to revise.

Finally, have the students ask one another if they varied initial sentence structures throughout the essay. (Not all sentences should begin with subject-predicate patterns. They can use an adverbial single word, phrase, or clause to vary the beginnings).

EDITING

Have students partner to edit their essays for spelling, punctuation, and capitalization. Zero in on the use of commas and semicolons.

e.g. – commas after initial adverbials

semicolons before certain signal words, such as *therefore* (use a language handbook for help in this area)

Example: (;therefore,)

PUBLISHING

Students should write their final copies of the essay on the computer. Be sure that they know to indent for each of the five paragraphs. They should not label each paragraph since the essay is one paper. Give the paper a title.

Example – ***A Comparison and Contrast of Alfonso and Ernie in the Story “Broken Chain” By Gary Soto***

Display the completed essays in the hall or library.

STRAND: LITERATURE/WRITING: PROSE GRADE 7

TOPIC: DIALOGUE

READING OBJECTIVE Students will read a historical fiction story and learn the characteristics of the genre. They will learn that this kind of fiction has some basis in fact (e.g. - setting in the Revolutionary War), but the plot and some of the characters are imaginary.

LITERARY OBJECTIVE Students will review some characterization techniques used by authors to make the characters seem alive, such as: describing physical appearance, facial expressions, actions, character's thoughts and feelings, and the reactions of other characters. They will learn that dialogue is another characterization technique, but, in addition, it also moves the story along in an interesting way.

LANGUAGE OBJECTIVE Students will learn the elements of dialogue; namely, the exact words of the speaker and the dialogue tag. They will observe that the author uses intonation cues to help convey the character's feelings. They will also observe that often authors combine several characterization techniques when they write dialogue.

PROCEDURE

Have the students read a historical novel to see the characteristics of the genre. Note that the story is imaginary, but the setting is fact. Perhaps the character was a real person. Many of the details are imaginary, but the descriptions of the clothing, utensils, customs, etc. of the era contribute to the credibility of the story.

Next, have the students locate passages in which the author made the characters lifelike by using the characterization techniques mentioned above.

Teach students what dialogue tags reveal about a character – the speaker, intonation cues, facial expressions, actions, thoughts, and bodily gestures. Look for examples of each in the novel.

COMPOSING OBJECTIVE Students will develop skill in composing dialogue with characters in a historical situation. They will supply tags for the dialogue.

REVISING OBJECTIVE Students will revise dialogue to include tags with intonation cues and other characterization techniques and vary the tag position in the sentences. They will learn to use a thesaurus to find synonyms for **said**.

EDITING OBJECTIVE *Students will learn correct punctuation for writing dialogue.*
They will learn to change paragraphs when the speaker changes.

PREWRITING

Use the fictional dialogue on page 27 to practice writing dialogue tags with dialogue. Have students put the dialogue tags in varied positions in the sentence. Include the name of the speaker and some intonation cues, facial expressions, thoughts, actions, and bodily gestures. Have the class share their work, and discuss the different effects and the mood created by the dialogue tags.

DRAFTING

Now, students may select their own historical personages or cartoon characters and write a dialogue between those two characters. Remind them to include dialogue tags in varied positions in the sentence and to include in them the suggestions listed above.

REVISING

Have students work in groups and ask their peers the following questions:

Does my dialogue make sense? Does it tell a story?

Have I used dialogue tags in varied positions in the sentences? (beginning, middle, end)

Have I included the name of each speaker and some intonation cues, facial expressions, thoughts, actions, and bodily gestures to bring my characters to life?

Have I used many synonyms for **said**?

Allow time for students to make revisions based on the responses given.

EDITING

Take some time to teach quotation marks and how to use them in dialogue. Give time for the students to check their work.

Have them work with a partner to edit their dialogues for errors in other punctuation, such as, commas.

Have students check to make sure they changed paragraphs (indented) every time a different character speaks.

Allow time for these corrections to be made.

PUBLISHING

Students might share their writings orally with one another by acting out little skits and dressing as the character.

They can display their dialogues in the hall or library.

This is an imaginary conversation between Paul Revere and Jason Tarr, a Charlestown blacksmith on the afternoon of April 18, 1775. Paul had left his horse to be shod early in the morning. The blacksmith had promised that the horse would be ready by five o'clock that afternoon.

“Well, Jason, is my horse ready?”

“Gee, Mr. Revere, I didn't think you'd be back so soon.”

“Soon? It's five o'clock. That's when you said the horse would be shod.”

“I know, but I had to send to Boston for a pair of new horseshoes.”

“How long did that take?”

“Well, I sent my nephew, and he's not back yet. He's kind of a slow boy.”

“That seems to run in the family. When do you think he will be back?”

“No telling. Couldn't you just leave the horse overnight? Have him for you first thing in the morning.”

“Overnight? I need that horse tonight of all nights! It's too late to take him to another blacksmith.”

“Well, maybe I've got a couple of old shoes that will do...”

“Where are the fool things? Get them!”

“Had 'em right here...Yep, here they are.”

“I've seen better nailed over a barn door... but get on with it!”

“Mr. Revere, I wonder if I could ask you a favor? My fire's kind of gone out, and if you'd just pump the bellows... Have your horse shod in no time.”

“Jason, I wonder if you've ever thought of working for the British...”

STRAND: LITERATURE/WRITING: PROSE GRADE 7

TOPIC: DESCRIPTIVE PARAGRAPH

- READING OBJECTIVE** Students will read a science fiction story and understand the characteristics of the genre.
- LITERARY OBJECTIVE** Students will learn the effects of using sensory words to create mood.
They will observe the setting cues that make the environment specific for the action and plot of the story.
- LANGUAGE OBJECTIVE** Students will notice the variety of initial structures in sentences in the selection.
They will understand that inventions are one way in which our vocabulary increases.
-

PROCEDURE

Students need to learn these understandings first:

Science fiction stories are structured, as are other fiction stories, containing elements of character, setting, mood, plot, and theme.

The setting of a science fiction story will establish the kind of plot, as well as the actions and the clothing of the characters.

A science fiction story uses specific vocabulary to identify futuristic experiences or objects. Sensory words allow the reader to experience what the writer sees, hears, feels, touches, tastes, and smells.

Have the students read several science fiction stories to achieve the objectives listed above.

- COMPOSING OBJECTIVE** Students will write a descriptive paragraph creating a setting for an original science fiction story.
- REVISING OBJECTIVE** Students will use sensory words to create vivid images to establish the mood and the setting. **L/W 28**

Students may want to compose new words for items in the setting.
They will vary the initial sentence structure.
They will use spatial order clues (next to, beside, above, in front of, etc.)

EDITING OBJECTIVE

Students will use commas correctly after introductory adverbials (words, phrases, and clauses).
Students will write consistently when using verb tenses.

PREWRITING

Have students brainstorm for possible **places** and **times** for settings that would contribute to an interesting science fiction story. Then have them choose one setting and make a graphic organizer to write down their descriptions. (You could use a center circle with lines projecting from it).
On the lines projecting from the circle, students should write phrases and clauses, not just words. Tell them to use their senses for ideas (sight, hearing, smell, touch/feel, taste). The more they have on the graphic organizer, the easier the writing of the paragraph will be.

DRAFTING

Have the students write a descriptive paragraph on the setting they have mapped.

REVISING

Ask students to share with the class any words or phrases that they have written that appeal to the sense of sight. Continue asking this until you have covered all the senses. Then allow the students time to add in words or phrases that appeal to a sense they may have skipped. (Not all senses will be appropriate here).

In groups, the students are now ready to ask one another these questions:

Which specific words in my paragraph create vivid sensory images?

What new words have I composed?

Have I varied my initial sentence structures?

Allow them time to make revisions. They may need a thesaurus for more specific words.

Have the students look at the verbs they used in their writings. Tell them that **being** verbs are not specific and add nothing to the sentences. Ask them to revise these now. Use a thesaurus to say exactly what they mean.

Have the students look for spatial order clue words. Ask them to circle these words. If students forgot this part, have them do it now.

EDITING

Have students work with partners to correct punctuation, capitalization, and spelling. Concentrate on the commas after initial adverbials (words, phrases, or clauses).

Students should also keep the verb tense consistent. (They should not flip from present to past to present, etc. during the writing.)
Afford the students time to make corrections.

PUBLISHING

Students should print out the final copy of the descriptive paragraph and make an illustration on it. Then they could hang these in the hall or library for display purposes.

STRAND: LITERATURE / WRITING PROSE GRADE 7

TOPIC: BOOK OR MOVIE REVIEW

- READING OBJECTIVE** Students will read a fiction novel or nonfiction book for the purpose of evaluation. They will read newspaper book reviews or movie reviews to become familiar with this kind of writing.
- LITERARY OBJECTIVE** Students will understand that fictional novels have the literary elements: plot, character, setting, mood, theme, point of view, tone, etc. They will learn to read nonfiction as well. In this genre, students will understand the content (the thinking), analyze the author's style (the technique), and examine the point of view (the thoroughness).
- LANGUAGE OBJECTIVE** Students will observe the specific language used by authors of informational text. They will recognize bias in writing.
-

PROCEDURE

Have the students read a fictional novel or an informational (nonfiction) book for the purpose of evaluation. Students should take notes on the literary elements listed above when reading fiction. If students read nonfiction, have them take notes on the content, the point of view, and the author's style. When reading nonfiction (informational text), students should:

Identify the organizational pattern of the author and organize the information in an outline or some kind of graphic organizer.

See if the author presents complete information or if it is from only one viewpoint. (It could be biased.)

If bias exists, note the propaganda techniques used (loaded or emotional words, bandwagon, generalizations).

Analyze the author's style. Is it humorous, personal, formal?

There needs to be a lot of reading and discussion on these before students are ready to write their reviews.

COMPOSING OBJECTIVE

Students will write a book or movie review.

REVISING OBJECTIVE

Students will revise to be sure that they included a grabber; the title, author, and genre; and a brief summary in the introductory paragraph.

Students will revise to see if they focused on two literary elements and developed two body paragraphs discussing the strengths and weaknesses of each.

They will revise to be sure they gave an evaluation of the book or movie and a recommendation, and brought the essay to a satisfactory closing.

Students will revise for varied initial sentence structures, various sentence forms, and use of specific words.

EDITING OBJECTIVE

Students will edit for correct comma use, especially with initial adverbials and compound sentences.

They will check other punctuation, capitalization, and spelling.

PREWRITING

Brainstorm for a book or movie to be evaluated that the **students feel strongly about**. These feelings could be positive or negative. You may want to decide whether it should be fiction, nonfiction, or a movie.

Have the students list the main ideas and most important details on paper to prepare for writing the brief summary. (This may take some practice.)

Next, chart the elements (For **fiction** – plot, setting, character, theme, etc.)

(For **nonfiction** – content, style, point of view).

To complete the chart, students should ask themselves the following:

Plot – Is the story fast moving (a lot of action)? Is it suspenseful? Is it difficult to follow?

Setting – Is it a real place or imaginary?

Character – Are the characters believable or do they seem unreal?

Theme – Is the theme relevant to today's world? How?

Content – How is the content organized? Is it complete? Is it understandable?

Style – Is the style formal or informal? Is it humorous? Is it personal (autobiographical)?

Point of View – Is the content biased or one-sided? Does the author use propaganda techniques?

DRAFTING

Have the students begin to write their first paragraph (introduction). They need to grab the readers' attention first. This could be a strong quote from the book or movie, or a question (which they will answer later), or a catchy sentence to pull the reader into the essay.

Next, have them write the title, author, and genre in a sentence. Now, they need to write the book or movie summary based on their list of main ideas and important details that they composed during the prewriting. All of this makes up the introductory paragraph.

Students are now ready to discuss the literary elements of the book or movie. Choose one to talk about in each paragraph. This is where the students comment on the strengths and weaknesses of the book. They need to back up their comments with examples and/or quotes from the book or movie. (If students are writing a review of a movie, they cannot make up quotes.)

Next, the students need to write a concluding paragraph. This should include their evaluation of the book or movie as a whole, and a recommendation to read or not to read.

Finally, they need to write a closing sentence. This could be a strong quote, an answer to the question they used as a grabber, or a clever ending of their own.

Based on these guidelines, the essay will be four paragraphs.

REVISING

Have the students work in small groups and ask one another the following questions:

Did I arouse the readers' attention and give a desire to read my review?

Did I name the title, author, and genre?

Did I write a clear and effective summary? (not too long, not too short)

Allow time for the students to make revisions based on these responses.

In groups again, ask:

Have I told the strengths and weaknesses of the book or movie by using two literary elements?

Did I back up these with examples or quotes?

Allow time for the students to make revisions based on these responses.

In groups again, ask:

Is my evaluation clear? How about my recommendation?

Did I close my essay effectively?

Allow time for the students to make revisions based on these responses.

Once more in groups or as a whole class, ask:

Did I use a variety of sentence forms (simple, compound, complex, compound-complex)?

Did I avoid repetitions?

Did I vary my initial sentence structures (use adverbials or participial phrases at the beginning)?

Did I use specific, rather than generic words (use a thesaurus)?

Allow time for the students to make revisions based on these responses.

EDITING

Have students work with partners to edit for punctuation, capitalization, and spelling. Zero in on the use of commas after initial adverbials or participial phrases and in compound sentences.

Students should also check for correct usage of quotation marks around quotes from the book.

Make these corrections.

PUBLISHING

Students may illustrate their book or movie reviews and display them in the hall or library, so that other students will read the books or watch the movie.

STRAND: LITERATURE / WRITING PROSE GRADE 7

TOPIC: PUBLIC SERVICE ANNOUNCEMENT

READING OBJECTIVE Students will read **plays** or selections from plays so they will see drama as another way to present a story.

LITERARY OBJECTIVE Students will **understand drama as a literary genre** and learn the characteristics.

LANGUAGE OBJECTIVE Students will **observe and comprehend how the language of stage directions** contributes to the effectiveness of this literary form.

PROCEDURE

Have the students **read several plays or selections** from the anthology, trade books, or magazines. Use the ancillary materials to develop the following concepts:

Because **dramas are stories**, they **contain the same elements of fiction**: setting, characters, plot, mood, theme, point of view, etc.

While **plays and novels** are **similar** in possessing the elements of fiction, they **differ** in the following ways:

Purpose: **Plays are written to be acted and seen**, while **stories are written to be read**.

Organization: **Plays** are divided into **acts and scenes**, but **stories** are divided into **chapters**.

Setting: Settings in plays are indicated at the **beginning of each act or scene**, but are **separated** from the text, and usually written in italics. However, in **stories**, the **setting is woven into the narrative**.

Characters: In a **play**, the characters are called the **cast** and they are **listed at the beginning** of the play, sometimes with a brief identification. In a **story**, the **characters are introduced one at a time**, as the plot unfolds.

Dialogue: In a **play**, the **name** of the character is written in **bold print** or capital letters, and is followed by a colon. After the name, there may be an **intonation cue** indicating the tone of voice or the feeling of the character. This is usually written in **italics** and placed **between parentheses**. The **words of the speaker** that follow are written in the **general print** of the text. In a **story**, however, dialogue is composed of **quotations and dialogue tags** which give intonation and other characterization cues.

To determine the students' **familiarity with this genre**, or to **review** their understandings, use the **following questions** and **record the students' responses on a Venn diagram**. This strategy will enable students to compare and contrast drama and novels.

What is the purpose of a play? Story?

How is a play organized? Story?

How does the author introduce the setting of a play? Story?

How does the author introduce the characters of a play? Story?

How is dialogue presented in a play to be read? Story?

Encourage the students to summarize in a paragraph, orally and/or in writing, the data on the Venn diagram.

COMPOSING OBJECTIVE Students will **create a public service announcement or a commercial** for television.

REVISING OBJECTIVE Students will **insert music and/or sound effects** and **give camera directions** to accompany the dialogue in the script.

EDITING OBJECTIVE Students will refine and **punctuate the directions**.

PREWRITING

Compile on videotape a collection of **TV public service announcements (PSA's) and/or commercials**. Explain that these are a persuasive form of writing because their purpose is to influence thinking and/or behavior.

PSA's use the same advertising techniques that are used in **commercials**. Both of these are only **thirty to sixty seconds in length**.

Have the class view the commercials **collected and** observe the use of the connotative and persuasive language. **Observe and review some propaganda techniques previously studied.**

Bandwagon: emphatic use of words like *everyone* or *all* to make the viewer want to belong

Testimonial: using a famous person to testify to the effectiveness of the product.

Sentiment: using words with emotional connotations: motherhood, apple pie, peace, environment, etc.

Implied cause-effect: suggesting that one action will bring about another

Guide students to analyze the structure and style of the commercials; **notice characteristics such as the following:**

Catchy slogans usually make the presentation remembered by the viewer.

Music often accompanies the messages. Sometimes it's in the background during dialogue; other times, it is obvious when it might accompany the action of the character or product. Sometimes, music accompanies the slogan in the form of a jingle.

Alternating the verbal message with pictures of the product in use

Use of **split screen** to multiply images, contrast ideas, or complement the picture with the text.

Contrasting the past with the present through the use of split screen and/or color vs. black and white

Telling the **story in short installments** using the product as the unifying factor

Displaying text but enhancing it with additional narration at the same time.

Hearing speakers and seeing parts of them, but not seeing their faces.

Using children to produce a “*cute*” effect

Effective ads do not mix positive and negative ideas. Use only all positive and all negative ideas.

Tell the students that they are going to **write a public service announcement** and ask them to **list some important issues** that they might want to consider as topics:

e.g. encouraging young people to read
solving problems by talking rather than by fighting
caring for the environment
substituting art for graffiti

evils of drugs
recycling
supporting missionaries
importance of exercise

Form the **students** into small groups and tell them to **select a topic** for their public service announcement and **discuss** the **message** they might want to communicate to the viewer. Encourage them to **develop a catchy slogan** and also plan some **scenes** that will clarify and enhance their message.

DRAFTING

Give each group a **storyboard** that will include a sheet **to record the video and audio portions** and **show the illustrations**. At first, these illustrations can be stick people. This will help the students visualize the context of the script that they would write at this point. Afford time for the students to work in these groups to originate and discuss the ideas and to record their information on the sheets.

REVISING

After each group has developed a general idea for the PSA, and has generated some scenes and text for it, have them present their ideas to the class. Each presenter might ask: **What do you like about our PSA?**

How effective is our use of language in this PSA?

This interaction should lead the group to revise the text, **so afford time for this.**

View the video again and **examine the role of music in the PSA's**. Discuss with the class and ask them to **identify**, in their scripts, those **spots where music would enhance or support** the text or action. Afford time for these revisions. These should be written under the audio column.

View the video again and **study the camera approaches to the scenes: close-up, zoom in, long shot, fade in/out, and angle shot**. Encourage the students to **write the directions for the camera** to capture the scenes effectively. These directions should be written in the video column.

Have students revise their drafts to include camera directions. Student artists may draw scenes for the group and record them on the form.

Students may **write their video / audio portions on a transparency or on the Smart Board**. Present the PSA to the class and ask, “**Are my stage directions clear and specific?**” Students should **revise** at this time to be sure that they use **specific words** where and when they should occur to make the PSA effective.

EDITING

Have students return to the plays they have read and recall that stage directions are written in italics and enclosed in parentheses. Invite the students to check their group texts and **edit by inserting parentheses around the directions**. Also, have students **insert colons, periods, and capitals where necessary**.

PUBLISHING

Have the students work in groups to **act out their PSA and film it, or present a video draft of drawn art**. Both should be **accompanied by music and/or voice**.

CHARACTERIZATION TECHNIQUES

Speech

Action

Appearance

Thoughts

Feelings

Reaction of other characters

Surroundings

ELEMENTS OF FICTION

CHARACTERS

Who?

SETTING

Where?

When?

PLOT

What?

MOOD

Feelings

THEME

Life

QAR QUESTION-ANSWER RELATIONSHIPS

The QAR strategy will teach you to categorize questions according to where and how you will find the answer to the questions usually asked in textbooks. By studying the types of questions asked, you will learn to seek answers quickly and accurately. Responses to questions in textbooks usually involve explicit information, implicit information, and information from your own experiences and prior learning.

Using this strategy, you will learn to:

- Monitor and assess your comprehension of the text
- Read with a purpose
- Recognize possible answer locations by classifying questions by type
- Develop a variety of strategies to answer questions

Authors use different kinds of questions that involve different thinking strategies.

In the Text Questions:

Right There – RT (Knowledge/Recall)

You will find the answer in the text in words almost like those in the question.

Think and Search – T&S (Comprehension and Application)

To find the answer, you will have to locate and then bring together information from several different parts of the text.

The answer isn't all there in one place. These questions require what are called inferential thinking skills. You have to gather facts and then combine them to reach a conclusion.

In Your Head Questions:

Author and You - A&Y (Analysis)

You will have to use the information given in the text and combine it with what you already know.

On Your Own Questions – OYO (Synthesis and Evaluation)

Some experts think that this is the hardest type of question to answer because you have to use what is in the text, plus your own knowledge and judgment. You have to provide an opinion not given by the author but based on the information in the text, shaped by your own logic and insight.

SQ3R

SURVEY : What do I know before I read?

Title / Author / Headnote

Graphics: Illustrations / Charts/Graphs / Maps

QUESTION What do I want to know
as I read?

READ Which questions can I answer as I read?

RECITE Have I answered all of my questions?

REVIEW What have I learned?

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Basic Sentence Pattern: Sentence = Subject + Predicate</p> <p>Standards 3, 4, 12</p>	<p>Students will respond orally to questions, taking from the question the words needed to make the response a complete sentence.</p> <p>Students will correctly identify subjects and predicates in oral sentences.</p> <p>Students will review that the subject of a sentence tells Who? or What? and is the topic of the sentence. All of the words or phrases that tell about the Who? or What? are part of the subject structure.</p> <p>The predicate is all of the words and phrases that are not in the subject structure. It comments on the subject.</p>	<p>Teacher and students will experience an oral exchange, with the teacher asking questions in any content area and leading students to respond in complete sentences.</p> <p>As part of several lessons, ask a question and have students write a response in a complete sentence. Be sure they take the words from the question.</p> <p>Starting with subjects with no modifiers, have students identify the subjects and predicates in given sentences.</p> <p>Add a variety of modifiers to the subjects and continue the practice.</p> <p>e.g. That boy / is my friend. My favorite Uncle John / visited me. Our school, which is located in the city, / welcomes everyone. The pet with the most shiny fur / won the prize. Our teacher, patient and kind, / helps all of us. Professional writers, desiring to make their characters seem live, / use many adverbs and adjectives.</p>	<p>During activities in each content area, observe whether students respond in complete sentences.</p> <p>During content area lessons, have students write answers to oral questions. Remind them to take the words out of the question to begin the answer. When solving math problems, have students write a solution sentence, an answer to the question in the problem, but with a blank for the numerical answer.</p> <p style="text-align: right;">SSG 1</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Review visual recognition of subjects and predicates.</p> <p>Simple Sentences – Punctuation</p> <p>Standards 3, 6</p>	<p>Students will analyze sentences to recognize subjects and predicates.</p> <p>Students will understand that one subject / predicate pattern will form a simple sentence according to form. Students will review initial capitalization and end punctuation.</p>	<p>To recognize the subject, students will ask: Who? or What? is the topic of the sentence. Everything else is the predicate.</p> <p>Have students use a content area text and locate two sentences that they will write on a card. Each will ask a classmate to identify the subject and predicate.</p> <p>Present subject and ask students to supply predicates. e.g. The unqualified athlete _____. Jen, Jody, and Jean _____. Our friends, Mike and Jack, _____. Many students, diligent and talented, _____.</p> <p>Present predicates and ask students to supply subjects. e.g. _____ scored the final touchdown. _____ awakened early and jogged for an hour. _____ can store information.</p>	<p>In a written test, give the students several sentences from content area texts. Have students draw a slash between each subject and predicate.</p> <p>Encourage students to share responses and ask a peer to confirm accuracy.</p> <p>Students can self-correct punctuation and ask a peer to check.</p> <p style="text-align: right;">SSG 2</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Purposes of Sentences: Tell, Ask, Command, Exclaim</p> <p>Standard 4</p>	<p>Students will recall that in communication, sentences are used for different purposes and are named for the use: Declarative, Interrogative, Imperative, Exclamatory. Each requires a different end mark.</p>	<p>Find a dialogue in an anthology that contains at least two purposes of sentences. Lead students to discover why the author used them in the situation and observe the end marks. Review identification of these. Review other purposes not contained in the dialogue and give examples.</p>	<p>Have students use the Spelling List Words and compose two sentences for each use.</p>
<p>Deletions in Dialogue</p> <p>Standards 3, 4, 5</p>	<p>Students will recognize that in dialogues, deletions occur because the speakers are present to one another and the meaning is clear.</p>	<p>In the previous dialogue, ask students to identify those sentences that are complete. In the sentences that have deletions (fragments remain), lead students to identify what has been omitted. Review fragments and lead students to know to avoid them in writing that is not conversation.</p>	<p>Rewrite as complete those sentences that have deletions. Observe which have deleted the subject or the predicate. Compose an original dialogue.</p>
<p>Subject and Predicate Mainwords</p> <p>Standard 6</p>	<p>Students will understand that nouns and noun substitutes will function as subject mainwords. Verbs function as predicate mainwords. Sentences are formed when noun phrases and verb phrases combine to make meaningful ideas.</p>	<p>In given sentences, let students use the Who? or What? question to identify the subject (topic) and then analyze the subject to find the mainword. To test their response, students should check to see if the word is a noun or a noun substitute. (Definition test: Does it fit in a slot after <i>the</i>? e.g. the <u>N</u>: the ball.) If a word is not a noun, and the meaning is clear, then the word is a noun substitute. (Pronoun, Gerund, Infinitive)</p>	<p>In lengthy sentences, with one subject / predicate pattern, have the students draw a slash between the subject and predicate and underline the subject mainword and the predicate mainword.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Recognition of Verb “be”</p> <p>Standard 3</p>	<p>Students will recognize that in some sentences a part of the verb <i>be</i> is, by itself, a predicate mainword, but it can also be a verb marker (signal) with a verb and be part of the predicate mainword.</p>	<p>In the predicate part of the sentence, have the students find the mainword, which will be a verb. (Verb test: Does it fit in the slots: Today, I <u>run</u> . Yesterday, I <u>ran</u> .)</p> <p>Students should memorize the parts of the verb <i>be</i>: am, is, are, was, were, being, been. Present sentences in which a form of <i>be</i> is the main verb, and others in which it is a verb signal.</p>	<p>Have students write a paragraph about a recent Religion lesson. Underline the verb <i>be</i> when it is a single predicate mainword, and box it when it is a verb signal.</p>
<p>Sentence Forms</p> <p>Standards 3, 4, 5</p>	<p>Students will learn a strategy for recognizing simple, compound, complex, and compound-complex sentences. Students will review that each S/P pattern (N/V pattern) is called a clause.</p>	<p>Have students memorize the menu (file) for sentence forms. (These can be called N/V patterns or S/P patterns in the process of elimination.)</p> <p>Simple 1 S/P pattern Compound 2 S/P patterns connected by a coordinator Complex 2 S/P patterns not connected by a coordinator Compound-complex 3 or more S/P patterns: 2 connected by a coordinator – other(s) is/are not</p>	<p>Visual and auditory recognition.</p> <p>Select sentences from an anthology or a text and have students identify the forms.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Compound Sentences</p> <p>Standards 3, 4, 6</p>	<p>Students will learn that connectives cue the reader to the sentence form, as well as, to the relationship between clauses.</p>	<p>Using the menu, students should analyze sentences in the above order. Have students memorize seven coordinators: and, but, yet, or, nor, so, for.</p> <p>And – adds information (is like the equal sign in math; what goes before must come after)</p> <p>But, Yet – establish a contrast relationship between ideas</p> <p>For, So – establish a cause-effect relationship For: cause So: effect, result</p> <p>Or, Nor – establish a relationship of alternatives</p>	<p>Write a summary paragraph discussing the uses and forms of sentences.</p>
<p>Complex Sentences (Adverbial clauses)</p> <p>Standards 3, 4, 6</p>	<p>Students will learn that connectives in complex sentences also relate the clauses in a specific way; e.g. time, cause-effect, condition, contrast.</p>	<p>Using an English text, lead students to find connectives (subordinators) in the complex sentences (those that have adverbial clauses), and identify the relationship they establish between the two clauses.</p> <p>e.g. Time: when, after, before, until Cause-effect: because, since, so that Condition: if, unless Contrast: although, even though, though</p>	<p>When reading an anthology or text, ask students to note the connectives chosen by the author and explain why each was inserted.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Complex Sentences (Adjectival clauses)</p> <p>Standards 3, 4, 6</p>	<p>Students should notice that in some complex sentences in which the S/P pattern is inserted after a noun, that the initial word of the imbedded clause has the same referent as the preceding noun.</p>	<p>Lead students to discover that in some complex sentences, the imbedded clause follows a noun and is introduced by: Who, Whom, Which, That, Whose. Note that these words have the same referent as the noun they follow.</p>	<p>List sentences that contain imbedded clauses that begin with <i>who, whom, which, that, whose</i>, and instruct the students to find the noun or noun substitute that has the same referent.</p>
<p>Revision by varying sentence forms</p> <p>Standard 5</p>	<p>Students will reinforce the concept that professional writers vary sentence forms to make their writing more interesting.</p>	<p>Examine a narrative in the anthology and lead students to observe the variety of sentence forms. Discuss the effect of varying sentence forms.</p> <p>Using student freewrites, teach a lesson on varying sentence forms in a paragraph.</p>	<p>Have students remove a freewrite from their portfolios and revise it independently so that it contains three of the above sentence forms.</p>
<p>Noun Inflections</p> <p>Standard 3</p>	<p>Students will recall that only nouns inflect for plural and possession. The plural form of a noun could be a cue to its part of speech.</p> <p>Students will learn the spelling patterns that affect the pluralization of nouns.</p>	<p>Using a lesson in the Speller or English text, help the students review spelling patterns for forming plurals.</p> <p>e.g. If a word ends in y and is preceded by a consonant, delete the y, insert i, and add –es. country - countries</p> <p>If a word ends in y and is preceded by a vowel, keep the y and add –s .</p>	<p>Ask students to use ten of the list words in an original story. Underline the plural forms of nouns used. Peer share to confirm accuracy or make connections.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Prepositional Phrases</p> <p>Standard 4</p>	<p>Students should recognize prepositional phrases as a preposition + noun phrase pattern.</p>	<p>Select some irregular plurals: e.g. sheep – sheep tooth – teeth son-in-law – sons-in-law</p> <p>Refer to the English text to review possessive inflections.</p> <p>Students should memorize the prepositions in alphabetical order. Explain that prepositional phrases are not part of the basic sentence structure, but function instead as modifiers. Prepositional Phrase = Preposition + noun phrase PP = P + NP</p>	<p>Write a short paragraph about something your classmates and you enjoy doing together. Use some possessive inflections and underline them.</p> <p>Given a text to read, students, in groups or independently, should recognize prepositional phrases.</p>
<p>Predicate Completers</p> <p>Standard 3</p>	<p>Students will review the predicate completers: Direct object, Indirect object, Predicate noun, Predicate adjective, and be able to distinguish them in sentences. Students will learn the Objective Complement.</p>	<p>Predicate completers are a part of the basic sentence pattern. The subject, predicate, and completer mainwords are called the kernel sentence. Predicates can generate nouns and adjectives as completers.</p> <p>To find the completer, ask WHOM? or WHAT? after the verb.</p>	

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Direct Object</p>	<p>Students will identify the direct object in sentences.</p>	<p>If a single noun phrase follows a verb and does not have the same referent as the subject, then the completer is a direct object.</p> <p>e.g. The people elected the <u>president</u>. completer – the president completer mainword – president</p>	
<p>Predicate Noun</p>	<p>Students will identify the predicate noun.</p>	<p>If a single noun phrase follows a verb and has the same referent as the subject, then the completer is a predicate noun.</p> <p>e.g. That police officer is a <u>hero</u>. completer – a hero completer mainword – hero</p>	<p>Given a list of sentences, students should distinguish between direct object and predicate noun completers and be able to explain the reason.</p>
<p>Indirect Object</p>	<p>Students will identify the indirect object.</p>	<p>If two noun phrases follow a verb, one may be the direct object and one may be the indirect object. The direct object will answer WHOM? or WHAT?, and the indirect object will answer TO WHOM? or FOR WHOM?</p> <p>e.g. The faculty gave the best <u>student</u> the <u>prize</u>. direct object – prize indirect object – student</p> <p>(In English, we have two ways to express the idea: with an indirect object or with a prepositional phrase.) The faculty gave the prize to the best student.</p>	

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Objective Complement</p>	<p>Students will recognize and identify the direct object and the objective complement.</p>	<p>If two noun phrases follow a verb, one may be the direct object and the one following may be an objective complement, which completes the meaning of the direct object.</p>	<p>Given a list of sentences, students should distinguish between the indirect object and the objective complement.</p>
<p>Objective Complement – Noun</p>		<p>e.g. The team elected the best <u>player captain</u>. direct object – player objective complement – captain</p>	
<p>Objective Complement – Adjective</p>		<p>If a noun phrase and an adjective follow the verb, the noun is the direct object and the adjective is an objective complement.</p> <p>e.g. The award made the <u>student happy</u>. direct object – student objective complement – happy</p>	
<p>Predicate Adjective</p>	<p>Students will identify the predicate adjective.</p>	<p>If an adjective completes the predicate, it is called a predicate adjective.</p> <p>e.g. The new neighbors are <u>friendly</u>. predicate adjective – friendly</p>	<p>Given a list of sentences, students should distinguish the various predicate completers.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Sentence Combining / Process of Coordination / Revision Skills</p> <p>Standards 3, 5</p>	<p>Students will combine sentence parts as a revision skill necessary to avoid repetition and/or make ideas concise and clear.</p>	<p>Recognizing repetitions is a cue that sentence combining is needed. e.g. 1. Trained animals will attract audiences to any parade. 2. Colorful costumes will attract audiences to any parade.</p> <p>Delete the repeated predicate and combine the subjects with a coordinator and correct punctuation.</p>	<p>Ask the students to remove a freewrite from their portfolios and peer edit to find and delete repetitions of subject and predicate structures, and combine the remaining structures into one sentence.</p>
<p>Compound Subject Structure</p>	<p>Students will combine subjects. Students will use editing symbols: insert, delete, spelling, and punctuation.</p>	<p>e.g. Trained animals and colorful costumes will attract audiences to any parade. The new sentence is a simple sentence with a compound subject structure.</p>	
<p>Compound Predicate Structure</p> <p>Standards 3, 5</p>	<p>Students will revise to combine predicates.</p>	<p>Compound predicate structure: (Repetition signals need for combining.) e.g. 1. Some warriors needed special equipment. 2. Some warriors used shields of wood or animal hides.</p> <p>Delete the repeated subject and combine the predicates with a coordinator and correct punctuation.</p>	<p>Compose three sentences with compound subjects and three with compound predicates. Ask a peer to write the original sentences from which they were combined.</p>
		<p>e.g. Some warriors needed special equipment and used shields of wood or animal hides. The new sentence is a simple sentence with a compound predicate structure.</p>	<p style="text-align: right;">SSG 10</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Coordinating Parts of Speech</p> <p>Standards 3, 5</p>	<p>Students will use various coordinators to join words or word groups into a compound structure.</p>	<p>Repeat the strategy and have students combine words and word groups to make compound structures. Vary the coordinators to express the relationship of the two ideas.</p> <p>e.g. 1. The experiment was tedious. 2. The experiment was successful.</p> <p>Result: The experiment was tedious but successful.</p>	<p>Use an anthology or novel and locate a compound sentence containing one of each of the seven coordinators. Place a slash between each subject / predicate pattern, underline the kernel sentences, and box the coordinator. Write the relationship between ideas that is established by the coordinator.</p> <p>Using a freewrite portfolio entry, revise to vary the sentence forms. Revised draft should have some simple, compound, and complex sentences, and some with compound sentence elements.</p>
<p>Process of Coordination of Clauses</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will recognize the parts of a compound sentence and understand that authors insert the coordinators to establish specific relationships between the clauses. (Analysis)</p>	<p>Analyze compound sentences in a Language Arts text to locate the subject / predicate pattern, the kernel sentence in each clause, and the coordinator joining the clauses. Identify the relationship between the two clauses that the coordinator establishes: addition of ideas, contrast, alternatives, or cause-effect. Lead students to recognize the two simple sentences from which the compound sentence was derived.</p>	
<p>Coordinators</p>	<p>Students will combine simple sentences into compound sentences by inserting a coordinator between the clauses that will relate the ideas in a specific way. (Synthesis)</p>	<p>Write a compound sentence using each one of the coordinators. Bracket the clauses, underline the kernel sentence, and box the coordinator. Below the sentence, write the relationship between the clauses that is established by the coordinator.</p>	

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Punctuation</p>	<p>Students will recall the punctuation needed to edit compound sentences. (Remind students that two sentences put together without the proper punctuation is called a <i>run-on</i> sentence.)</p> <p>Students will learn to use a semicolon between clauses.</p>	<p>General rule: Short compound sentences do not require a comma between the clauses. Long sentences usually need a comma before the coordinator, especially if a misreading would occur without it. e.g. Joyce came with Barry, and Ray brought Lucille. A misreading might occur without the comma: Joyce came with Barry and Ray... Then the reader would realize that the coordinator is connecting two clauses, not two nouns.</p> <p>A semicolon may replace a coordinator in a compound sentence. Since the coordinator is not present, the context of the sentence should make clear to the reader the relationship between the clauses.</p>	<p>In a novel or anthology, find compound sentences and observe why the author chose to include a comma or not.</p>
<p>Sentence Connectors</p>	<p>Students will recognize sentence connectors and the way they function in compound sentences. (In some books, these are called conjunctive adverbs.)</p>	<p>Use a Venn Diagram to show that sentence connectors function like coordinators to combine clauses, but they differ in that, unlike coordinators, which always occur between the clauses, sentence connectors can move around the sentence. e.g. I went to the store; however, I did not buy anything. I went to the store; I did not buy anything, however. I went to the store; I, however, did not buy anything.</p>	<p>In a novel, anthology, or textbook, find compound sentences coordinated by a semicolon. Substitute coordinators for semicolons while being true to the context.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Editing – Sentence Connectors</p>	<p>Students will edit sentences with sentence connectors.</p>	<p>Observe that the sentence connector is enclosed in commas when not between clauses. When the connector comes between the clauses, it is preceded by a semicolon and is followed by a comma. Memorize some of the commonly used sentence connectors and the relationship they establish between the clauses of a compound sentence. however, nevertheless, whereas – contrast consequently, hence, therefore – result also – in addition to moreover – similarly, equality of</p> <p>Use a Language Arts text for oral and written practice.</p>	<p>In three portfolio writings, substitute a coordinator with a sentence connector and explain the relationship between the clauses.</p>
<p>Adverbials Standards 3, 4</p>	<p>Students will recognize adverbials (single word and word group) by the questions they answer in a text. (At this time, make no distinction between adverbs, adverbial clauses, or adverbial prepositional phrases.)</p>	<p>In an anthology selection or novel, lead students to find words or word groups that answer the following questions: When? - to denote time Where? - to denote place Why? - to denote reason or cause How? - to denote manner How much? - to denote degree</p>	<p>Make three list headings: single word adverbials, word group adverbials, questions answered. From a given text in an anthology selection, find the adverbials and place them in the appropriate columns. Write the question answered in the last column.</p>

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<p>Adverbials / Writing Revision</p> <p>Standards 3, 4, 6</p>	<p>Students will discover that initial adverbials can improve style by varying the way that sentences begin.</p>	<p>Have students experiment to see if the sentence could be rewritten with the adverbial in a different place. Lead students to discover that the adverbial word or word group can move around the sentence.</p>	<p>Using 2 or 3 freewrites from their portfolios, find sentences that begin with subjects. Suggest that students move an adverbial word or word group to the beginning of the sentence to add variety.</p>
<p>Editing</p> <p>Standards 4, 6</p>	<p>Students will discover that commas follow initial adverbials.</p>	<p>Read a narrative writing and underline adverbial words or word groups that occur in the initial position of the sentence. Observe what punctuation always follows initial adverbials.</p>	<p>On these freewrites, edit the sentences with initial adverbials. Revise so that all or most of the sentences do not begin with subjects. Use adverbials to begin these sentences to improve style.</p>
<p>Adverbials / Function</p> <p>Standards 3, 4, 6</p>	<p>Students will discover that adverbials have a modifying function by describing verbs, adjectives, or adverbs.</p>	<p>Examine and analyze this sentence: Kristy / should speak with clarity. Kernel sentence: Kristy should speak. Does <i>with clarity</i> describe <i>Kristy</i> or <i>speak</i>? <i>Kristy</i> how? or <i>should speak</i> how? <i>with clarity</i> answers: <i>should speak</i> how?</p> <p>The adverbial modifies the verb.</p> <p>Use sentences from a Language Arts text to repeat the procedure to lead students to see that adverbials describe verbs.</p>	<p>Select a passage in an anthology and list the adverbials (single word or word group). Identify the purpose of the adverbial (time, place, cause, manner, degree) and the word it modifies.</p>

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<p>Adjectivals / single words (cont'd)</p>	<p>Students will reinforce the concept that adjective modifiers expand the meaning of nouns and can be structured as single word or word group adjectivals.</p> <p>Students will discover that when adjectivals are joined by a coordinator, they can locate before or after the noun they describe. (Review adjectives as predicate completers, p. 9.)</p>	<p>Prompt with questions: Which? or What kind? to discover the adjectivals in the noun phrases of the subject and completer parts of the sentence.</p> <p>Skilled marines / conducted a dangerous rescue.</p> <p>Lead students to observe that adjectives usually come before the nouns they describe.</p> <p>Sample sentence: Wounded but courageous, the <u>pilot</u> / <u>had maintained faith</u> in God. The <u>pilot</u>, wounded but courageous, / <u>had maintained faith</u> in God.</p> <p>Use sentences from the Language Arts text or any source to give practice.</p>	<p>In given sentences, draw a slash between the subject and predicate, underline the kernel sentence, and highlight the adjectivals.</p>
<p>Revision and Editing</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will review the concept that using specific descriptive adjectives can convey meaning with clarity. Coordinating adjectives can add variety to writing. Commas are needed in coordinating adjectives.</p>	<p>Encourage students to revise some freewrites or journal entries to insert some specific adjectival synonyms and vary the way the single word adjectives can be placed in the sentence. Coordinate some for variety. Explain that when the coordinated adjectives come before the noun, they are followed by a comma. When the coordinated adjectives follow the noun, they are enclosed in commas.</p>	<p>In small groups, read the revised and edited drafts to peers to share descriptions and to confirm accuracy. Present some to the class.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Adjectival Prepositional Phrases</p> <p>Standards 3, 4, 6</p>	<p>Students will recall the prepositions that they have memorized and recall the structure of a prepositional phrase.</p>	<p>Use a Language Arts text or literature piece and present sentences with adjectival prepositional phrases. Lead students to recall that a preposition followed by a noun phrase is a prepositional phrase. Observe that the adjectival prepositional phrase follows a noun.</p>	<p>Analyze the following sentences by finding the subjects and predicates, the kernel sentences, and the adjectival prepositional phrases. Highlight adjectival prepositional phrases.</p>
<p>Adjectivals / Relative Clauses</p> <p>Standards 3, 6</p>	<p>Students will learn that adjectival clauses can be called relative clauses because they begin with relative pronouns: (who, whom, which, that, whose). They will notice that the relative pronoun has the same referent as the noun before it.</p> <p>Remind students that adjectival / relative clauses are dependent with a modifying function. They modify the noun that has the same referent as the relative pronoun.</p>	<p>Present sentences similar to the following and have students draw a slash between the subject and predicate and highlight the relative clause:</p> <p>The player who wins / will receive a prize. The basket that I scored / was the game winner. The neighbors / chased the pigeons which were making so much noise. The comedian whom we met / was very entertaining. The girl whose painting was chosen / thanked the judges.</p> <p>Lead students to observe that the relative pronoun follows the noun that has the same referent. Instruct students to identify the kernel sentence pattern in the relative clause: e.g. <u>who</u> / <u>wins</u> (relative pronoun – S) I / <u>scored</u> <u>that</u> (relative pronoun – DO) <u>which</u> / <u>were making noise</u> (rel. pron. – S)</p>	<p>In the given sentences, draw a slash between the subject and predicate, bracket the relative clause, and box the relative pronoun. Below the sentence, write the function of the relative pronoun of the dependent clause.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Expanding Nouns and Noun Phrases</p>	<p>Students will practice expanding noun phrases in four ways:</p> <p>Single word adjectives</p> <p>Relative clauses</p> <p>Prepositional phrases</p> <p>Compound adjectives</p>	<p><u>we / met whom</u> (relative pronoun – DO) <u>whose painting / was chosen</u> (relative pron. – Possessive)</p> <p>Recall that noun phrases can be expanded by inserting an adjective between the signal and the noun. the _____ game an _____ bystander a _____ wind</p> <p>Noun phrases can be expanded by relative clauses. The girl, who _____ Our team, which _____ His plan, that _____</p> <p>Noun phrases can be expanded by prepositional phrases. the severe storm in _____ his new bicycle with _____</p> <p>Noun phrases can be expanded by compound adjectives. the cars, _____ and _____</p> <p>Afford opportunities for activities such as these. Eventually, leave out the relative pronoun and preposition and just write the directions.</p>	<p>Follow the directions and complete the noun phrases. Insert an adjective between the signal and the noun. my _____ shoes</p> <p>Expand the noun phrases by adding a relative clause. the morning sun, which _____</p> <p>Expand the noun phrases by adding a prepositional phrase to the noun phrase. the lava _____</p> <p>Expand the noun phrases by adding compound adjectives after the noun phrase. our new home, _____ and _____</p>

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<p>Appositives</p> <p>Standards 3, 4, 6</p>	<p>Students will learn that appositives are the residue nouns or noun phrases of a relative clause when the subject and predicate have been deleted.</p> <p>Students will learn that appositives imbedded in a sentence are enclosed in commas.</p>	<p>Present several sentences containing a relative clause pattern with the verb be. e.g. Philadelphia, which is the city of brotherly love, celebrates with parades.</p> <p>Analyze to find the S/P, relative clause, and relative pronoun. Relative clause: which is the city of brotherly love</p> <p>Delete the subject noun which and the predicate verb is. Lead the students to observe that a noun phrase remains: the city of brotherly love</p> <p>In this position, the noun phrase is called an appositive. The appositive is enclosed in commas. e.g. Philadelphia, the city of brotherly love, celebrates with parades.</p> <p>Use a text for further practice.</p>	<p>Using some of the relative clauses from previous class lessons, find those that contain the verb <i>be</i>. Delete the subject and predicate mainwords, and rewrite the sentences with an appositive.</p>
<p>Verbals</p> <p>Standards 3, 4, 6</p>	<p>Students will learn to recognize verbals and their forms.</p> <p>Students will examine the structure of verbal phrases and understand their functions.</p>	<p>Explain that verbals have verb forms (suffix <i>-al</i> means <i>related to</i>) because they can do some things that verbs can do; however, they never function as verbs.</p> <p>Point out that there are three groups of verbals: gerunds, participles, and infinitives.</p> <p>Gerunds will always be in noun slots and therefore, may sometimes be part of the basic sentence pattern.</p>	<p style="text-align: right;">SSG 19</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbals / Gerunds (Cont'd) Standards 3, 4, 6</p>		<p>e.g. By studying diligently, she was successful in the test. studying – gerund (object of the preposition) generated an adverbial (<i>diligently</i>) e.g. John’s plan, running for student council, made his friends happy. running – gerund (appositive) generated a prepositional phrase (<i>for student council</i>)</p> <p>(Test for Appositive – Delete the subject noun phrase and sentence should make sense. If deletion causes sentence not to make sense, then the sentence contains a participial phrase, not a gerund phrase.) Use a text for extra practice.</p>	<p>Students will write original sentences with gerunds in each of the possible noun slots.</p>
<p>Verbals / Participles Standards 3, 4, 6</p>	<p>Students will observe that participles have an adjectival function and will always be modifiers, not part of the basic sentence pattern.</p>	<p>Participles, like adjectives, can be single words or word groups. Participles, like verbs, can generate completers and modifiers.</p> <p>e.g. He repaired the broken window. (N.B. Some books call the single participle a participial adjective.)</p>	

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<p>Verbals / Infinitives</p> <p>Standards 3, 4, 6</p>	<p>Students will recognize infinitives and infinitive phrases in given writings.</p>	<p>Compare short sentences that have prepositional phrases with those that have infinitive phrases. e.g. 1. Lee went to the library. 2. She wanted to study.</p> <p>Lead students to observe that the word to precedes a noun phrase in sentence 1, but in sentence 2, the word to precedes a verb. Continue with several sentences. Lead students to recall that when to is a preposition, it introduces a noun phrase. Introduce the idea that when to precedes a verb or verb phrase, it introduces an infinitive or infinitive phrase.</p> <p>Present some sentences with infinitive phrases and have students identify the infinitive. Explain that infinitives belong to the class of verbals and so can do some things that verbs can do.</p>	<p>Given a list of sentences, students will differentiate between the prepositional phrase beginning with to and the infinitive phrase beginning with to.</p>
<p>Verbals / Infinitives / Structure</p> <p>Standards 3, 4, 6</p>	<p>Students will analyze the structure of infinitive phrases and be able to explain whether the infinitive generates a completer and/or a modifier.</p>	<p>(Remind students that verbals can never function as the predicate mainword.) However, verbals can generate completers and adverbial modifiers. Present sentences and lead students to discover which infinitives generated completers and/or modifiers. e.g. Our grandparents came to visit us. Infinitive + direct object Our grandparents came to visit for a short time. Infinitive + adverbial modifier</p>	<p>Given several sentences, students will identify the infinitive phrase and analyze its structure, naming the completers or modifiers generated by the infinitive.</p>

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<p>Verbals / Infinitives / Function</p> <p>Standards 3, 4, 6</p>	<p>Students will learn that infinitives can function in sentences as nouns, adjectivals, and adverbials.</p> <p>Students will learn that infinitives can generate completers and/or modifiers, and be able to identify the function of the infinitive in the sentence.</p>	<p>Select from a grammar book sentences that illustrate the various functions of infinitives. e.g. To visit the museum was the plan of the tourist. infinitive phrase – subject of sentence</p> <p>e.g. The jury wanted to deliberate longer. infinitive phrase – direct object</p> <p>e.g. Cheryl had one goal, to beat her opponent. infinitive phrase – appositive</p> <p>e.g. The winner is about to receive the prize. infinitive phrase – object of preposition</p> <p>e.g. Ming's goal was to graduate with honors. infinitive phrase – predicate noun</p> <p>e.g. The truck driver swerved to avoid a collision. infinitive phrase – adverbial</p> <p>e.g. Ian has the ability to express ideas clearly. infinitive phrase – adjectival</p>	<p>Given several sentences, students will identify the infinitive and its function.</p> <p>Give sentences containing infinitive phrases in various functions, and have the students identify the infinitive, its structure, and its function.</p>
<p>Verbals / Infinitives</p> <p>Revision</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will apply to their writing their understandings concerning infinitives and infinitive phrases.</p>	<p>Use an anthology and have the students work in groups to locate infinitives in the writings of professional authors. Discuss why the authors used the infinitive phrases instead of another option.</p>	<p style="text-align: right;">SSG 24</p>

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<p>Verbals / Infinitives</p> <p style="text-align: center;">Revision (Cont'd)</p>		<p>Lead students to see that writers can grab readers' attention when they begin a sentence with an infinitive. Point out that the use of the infinitive can add variety, clarity, and style to the piece.</p>	<p>Select several writings from the portfolio and revise by using an infinitive phrase in a variety of functions. Discuss with your group why you made each revision and explain how it improved your overall writing.</p>
<p>Noun Clauses / Function / Structure</p> <p>Standards 3, 4, 6</p>	<p>Students will recognize noun clauses because they function in noun slots: subject, object, and appositive.</p>	<p>Recall with students that noun slots are subjects, objects (direct object and object of the preposition), predicate nouns, and appositives. Help students to recall that a clause contains a subject and a predicate. Lead them to discover that noun clauses function in noun slots. Use an English text to locate sentences containing noun clauses in various positions in the sentence.</p> <p>e.g. Why the plane went off course remains a mystery. noun clause – subject of sentence</p> <p>e.g. The boys imagined that they were sports stars. noun clause – direct object</p> <p>e.g. No one knew from where the money had come. noun clause – object of preposition</p>	<p>Working in groups, students should find examples of noun clauses in anthology selections, textbooks, or other sources. Point out the basic sentence patterns of each noun clause and identify its function in the sentences. Report your findings to the class.</p>

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<p>Noun Clauses / Function / Structure (Cont'd)</p>	<p>Students will learn some common introductory words for noun clauses.</p>	<p>e.g. One problem is that some students do not respect others. noun clause – predicate noun completer e.g. All scientists accept the fact that the earth is round. noun clause – appositive Cues for selecting introductory words for noun clauses: for some reason – why somehow – how someone – who, whom something – what sometime – when somewhere – where (Sometimes these introductory words have the affix –ever; for example, whatever)</p>	
<p>Noun Clauses / Revision</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will apply to their writing what they know about the formation of noun clauses and how they function.</p>	<p>In small groups, students will use anthologies, textbooks, newspapers, or any text to locate two noun clauses for each function. Try to vary the introductory words. Analyze the sentences for form, basic sentence pattern in each clause, and the function of the noun clause.</p>	<p>Remove some freewrites from the portfolio and revise some sentences for variety by inserting some noun clauses into the writing. Share your revisions with your classmates.</p>
<p>Sentence Combining Strategies / Revision for style</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will review strategies for combining sentences to clarify thought, and to use a variety of sentence forms and grammatical structures.</p>	<p>Present the following sentences on the board, Smart Board, or transparency:</p> <ol style="list-style-type: none"> a. Theater is an art form. b. In the theater, usually a written play is acted out by performers. c. The performers become the characters. d. The play takes place before an audience. 	

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<p>Sentence Combining Strategies / Revision for style</p> <p style="text-align: right;">(Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will also recall that the connectives used by the writer determine the ideas understood by the reader.</p> <p>Students will understand that quality writing is the result of much experimentation with expression of ideas, because there are so many ways to express ideas.</p> <p>Students should be able to explain the reasons for revisions to improve style, as well as communicate the grammatical structure that results.</p>	<p>Lead students to observe that sentences <u>a</u> and <u>b</u>, and <u>b</u> and <u>c</u> can be combined because they have repeated patterns. (Recall that repeated patterns in sentences are a cue that combining is needed.)</p> <p>In sentences <u>a</u> and <u>b</u>, the repeated pattern is <i>theater</i>. In sentences <u>b</u> and <u>c</u>, the repeated pattern is <i>performers</i>. Ask the students to combine sentences <u>a</u> and <u>b</u> so that the meaning is clear and there are no repeated patterns.</p> <p>Some responses might include:</p> <p style="padding-left: 40px;">e. Theater is an art form in which a written play is usually acted out by performers.</p> <p>Sentence <u>e</u> was formed when the repeated pattern, <i>the theater</i>, was deleted and replaced by the relative pronoun <i>which</i>. (When combining sentences, be sure the students use the delete and insert signs.)</p> <p>Lead students to discover that <u>e</u> is a complex sentence with a dependent adjectival clause. <i>Which</i> is the object of the preposition <i>in</i>.</p> <p style="padding-left: 40px;">f. Theater, an art form, is usually a written play acted out by performers.</p> <p>Sentence <u>f</u> was formed by deleting the repeated pattern, <i>is</i>, in sentence <u>a</u> and the repeated pattern, <i>the theater</i>, with its preposition in sentence <u>b</u>.</p> <p>Sentence <u>f</u> is a simple sentence with an appositive, <i>art form</i>. (In sentence <u>e</u>, the noun phrase <i>art form</i> functions as a predicate noun completer.)</p>	<p>Divide the class into groups. Present the following groups of sentences and request them to combine the ideas into one sentence in a variety of ways, and then suggest which is the best:</p> <p style="padding-left: 40px;">Opening night in a theater is an exciting event.</p> <p style="padding-left: 40px;">The audience waits eagerly for the play.</p> <p style="padding-left: 40px;">Backstage, the performers nervously prepare for the show.</p> <p style="padding-left: 40px;">They wonder if the audience will approve of their efforts.</p> <p>Encourage them to share the resulting sentences on a transparency or Smart Board and explain the structure of each sentence they produced, and which sentence they think is the best quality.</p> <p style="text-align: right;">SSG 27</p>

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<p>Sentence Combining Strategies / Revision for style (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students should be able to explain the reasons for revisions to improve style, as well as communicate the grammatical structure that results.</p> <p>Students will learn that sentence imbedding is a way to combine two ideas.</p>	<p>Lead students to observe that sentences b and c have the repeated pattern, <i>the performers</i>.</p> <p>Suggest that the students try to insert c into b. Responses may include:</p> <p>g. Theater, an art form, is usually a written play acted out by performers who become the characters.</p> <p>h. Theater, an art form, is usually a written play acted out by performers becoming the characters.</p> <p>Lead students to observe that sentence g is still complex, but another dependent adjectival clause has been added.</p> <p>Observing sentence h, students should discover that the sentence is simple because the deletion of <i>who</i> provides the opportunity for another participial phrase.</p>	<p>e.g. Opening night in a theater is an exciting event as the audience waits eagerly for the play, and the performers backstage, nervously preparing for the show, wonder if the audience will approve of their efforts.</p> <p>More sentences: The word <i>theater</i> comes from the Greek word <i>theatron</i>. <i>Theatron</i> means “a place for seeing.” The word still refers to a building. Plays are performed in the building. Theater, in a broader sense, means all aspects of play production.</p> <p style="text-align: right;">SSG 28</p>

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<p>Sentence Combining Strategies / Revision for style (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will learn that sentence imbedding is a way to combine two ideas.</p> <p>Students will combine clauses and imbed clauses to clarify meaning and improve style.</p>	<p>Ask the students to select either g or h and imbed sentence d into it.</p> <ul style="list-style-type: none"> i. Theater, an art form, is usually a written play acted out before an audience by performers who become the characters. j. Theater, an art form designed to entertain an audience, is usually a written play acted out by performers who become the characters. <p>Have students analyze the sentences to see how they differ. Have students note that sentence d became a past participial phrase (designed to entertain an audience).</p> <p>Also, the participial phrase contains an infinitive phrase as object of the participle (to entertain an audience).</p>	<p>e.g. The word <i>theater</i> comes from the Greek word <i>theatron</i>, which literally means “a place for seeing,” and, while the word still refers to a building where plays are performed, the broader meaning means all aspects of play production.</p> <p>Put the class into groups. Ask them to find lengthy sentences in a selection and then rewrite the sentences as a group of simple sentences.</p> <p>e.g. The theater is the most complex of the arts because it requires so many kinds of artists for its creation; some of these specialists include: playwrights, performers, directors, scene designers,</p> <p style="text-align: right;">SSG 29</p>

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<p>Sentence Combining Strategies / Revision for style (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will combine clauses and imbed clauses to clarify meaning and improve style.</p> <p>Students will learn to use a variety of sentence lengths for good written and spoken communication.</p>	<p>It is important for students to practice imbedding sentences so that their writing develops a smooth flow and their meanings are clear. Students should not get the impression that long sentences are better than shorter ones, but that there should be a variety of sentence lengths in a given writing so that the communication is not choppy.</p>	<p>costumers, lighting designers, and sometimes, musicians and choreographers.</p> <p>Suggested responses:</p> <p>The theater is the most complex of the arts. The theater requires so many kinds of artists for its creation. Some specialists include: playwrights, performers, directors, scene designers, costumers, and lighting designers. Some musicians and choreographers are needed.</p>
<p>Compound / Complex Sentences</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will understand that a compound-complex sentence contains at least two independent clauses and one or more dependent clauses.</p>	<p>Present a sentence similar to the following: Mahogany is often called the finest cabinet wood of the world because this material is strong enough for ordinary use, yet it is soft enough for designers to shape and craft.</p>	<p>Give several compound-complex sentences and let the students find the N/V patterns, the kernel sentences, and the connectives.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Compound / Complex Sentences (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will review the strategy for differentiating sentence forms: examine for simple, compound, complex, and then compound-complex.</p> <p>Students will use the menu for identifying dependent clauses.</p> <p>Adverbial – Can you reverse the clauses?</p> <p>Adjectival – Is there a relative pronoun?</p> <p>Noun – (If neither of the two above, it must be a noun clause.) Test 2: Is it in a noun slot?</p>	<p>Ask: How many noun/verb patterns are in the sentence? (3)</p> <p><i>Mahogany is... it is... material is...</i></p> <p>First, we test for compound form: Are any of the N/V patterns connected by a coordinator so as to produce independent clauses?</p> <p><i>Mahogany is</i> begins an independent clause because it is a N/V pattern beginning a sentence.</p> <p><i>Material is</i> begins the clause after yet, which is a coordinator.</p> <p>Recall that when two independent clauses are connected by a coordinator, a compound sentence results.</p> <p>However, there is another N/V pattern.</p> <p>The third N/V pattern, <i>it is</i>, is contained within the first independent clause. It is not connected by a coordinator or connector, so it must be a dependent clause.</p> <p>When we check for the type of dependent clause, which do we look for first?</p> <p>We check for adverbial clauses first by trying to reverse the clauses. Can we do this?</p> <p>Because it is strong enough for ordinary use, mahogany is often called the finest cabinet wood of the world.</p> <p>Since the clauses can be reversed grammatically, the dependent clause is adverbial.</p> <p>When we combine an independent with a dependent clause, a complex sentence is formed.</p>	<p>From a list of several sentences, ask the students to identify the forms: simple, compound, complex, compound-complex.</p> <p style="text-align: right;">SSG 31</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Compound / Complex Sentences</p> <p>Standards 3, 4, 5, 6</p> <p>Process of elimination to analyze sentences</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will review the strategy of using the process of elimination when analyzing sentences for form.</p> <p>Students will use the menu chart to identify sentence forms.</p> <p>Simple – 1 N/V pattern Compound – 2 N/V patterns connected by a coordinator Complex – 2 N/V patterns not connected by a coordinator Compound-Complex – 2 N/V patterns connected by a coordinator, and at least one clause not connected by a coordinator</p>	<p>Since we have the elements of a compound sentence and a complex sentence, the sentence is compound-complex. Use the Language Arts text for further practice.</p> <p>In order that students do not guess the forms of sentences, they should use the strategy of the process of elimination. Present the following sentences and lead students through the analysis.</p> <p><u>Telecommunication</u> is the transmission and reception of messages over long distances.</p> <p>Have students underline the N/V patterns. Next, have the students list in the following order the sentence forms: simple, compound, complex, compound-complex.</p> <p>Test for simple first. Sentence has one N/V pattern, so it is simple.</p> <p>The <u>telegraph was</u> the first method used to send messages by electricity, but later the <u>telephone</u> and other <u>methods replaced</u> the telegraph for many communication purposes.</p>	<p>Ask students to remove two drafts from their portfolios and revise to insure that they have at least one of each sentence form.</p> <p>From a given list of sentences, students should differentiate the forms of sentences: simple, compound, complex, compound-complex and be able to explain the responses.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Process of elimination to analyze sentences (Cont'd) Standards 3, 4, 5, 6</p>	<p>Students will review the strategy for analyzing sentences for form by using a menu. Students will also explain their reasoning.</p> <p>Students will make application of skills to their writing by revising to vary sentence forms.</p>	<p>Have students underline N/V patterns and list in order the options for sentence forms: S/Cp/Cx/Cp-Cx.</p> <p>Eliminate simple because there is only one N/V pattern. Next, test for compound. The sentence is compound because the two N/V patterns are connected by the coordinator <i>but</i>. (Have students note that <i>but</i> establishes a relationship of contrast between the clauses.)</p> <p>Telegraph <u>messages</u> traveling by land circuits <u>are called</u> telegrams or wires; also, <u>telegrams</u> sent by underwater cables <u>are called</u> cables or cablegrams.</p> <p>Consider the options and identify the sentence form.</p> <p>Eliminate simple because there is more than one N/V pattern. Two N/V patterns can signal compound or complex. <i>Also</i> is connecting the N/V patterns and it is a sentence connector, so the sentence is compound.</p> <p>(Note that <i>also</i> adds information to the first clause.)</p>	<p>Give students a compound-complex sentence to analyze and identify. Ask them to write a paragraph explaining the thinking strategy by which they reached their decision.</p> <p>Compose two sentences for each form: simple, compound, complex, compound-complex.</p> <p style="text-align: right;">SSG 33</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Process of elimination to analyze sentences (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will make application of skills to their writing by revising to vary sentence forms.</p>	<p><u>Samuel F. B. Morse became</u> interested in telegraphy in 1832 when he heard about the experiments in Europe.</p> <p>Students identify the N/V patterns. List options in order and eliminate.</p> <p>Eliminate simple because there is more than one N/V pattern. Eliminate compound because there is no coordinator or sentence connector. Sentence must be complex because there are two N/V patterns not connected by a coordinator.</p> <p><u>Morse, who completed</u> the first telegraphic device in 1836, later <u>used</u> electromagnets to send signals even farther.</p> <p>N/V patterns are: Morse used... who completed. List options in order and eliminate.</p> <p>Sentence is not simple because there is more than one N/V pattern. Sentence is not compound because there are not two N/V patterns connected by a coordinator. Sentence is complex because there are two N/V patterns not connected by a coordinator.</p>	<p>Ask students to remove from their portfolios two writings and to revise them to be sure they have at least one compound-complex sentence in each, as well as a variety of other forms.</p> <p>Have students compose a list of twelve compound, complex, and compound-complex sentences and give to another student to identify the form of each, and the kind of dependent clauses contained in the sentences.</p> <p style="text-align: right;">SSG 34</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Process of elimination to analyze sentences (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will recognize compound-complex sentences.</p>	<p>In 1840, <u>Morse patented</u> his invention <u>that failed</u> to attract wealthy supporters, <i>but</i> in 1843, <u>Congress invested</u> \$30,000 in a test line from Washington to Baltimore.</p> <p>Find N/V patterns and connectives. Use options to eliminate list of sentence forms.</p> <p>Eliminate simple, compound, complex. Three N/V patterns – two connected by a coordinator, <i>but</i>. One of the independent clauses also has a dependent clause within: <u>which...</u></p>	<p>Have students compose a list of twelve compound, complex, and compound-complex sentences and give to another student to identify the form of each, and the kind of dependent clauses contained in the sentences.</p>
<p>Strategy for identifying kinds of dependent clauses</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will reinforce the strategy for identifying the dependent clauses in complex sentences.</p>	<p>Review the menu for the order of dependent clauses: adverbial, adjectival, noun. Recall that adverbial clauses can be reversed; adjectival clauses begin with a relative pronoun; and noun clauses are in noun slots.</p> <p>e.g. When our class visited the Franklin Institute, we learned many scientific facts.</p> <p>After using the menu to find the sentence forms, the students will know this is a complex sentence. Locate the dependent clause: <i>When our class visited the Franklin Institute...</i></p> <p>Test first for adverbial clauses. Can the clauses be reversed? Yes. The dependent clause is adverbial.</p>	<p>Give a list of sentences and ask students to identify the N/V patterns, the sentence forms, and the function of the dependent clauses in complex sentences.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Strategy for identifying kinds of dependent clauses (Cont'd)</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will reinforce the strategy for identifying the dependent clauses in complex sentences.</p>	<p>e.g. The information which we learned will help us in science class.</p> <p>Sentence is complex. Dependent clause is: <i>which we learned.</i></p> <p>Test first for adverbial clause. Can you reverse the clauses? No.</p> <p>Test for adjectival clause. Is there a relative pronoun? Yes – <i>which</i>. The dependent clause is adjectival.</p> <p>e.g. In our projects, <u>we demonstrated</u> what <u>we learned</u> during the visit.</p> <p>After using the sentence forms menu and identifying the sentence as complex, test for adverbial clause. Can we reverse the clauses? No. Test for adjectival clause. Is there a relative pronoun? No. The dependent clause must be a noun clause. Have students determine that the noun clause is object of the verb.</p>	<p>Invite students to look through their portfolio writings and find three sentences for each dependent clause. Write sentences on cards, and in groups, exchange the cards and identify the sentence forms and dependent clauses.</p>
<p>Noun Signals: Personal Pronouns</p> <p>Standards 3, 4, 6</p>	<p>Students will review personal pronouns and their functions in sentences.</p>	<p>Present a sentence structured like the following: e.g. My aunt planned the camping trip, and my aunt enjoyed the camping trip.</p> <p>Lead students to recognize the repeated patterns: <i>my aunt</i> and <i>the camping trip</i>. Repeated patterns indicate that revision should occur.</p> <p>Identify these as noun phrases.</p>	<p style="text-align: right;">SSG 36</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Personal Pronouns</p> <p>Standards 3, 4, 6</p>	<p>Students will recall that pronouns function in noun slots but have subject or object functions. Also, pronouns have singular, plural, and possessive forms.</p>	<p>Invite students to rewrite the sentence and substitute other words for the repeated ones. e.g. My aunt planned the camping trip and she enjoyed it.</p> <p>Notice that the words she and it replaced the noun phrases. Words that replace nouns or noun phrases are called pronouns. Pronouns can replace noun phrases to avoid repetition.</p> <p>Use a text to review all of the personal pronouns and their functions in noun slots. Review the singular, plural, and possessive forms.</p> <p>Recall that some pronouns can only be used in subject, object, or predicate noun slots.</p> <p>Point out that most nouns do not have gender cues to distinguish male from female. Gender cues to most English nouns are found in the context, not the structure of the word. e.g. The politician lobbied for the bill. (either male or female)</p>	<p>Ask students to do a short personal narrative about an event in their own lives, or invite them to pretend to be a historical figure and give personal reflections on a specific event.</p>
<p>Verbs: Parts, Uses, Tenses, Voices, and Subject-Predicate Agreement</p> <p>Standards 3, 4, 6</p>	<p>Students will review the parts of verbs: present, past, present participle, and past participle parts.</p>	<p>Use a text to review the parts of verbs and how they are formed. Afford practice for recognizing regular and irregular forms of the verbs.</p>	<p>Assign a list of verbs and ask the students to write the four parts of each regular and irregular verb.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbs: Parts, Uses, Tenses, Voices, and Subject-Predicate Agreement (Cont'd)</p> <p>Standards 3, 4, 6</p>	<p>Students will review the uses of verbs: transitive, intransitive, being, and linking.</p> <p>Students will review the six tenses of verbs: present, past, future, present perfect, past perfect, and future perfect.</p>	<p>Recall with the students that transitive verbs generate direct object completers (receivers). (Note: In using verbs in passive voice, the subject becomes the receiver of the action; therefore, the verb is also transitive.) Intransitive verbs do not generate object completers, and being and linking verbs generate predicate noun or predicate adjective completers.</p> <p>Use a Language Arts text for practice for this skill, as well as for identifying the tense of a verb.</p>	<p>Select sentences from a textbook and ask the students to identify the use of each verb.</p>
<p>Verbs: Voice – Active / Passive</p> <p>Standards 3, 4, 6</p>	<p>Students will differentiate verbs in active and passive voice and identify each.</p>	<p>An action verb is in the active voice when the subject of the sentence performs the action. e.g. The clown <u>pleased</u> the child.</p> <p>An action verb is in the passive voice when its action is performed on the subject. (The subject is the receiver of the action.) e.g. The child <u>was pleased</u> by the clown.</p> <p>You form the passive voice of a verb by using a form of the auxiliary of <u>be</u> with the past participle of the verb.</p> <p>When a verb is in the passive voice, the performer of the action may be stated as the object of the preposition <u>by</u>. Use an English text for instruction and practice.</p>	<p>Present a list of sentences and have the students identify the voice of each verb.</p> <p>Ask the students to change the sentences so that the active voice of the verb is made passive, and the passive voice verbs are made active.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 7

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Voice of Verbs / Revision</p> <p>Standards 3, 4, 5, 6</p> <p>Verbs: Subject-Predicate Agreement</p> <p>Standards 3, 4, 5, 6</p>	<p>Students will learn how to use the voice of verbs to strengthen meaning in text.</p> <p>Students will review the rules for using correct subject-predicate agreement</p>	<p>Generally, the active voice is stronger than passive voice and in most writing, the active voice will create and strengthen meaning.</p> <p>However, if you do not want to call attention to the performer, or you do not know the performer, use the passive voice as in the following examples:</p> <p>e.g. The dinner was ruined. (You may not want to identify the culprit.) The manuscript was stolen. (You may not know who the culprit is.)</p> <p>Find revision examples in the English text or in anthology selections.</p> <p>Use an English text for instruction and practice.</p>	<p>Remove several pieces of writing from your portfolio and review the voice of verbs in the selections.</p> <p>Decide if you have made the correct choice each time, or would a change in voice strengthen the meaning of the text.</p> <p style="text-align: right;">SSG 39</p>

COMPLETERS

In the **PREDICATE** part of the Sentence, the **verb** can generate several different kinds of completers.

VERB -----	NOUN (means something different from subject noun)	DIRECT OBJECT
VERB -----	NOUN (same referent as subject noun)	PREDICATE NOUN (Subjective Complement)
VERB -----	NOUN (What? Whom?)	DIRECT OBJECT
VERB -----	NOUN (To whom? For whom?)	INDIRECT OBJECT
VERB -----	NOUN (What? Whom?)	DIRECT OBJECT
VERB -----	NOUN (Completes D.O.)	OBJECTIVE COMPLEMENT
VERB -----	NOUN (What? Whom?)	DIRECT OBJECT
VERB -----	ADJECTIVE (What?)	OBJECTIVE COMPLEMENT
VERB -----	ADJECTIVE (What?)	PREDICATE ADJECTIVE (Subjective Complement)

- | | | | |
|----|--|-----------|---|
| 1. | The athlete plays ball well. | N V N | Completer: Direct Object |
| 2. | That student is president. | N V N | Completer: Predicate Noun |
| 3. | This student gave the teacher a gift. | N V NN | Completer: Indirect Object and Direct Object |
| 4. | The students elected John president. | N V NN | Completer: Direct Object and Objective Complement |
| 5. | Success made the student enthusiastic. | N V N ADJ | Completer: Direct Object and Objective Complement |
| 6. | All students are industrious. | N V ADJ | Completer: Predicate Adjective |

INFLECTIONS in ENGLISH

NOUNS inflect for **PLURAL** and **POSSESSION**.

<u>Singular</u>	<u>Plural</u>	<u>Singular Possessive</u>	<u>Plural Possessive</u>
student	students	student's	students'

VERBS inflect for **THIRD PERSON SINGULAR** and **PAST TENSE**.

<u>Verb</u>	<u>Third Person Singular</u>	<u>Past Tense</u>
pray	prays	prayed
catch	catches	caught

ADJECTIVES and **ADVERBS** inflect for **DEGREE**.

<u>Positive</u>	<u>Comparative</u>	<u>Superlative</u>
happy	happier	happiest
courageously	more courageously	most courageously

MENU for identifying the USES OF SENTENCES

<u>USE</u>	<u>PURPOSE</u>	<u>END MARK</u>
Declarative	tells something	period .
Interrogative	asks something	question mark ?
Imperative	requests/commands	period .
Exclamatory	shows emotion	exclamation point !

**MENU for identifying the FORMS OF SENTENCES
(Start at the top and eliminate accordingly.)**

<u>FORM</u>	<u>CHARACTERISTICS</u>
Simple	1 N/V pattern
Compound	2 N/V patterns connected by a coordinator (and, or, nor, for, so, but, yet)
Complex	2 N/V patterns not connected by a coordinator
Compound-Complex	2 N/V patterns connected by a coordinator, and at least one N/V pattern not connected by a coordinator

MENU for identifying the kind of dependent clause: Adverbial, Adjectival, Noun

Dependent Clause

Strategy Questions

ADVERBIAL

Can I reverse the clauses? (If yes, adverbial; if not, continue.)

ADJECTIVAL

**Is there a Relative Pronoun? (Who, whom, which, that, whose)
(If yes, adjectival; if not continue)**

NOUN

**Is the clause in a noun slot?
(If not adverbial, or adjectival, must be Noun Clause)**

SENTENCE ANALYSIS

Read Sentence Aloud -----USE

Number of N/V Patterns

Number of Clauses

Form of Sentence

Clause 1 – Read

Complete Subject

Complete Predicate

Subject Mainword

Predicate Mainword

Completer: Word

Part of Speech

Function

Kernel Sentence

Use of Verb

Subject Mainword Modifiers

Predicate Mainword Modifiers

Completer Modifiers

Clause 2 - Read–(Return to top)

Clause 3 – Read–(Return to top)

Main Clause

Dependent Clause (s)

Introductory Word:

Coordinator / Connector

Subordinator

Relative Pronoun

SENTENCE

SUBJECT

Who? (topic)
What?

Subject Mainword

Noun or
Noun substitute

PREDICATE

Comments on Subject
(Everything not the
Subject is Predicate)

Predicate Mainword

Verb

Nouns: Common and Proper

A Common Noun is a word that fits in a slot after *the*.

The N
Ex: the ball

A Proper Noun begins with a capital letter.

A Verb fits in a slot: Today, I V.

Today, I run.

Yesterday, I V.(past tense)

Yesterday, I ran.

ORAL LANGUAGE

In a program of Integrated Language Arts, speaking is a very special component. We must help the students to develop their oral language skills if they are to be productive members of a literary society.

The reading and discussing of literature provides opportunities for the teachers to model appropriate questions and comments. It is important for the teacher to use correct articulation and accurate grammatical patterns while leading the discussions. Reading literary selections aloud also offers students an opportunity to hear accurate articulation and voice modulation. The students will need much encouragement and praise as they strive to achieve these skills.

The students should be invited to prepare a poem and/or a short speech to present to the class as a formal oral experience. Suggest that the students choose the poem or the topic for their class presentation. Having them make up a commercial for an invented product, or perform a demonstration of some sort, are activities that provide a learning experience as well as fun for the students and the audience. Be sure that the students practice so they will be confident, and encourage them to keep it short.

Give the students instruction in conversation skills. Teach them how to listen for the free information that someone will give them when they ask a question.

“Do you have a dog?”

“Yes, I do. It is a collie.”

The fact that the dog is a collie is free information. Teach the children to use this information to keep the conversation going. Self-disclosure is another conversation skill.

“I think collies are great dogs. I have always wanted one.”

Taping an oral reading at various times of the year can help the teacher, students, and parents to observe the students' progress. These tapes may be placed in their portfolios.

As the children are involved in the writing process, there will be many situations in which the students can develop their oral language abilities. Conferencing with the teacher and with each other about their written work should enable students to present their ideas logically and clearly in oral interaction. Since the spoken word is the tool of oral communication, students should be taught to speak audibly and maintain a pleasant voice.

LISTENING

From their earliest days children learn by listening. The cultural atmosphere and language milieu is the first step of readiness for every child. As students develop socially, the art of listening also needs to expand and develop. Formal listening experiences will enable the teacher to provide the students with the needed skills to develop into critical listeners while simultaneously developing their proficiency in oral communication skills.

ORAL EXPRESSION

Children are naturally interested and curious about the world in which they live, but they need proficiency in oral language to develop their interest and curiosity. Although children entering elementary school have acquired some real communication skills, they are insufficient to meet the demands of society.

Skillful teaching helps children to develop full and rich oral language. The teachers should provide a variety of opportunities for students' growth in oral communication. These might include reading literary selections aloud, reciting poetry, or presenting original oratory.

AURAL / ORAL COMMUNICATIONS

LISTENING BEHAVIORS

FICTION:

- To listen for the setting and major characters in a story
- To listen for main idea
- To listen for supporting details
- To listen for the logical sequences of events
- To listen for the mood of the story

NON-FICTION:

- To listen to a brief selection in a content area for topic and subtopics
- To listen for supporting details
- To listen for the purpose of note taking

POETRY:

- To listen for the message and meaning of the poem
- To listen for rhythm and rhyme in the poem
- To listen for examples of figures of speech in the poem

SPEAKING BEHAVIORS:

- To give oral talks about books, including the setting, characters, conflict, plot, theme, and conclusion
- To summarize orally non-fictional writing for the purpose of giving information
- To recite a poem with proper rhythm and expression
- To dramatize a scene from a story or play

ADDITIONAL IDEAS

- Give students the opportunity to lead the class in a discussion of current events
- Introduce panel discussions
- Introduce debates
- Encourage extemporaneous speaking
- Try choral reading of poetry
- Role-play life experiences
- Give a radio show that includes sound effects
- Do a mime or puppet show
- Use a digital camera to film oral performances

SPELLING / VOCABULARY STRAND – GRADES 6, 7, 8

Research in the teaching and learning of spelling gives us some important **foundational information**:

1. English **spelling is patterned**, not chaotic.
2. Most children do not master spelling by rote memory. **Children learn to spell by applying generalizations** about the language that they have experienced or have been taught.
3. Most students' **spelling errors are developmental** and change as students' orthographic concepts mature.
4. **Word knowledge is a critical component of reading ability in the way it relates to accuracy and fluency.** Some researchers find correlations between spelling and reading comprehension.

Research also provides the teacher with some information about which **strategies help students to develop their orthographic abilities**. Some suggestions might include:

1. Use a list of **similarly patterned words**. If you use a spelling text professionally designed, then your teaching of skills will be sequential.
2. Use the **self-corrected pretest, study, test** method to insure success.
3. .Students should learn to **spell words as whole units**.
4. Having students **write the words in meaningful context** will enhance the reading / writing / spelling connections.

An integration of reading / spelling skills would also include an understanding of:

1. **Letter – sound relationships**, taught at the primary levels, which should be reinforced and maintained.
2. In the middle grades, students should learn the **effects of morphemes** added to words as **prefixes, suffixes, and inflectional endings**.

SV A

- a. **Inflection is a process by which endings are added to certain words to change the meaning.**
 Inflectional endings do not change the part of speech.

Nouns inflect for plural and possession.

<u>Singular,</u>	<u>Plural,</u>	<u>Singular Possessive,</u>	<u>Plural possessive</u>
student	students	student's	students'
child	children	child's	children's

Verbs inflect for third person singular and past tense

<u>Present (base)</u>	<u>Third Singular</u>	<u>Past Tense</u>
travel,	travels	traveled (regular)
catch,	catches	caught (irregular)

Adjectives and adverbs inflect for degree.

<u>Positive</u>	<u>Comparative</u>	<u>Superlative</u>
lovely,	lovelier,	loveliest
good,	better,	best
late	later	latest
swiftly	more swiftly	most swiftly

- b. **Derivation** is the **process by which words change by adding prefixes and suffixes** to the bases.
 Adding these **affixes can change the meaning, or function as a grammatical cue.**

perfect – imperfect (**Prefix changes meaning but not part of speech**)

help – helpful (**Suffix adds meaning but also changes the part of speech.**)

Some prefixes change their spellings according to the initial letter of the base word. Students should learn these absorbed spellings.

co-	com-	con-	cor-	col-	with, together
co-author,	communicate,	connect,	correlate,	collection	

Derivation is very important to the reading process and should also be taught in the context of the reading or spelling lessons as the skills occur. In the spelling lessons, attention should **focus on the spelling patterns that exist in English for adding suffixes.**

amaze (v) - amazement (n) **Keep e when adding a suffix which begins with a consonant.**

- In grades 6-8, students should learn the **etymology** of words and how this can be a help for spelling the word, as well as determining the meaning.

In English, **free bases** are those that can stand alone and be affixed by prefixes, suffixes, or inflectional endings. *i.e. care, graph*

Bound bases are those that must be affixed to form a word. *i.e. audi, uni*

Although the **English language** is **structured like the Germanic language** which is its source, much of our **lexicon comes from the Latin language.**

Many of our words have **Latin or Greek bases (roots).** Students should learn these roots as they occur in the their spellers and as they occur in the content areas. **Knowing the meaning of the root or base, can help the student unlock the meaning of new/unfamiliar words.**

Some Latin bases include: -veni-, -scrip-, -audi- -uni-

Some Greek bases include: -phone-, -graph-, -logy-, -chron-

Dictionary skills should be retaught or reviewed as necessary. Students should be aware that dictionaries are collections of words of a specific language or areas of study. Students should know how to use the **guide words** effectively. Guide words are the **first and last words** on a given dictionary page.

Students should know that **the dictionary gives the following information** about a specific word:

Entry word
Definition
Inflected forms

Pronunciation symbols
Origin
Derived Forms

Parts of speech
Illustrative sentences/phrases
Synonyms, Antonyms
(sometimes)

Examples of **Specialized Dictionaries:** Historical Dictionary Geographical Dictionary

In addition, the following skills should be taught as part of the spelling instruction:

Thesaurus

Contractions

Homonyms

Abbreviations

Synonyms

Antonyms

Acronyms

Penmanship

SPELLING / VOCABULARY GRADES 6, 7, 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>									
<p>Visual and auditory recognition of consonants and vowels</p>	<p>Students will identify the consonant and vowel sounds in a given word.</p>	<p>This skill can be integrated into the following lessons. Orally invite the students to identify the vowel sounds in a spoken word.</p>	<p>Ongoing oral and written</p>									
<p>Phonemic Awareness</p>	<p>Students will identify the number of sounds in a spoken word and also the number of word parts.</p>	<p>Review the slashes that indicate the spelling of a sound. e.g. /s/ indicates the spelling of the letter C and letter S and combinations of the two: city, some, science. Review the dictionary skill of pronouncing a word from the respelling given. Lead students to spell words in sounds orally as well as in letters. Each sound should be uttered separately. e.g. clock, /k/ /l/ /o/ /k/ (4 sounds)</p> <p>Practice having students recognize the number of syllables in a given word. e.g. mistake 2 kitchenette 3</p>	<p>Give students an oral list of words and have them write the sounds they hear and identify the number of sounds.</p> <table border="0"> <tr> <td>e.g. sludge</td> <td>/sluj/</td> <td>4</td> </tr> <tr> <td>house</td> <td>/hous/</td> <td>3</td> </tr> <tr> <td>luck</td> <td>/luk/</td> <td>3</td> </tr> </table>	e.g. sludge	/sluj/	4	house	/hous/	3	luck	/luk/	3
e.g. sludge	/sluj/	4										
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<p>Syllabication</p>	<p>Students will review that a syllable is a part of a word that contains the vowel sound. In English, one or more syllables will be stressed; others will be unstressed.</p>	<p>Use a lesson from a grade speller or select words from the content areas or a vocabulary list. Use auditory and visual analysis to identify the number of syllables in a given spoken or written word. Continue development of this skill in subsequent lessons.</p>	<p>Give a list of spoken words and have the students write the number of syllables they hear. Give a list of familiar written words and have the students write the number of syllables they see in the word. Underline the stressed syllable. SV1</p>									

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<p>Syllabication</p>	<p>Students will review that short vowels are followed by a consonant sound and thus are in closed syllables. e.g. <u>glad</u> <u>butter</u> <u>singing</u></p> <p>Long vowels are followed by a vowel signal or by a final e. e.g. <u>read</u> <u>plate</u></p> <p>In words of more than one syllable a long vowel will end a syllable, making an open syllable.</p>	<p>Use a grade speller of vocabulary words to have students observe words that have open and closed syllables.</p> <p>Help students to become aware of the patterns that can lead to spelling success. e. g. A two syllable word with a short, stressed vowel in the first syllable will usually double the final consonant: matter, shopping. (Sometimes the double consonant stands for one sound.)</p> <p>Long vowels, because they are in open syllables, usually are followed by one consonant or consonant combination: ba con, fi nal</p>	<p>Self-Corrected Pretest of the words chosen.</p> <p>Posttest of chosen words to assess correct application of pattern.</p>
<p>Greek Bases</p>	<p>Students will learn the meaning of the Greek root and observe how helpful this information can be to unlock the meaning of unfamiliar words.</p>	<p>Present the following Greek roots or choose others that will be related to words in content areas: thermos, heat; chronos, time; hydro, water; logy, study of; meter, measure. Present the following or a similar list and ask the students what the word might mean given the knowledge of the Greek base: thermostat, thermometer, chronology, speedometer, hydroelectric, hydrophobia. Select words to be defined, studied, and used correctly. Throughout the year, add words to the list to improve vocabulary.</p>	<p>Self-Corrected Pretest of words selected for study.</p> <p>Posttest of words studied.</p>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Schwa Phoneme</p> <p>Standard 3</p>	<p>Students will review the characteristics of the schwa sound in English:</p> <ul style="list-style-type: none"> - most frequent vowel sound used in English - shortest vowel sound - always in an unstressed syllable - can be spelled by every vowel letter and combinations of same. <p>Students will learn that memorizing the spelling of the schwa sound in words will lead to spelling success.</p>	<p>Present the words: about, taken, pencil, lemon, circus. Have students identify the stressed syllable in each. Notice the vowel sound in the unstressed syllable. (So short, you can hardly hear it.) Observe which vowel letters spell this sound: a in about; e in taken; i in pencil; o in lemon; u in circus. Lead students to recall that this unstressed, very short sound is called a schwa.</p> <p>Sometimes combinations of vowel letters spell the schwa sound, such as in the word nation.</p> <p>Use the dictionary and have students observe the pronunciation key at the bottom of each page. The key presents the words used above. Indicate a specific page in the dictionary and have the students find a word that contains the schwa sound, pronounce it, and tell which letter or letters spell it. Observe that when an unstressed syllable ends in r or l, very often the vowel before it is a schwa sound, e.g. temper, civil. Present a list of words, which contain the schwa phoneme, that are chosen from the grade Speller, Vocabulary text, or Anthology for students to learn, define, and spell from memory.</p>	<p>In groups, have the students locate seven words in the dictionary that contain the schwa sound, each with a different spelling. Find three words that have more than one schwa sound. Assess that students can use the respelling to pronounce the word.</p> <p>Self-Corrected Pretest</p> <p style="text-align: right;">SV 3</p>

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<p>Dictionary</p> <p>Standard 3</p>	<p>Students should understand the purpose of a dictionary .</p> <p>Students will review how to use the guide words effectively.</p> <p>Students will review the information given about a specific word.</p>	<p>Have students analyze the words, observe which letter or letters spell(s) the schwa sound, and memorize the letter(s) to help recall the spelling of a word.</p> <p>Dictionaries are collections of words of a specific language or areas of study. Some examples of dictionaries include: Historical Dictionary, Geographical Dictionary, etc.</p> <p>Guide words are the first and last words on a given dictionary page. These words are placed at the top of the page.</p> <p>Use the dictionary and have the students locate the following: entry word, definition, inflected forms, pronunciation symbols, origin, derived forms, parts of speech, illustrative sentences/phrases, synonyms, antonyms.</p>	<p>Posttest Ask the students to write a short narrative using ten of the list words, and then edit their writing for correct spelling, using a dictionary and/or a computer spellcheck.</p> <p>Visit a library and record the titles of specialized dictionaries.</p> <p>For each of the unfamiliar words on the list, use the dictionary to locate the part of speech, origin, and general meaning,</p> <p style="text-align: right;">SV 4</p>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Synonyms Standard 3, 4, 6</p>	<p>Students will learn how to use a thesaurus. Students should know how to use the book as well as the computer thesaurus.</p>	<p>Present a sentence that has two unfamiliar words underlined. Recall for students how to use a thesaurus to find synonyms. Lead students to know that a synonym has the same general meaning, but that each synonym also has a specific meaning. Use the dictionary to find the specific meanings and substitute one of the synonyms for each underlined word. Repeat procedure.</p>	<p>After viewing a video or a student's PowerPoint presentation, ask students to write a summary or a commentary. Revise to delete repetitions and generic words. Present to class on Smartboard or overhead projector and explain to the class why the synonyms were chosen to clarify meaning.</p>
<p>Synonyms / Revision Standard 3, 4, 6</p>	<p>Students will apply these skills when revising their writing.</p>	<p>Teach the revision skill of deleting repetitions of words by inserting synonyms. Have students revise on their own writing and share their revisions at the overhead, computer, or Smart board.</p>	<p>Ask students to remove a freewrite from their portfolios and revise to insert specific words for generic words.</p>
<p>Antonyms Standard 3</p>	<p>Students will review that antonyms are words with opposite meanings.</p> <p>Students will learn those prefixes that signal opposite meanings: un-, dis-, etc. unnatural – natural disappear – appear</p>	<p>Use a grade speller, anthology, or English text and compile a list of words with opposite meanings. e.g. hot – cold, sick – healthy, etc.</p> <p>Use a grade speller or English text to locate the prefixes that signal opposite meanings. Have students compile lists and observe their meanings.</p>	<p>Give students a list of words and ask them to write the opposite meaning and spell it correctly.</p> <p>Use some of the list words in sentences.</p> <p style="text-align: right;">SV 6</p>

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<p>Contractions</p> <p>Standard 3</p>	<p>Students will review the frequently used contractions and reinforce their spelling of these. They will use them correctly in their writing.</p>	<p>From the students' writings, a grade speller, or an English text, compile a list of the most frequently misspelled contractions, and present these to be learned and memorized. Some examples might be: they're, you're, I've, doesn't, aren't, we're, didn't, it's, there's, I'd, won't.</p>	<p>Self-Corrected Pretest of list words.</p> <p>Posttest Write a short personal narrative using at least five of the contractions learned.</p>
<p>Affixes</p> <p>Standard 3</p>	<p>Students will review that bases can add prefixes, suffixes, and inflectional endings to add or change meaning.</p> <p>Students will learn the grammatical effects of adding suffixes.</p>	<p>Lead students to recall: Affixes are prefixes, suffixes, and inflectional endings added to words to add or change meaning.</p> <p>Use a grade speller or English text to locate lists of suffixes and give students an opportunity to discover some words that contain these. Empahazize that suffixes have a grammatical function of changing the part of speech. e.g. -ion, process of; inflation noun signal: changes verb <i>inflate</i> to a noun -ous, characteristic of; judicious adjective signal: noun <i>judge</i> to adjective -ly, (when added to adjectives) in the manner of; cowardly adjective <i>coward</i> to adverb</p>	<p>Make a chart listing the suffixes and ask the students to supply the meaning of the suffix and write a word containing it. Have the students identify the part of speech and use the word correctly in a sentence.</p>

CONTENT

**Affixes /
Prefixes**

Standard 3

COMPETENCIES

Students will understand that prefixes add meanings to words but do not change the part of speech.

LEARNING STRATEGIES

Emphasize that **prefixes add meaning to words but do not change the part of speech.**

Present some **common prefixes** and have students locate in a dictionary a list for each.

Observe how the prefix changes the meaning.

e.g. **ex: out exterior**
in: in, into interior
pre: before preview

Select several prefixes and a word list to commit to memory.

Some prefixes have absorbed spellings when affixed to words beginning with certain letters.

Ex: in- illiterate (base begins with *l*)

com- collect (*m* changes to *l* because base begins with letter *l*)
correlate (*m* changes to *r* because base begins with letter *r*)

ASSESSMENTS

Give students a **list of prefixes** and have them use a **dictionary to compile a list of words containing each prefix. Encourage students to record and know the meaning of the words.**

List the absorbed spellings of the prefixes *com*, (with or together) and *in*, (not) locate words in the dictionary that contain the absorbed spellings.

<u>CONTENT</u>	<u>COMPETENCIE</u>	<u>LEARNING ASSESSMENTS</u>	<u>ASSESSMENTS</u>
<p>Inflections</p> <p>Standard 3</p>	<p>Students will review English Inflections.</p>	<p>Teach the English inflections:</p> <p>Nouns inflect for plural and possession girl: girls – girl’s, girls’</p> <p>Verbs inflect for past tense and third person Singular – work: worked, works</p> <p>Adjectives and Adverbs inflect for degree: happy: happier, happiest carefully: more carefully, most carefully</p> <p>Emphasize that adding an inflectional ending adds meaning but does not change the part of speech.</p>	<p>On a chart, have the students write an inflectional form for given words and identify the part of speech and the effect of adding the ending.</p>
<p>Affixes – Spelling Patterns</p> <p>Standard 3</p>	<p>Students will learn the spelling patterns for adding suffixes and inflectional endings.</p>	<p>Use a Language Arts text for practice. Use a grade speller or English text to compile a list of spelling patterns that students should memorize.</p> <p>e.g. When a word ends in final e and the suffix begins with a consonant, keep the final e and add the suffix. confine – confinement</p> <p>e.g. When a word ends in y and is preceded by a vowel, add letter s to form the plural. Monkey – monkeys</p>	<p><i>Give students a short list of base words. Ask them to add a suffix or an inflectional ending, and write the pattern that they used for each.</i></p>

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<p>Latin Roots Standard 3</p>	<p>Students will understand that, while our English Language is derived from the Germanic Languages, much of our lexicon comes from Latin. Knowing the meaning of the base can help with the understanding of unfamiliar words.</p>	<p>e.g. Some prefixes change spelling according to the initial letter of the base word: com- collect, connect</p> <p>Use the grade speller, or English text to find a group of common Latin bases to present to the students. Some examples might include: <i>audi</i> – to hear – auditorium <i>manus</i> – hand – manicure <i>ped</i> – foot – pedestrian <i>visi</i> – see – vision</p> <p><i>Present a list of Latin bases along with words that contain the bases. Lead the students to predict what is the meaning of the word. Point out how knowing the Latin base can be a cue to the meaning of an unfamiliar word.</i></p>	<p>Self-Corrected Pretest of selected words.</p> <p>Posttest</p> <p><i>Give students a short list of base words. Ask them to add a suffix or an inflectional ending, and write the pattern that they used for each.</i></p>
<p>Abbreviations Standard 3</p>	<p><i>Students will learn the abbreviations used in daily life.</i></p>	<p>Use a grade speller or an English text and compile a list of abbreviations that students would need for written communication. e.g. Mr., Mrs., Ms., Rev., P.O. general pattern for our country's states</p>	<p>Apply to written communication.</p>

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<p>Homonyms</p> <p>Standard 3</p>	<p>Students will review the two classes of homonyms: homophones and homographs.</p>	<p>Homophones are words that sound alike but differ in their meaning.</p> <p>Use a grade speller or an English text and compile a list of homophones that students should learn to use in communication.</p> <p>e.g. assistance – assistants aloud – allowed suite – sweet assent – ascent</p> <p>Homographs are words that are spelled the same but are pronounced differently.</p> <p>e.g. We will protest the anti-religious laws.</p> <p>Verb – stress on second syllable. The protest lasted into the night.</p> <p>Noun – stress on first syllable.</p> <p>Compile a list of homographs that students might meet in their anthology or texts.</p>	<p>Students should compose a story in which they will use a specified number of homophones. Use the computer and spellcheck, so students realize that the computer will not indicate homonym errors if the words are spelled correctly.</p> <p>Students will write a sentence for each pair of homographs on the list and read them to their peers in a small group setting.. The students will listen to the context and evaluate the pronunciation of each homograph.</p>
<p>Acronyms</p> <p>Standard 3</p>	<p>Students will understand that acronyms are short forms of certain word groups.</p>	<p>Acronyms are formed by using the first letter of each word in a word group.</p> <p>e.g. NATO North Atlantic Treaty Organization USA United States of America</p>	<p>In the current content area classes, find the acronyms and list the words for which they stand.</p>

PENMANSHIP

Legible penmanship is a basic skill that can be acquired by sequential, consistent instruction and practice. The penmanship program should follow a developmental pattern and be properly planned and organized throughout the school. Students should be encouraged and motivated to write legibly and take pride in their handwriting. Most penmanship series give students direction on the Seven S's of Superior Writing.

Stroke – clear beginning, ending, and joining strokes

Size – letters in proportion to one another with an awareness of the three letter heights.

Slant – a gentle slant to the right – paper slanted under the arm.

Space – spacing between letters – more spacing between words

Shape – uniform and smooth letter shapes

Style – everyday cursive: neat, legible

Speed – adjusted to purpose of writing –relaxed arm and hand

Correct formation of **cursive letters** should be reinforced during the spelling instruction.