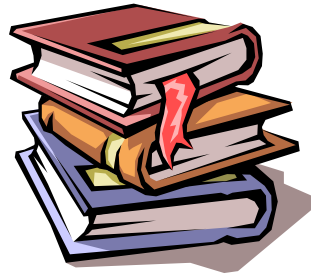


ARCHDIOCESE OF PHILADELPHIA

INTEGRATED LANGUAGE ARTS

Grade 8



INTEGRATED LANGUAGE ARTS CURRCULUM

Part I: Philosophy

Part II: Content

Part III: Computer

Part VI: Organization

Part V: Assessment

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

New Text

LITERATURE/WRITING STRAND

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 informative 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.

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, etc.

LITERATURE / WRITING STRAND - POETRY GRADE 8

TOPIC: CANTICLE

READING OBJECTIVE Students will appreciate the **Bible as literature** and read some **Canticles** to observe how the Hebrew people used this form of poetry as prayers of praise.

LITERARY OBJECTIVE Students will discover that the Canticles in the Bible are not only a **form of Hebrew poetry**, but an important part of our Judeo-Christian heritage.

LANGUAGE OBJECTIVE Students will read several Canticles, so as to **observe the language of praise** used by the Hebrew people.

PROCEDURE

Prepare a list of **Biblical Canticles** that the students can read independently, as a class, or in groups.

Luke 1: 69-79	Philippians 2: 6-11	Revelation 19: 1-7	1 Chronicles 29: 10-13
Tobit 13: 1-8, 8-15	Colossians 1:12-20	Daniel 3: 52- 57	Revelation 5: 9-12
Deuteronomy 32: 3-12	Exodus 15: 1-18	Luke 1: 46-55	1 Peter 2: 21-24
Ephesians 1: 3-10	Judith 16: 2-15	Jeremiah 31: 10-14	Sirach 36: 1-13
Isaiah 12: 1-6; 45: 15-25; 26: 1-12; 42: 10-16; 2: 2-5; 40: 10-17			

Explain that the Canticles of the Bible are poetry, even songs, in which the Hebrews praised God and revealed their deepest sentiments. With the class, read the **Canticle from Luke 1: 46 -55**. Explain that this prayer of praise is also called the Magnificat, because in Latin, the first words are “Magnificat anima mea Dominum” which means “My soul praises the Lord.” The prayer is attributed to Mary when she went to visit her cousin, Elizabeth. When Elizabeth greeted Mary, and praised her for what God had done for her, Mary, in true humility, tried immediately to shift the praise to God, without denying that God was doing a great work through her.

Read the passage slowly as the students follow along. Next, have the students read it silently and consider what is Mary’s dominant emotion. (e.g. wonder, amazement, boundless joy, etc.)

Ask one group of students to list the **phrases that praise God directly**, and another group to list the **good things that God has done** for which Mary is praising Him.

Praise e.g. greatness of the Lord	holy is His name	Lord is mighty	strength in His arm
Good things: e.g. looked with favor on me mercy on those who fear Him removed mighty from thrones		all will call me blessed scattered the proud come to help Israel	great things for me refused the rich remembered His promises

Point out that **Mary and Elizabeth would see these actions of God as significant** because the Israelites were waiting for a Savior Who would free them from the Romans. The prophets had said that He would be a liberator and a king. Encourage the students to see that the Catholic Church, the People of God, is the new Israel. In groups, discuss what God has done for His people in recent times. Share responses.

e.g. God has spread the Church worldwide.
Worship with a faith community – parish

Availability of Mass and Sacraments
God has put into His people a love for the poor so they can help each other.

Select another **Canticle** from the list and **analyze** it in a way similar to the procedure above.

Invite each student to select a Canticle and **write a journal entry**, explaining the message and mood of the person praying.

COMPOSING OBJECTIVE

Students will **write an original Canticle** in imitation of Mary's Song of Praise. (For this section, it might be helpful if you have a copy of the book *MIRIAM of NAZARETH. Woman of Strength and Wisdom* written by Ann Johnson, Ave Maria Press, Notre Dame, Indiana 46556)

REVISING OBJECTIVES

Students will insert **words to create a mood**, and experience the role of language in **expressing strong feelings**.
Students will review the understanding that **revision is the deletion, addition, and rearranging of content, and the improvement of style**.

EDITING OBJECTIVES Students will make decisions concerning the **mechanics** for their original canticles.
 Students will review the correct **punctuation for Biblical citations**.

PREWRITING

Recall the Magnificat and suggest that Mary probably prayed many prayers of praise in her lifetime. List some of the **events in Mary’s life** that may have been an occasion **when she praised God for His goodness** or for helping her in time of difficulty. After compiling the list, ask students to **identify a strong emotion Mary might have had** on each of these occasions and write it beside the event.

Event	Emotion/Feeling
when Jesus took his first step	surprise; delight
when the family escaped Herod	thanksgiving
when she found Jesus in the temple	relief; gratitude
when Jesus worked the Cana miracle	wonder, amazement
after His death	grief

Summarize that Mary’s many prayers of praise may have included a Magnificat of Surprise, Magnificat of Wonder, etc.

Using Luke 1:46-55, help the students to see the organization of the prayer.

Verse 46	My soul . . .	Praise to God
47	My spirit. . .	Deep feeling of exaltation
48	For He has looked. . .	Identifies the special favor
49	The Almighty	More praise for the gift
50-54	Help to Israel	List of God’s favors in the past with a look to the future
55	The promise He made	Faithfulness of God to His people

Invite the students to **think about events in their own lives** for which they have given thanks to God. Ask them to list times when they knew that God had blessed them in a special way, or had helped them to do something difficult, or had given them courage when they needed it.

e.g God helped parent to get job
 joy in receiving a Sacrament
 healing of a sick family member
 grief at death of family member or friend
 success in a special test
 a need to help friend who is making wrong choices

Direct the students to select a special reason for praising the Lord.

Follow the outline of the Magnificat and do a **freewrite**.

DRAFTING

Return to the Scriptures and have the students notice that the section begins “And Mary said. . .” Tell the students to **substitute in the phrase their own names** at the beginning of their original Canticles and then **compose a first draft**. At this time, they might give it a title, so as to help them keep the focus, **e.g. Magnificat of a Teenager, Magnificat of Hope, etc.**

REVISING

Divide students into groups of four. **Instruct them to read their first drafts and ask the group the questions** below. Each member of the group asks the same question and records the responses before going to the next question.

“What do you like best about my Canticle?”

“Does my poem have a topic that would interest other teenagers?”

“Did I use specific words to convey my mood/feeling clearly?”

“Did I use figures of speech?”

Afford time for the students to **revise using the cues** they have received thus far. Encourage the use of the **thesaurus** for selecting specific words to express deep emotions.

Suggest that the students review their writing to make sure that they have **maintained the same point of view** throughout, and have not shifted from first person to third or vice versa. If necessary, students should revise again.

Have several students share at the overhead or on the Smart Board some of the revisions where he/she has **added, deleted, or rearranged** some **words, phrases, and/or ideas**. Invite them to explain how the changes improved the writing.

Afford time for the students to revise again using some of the cues from the demonstrating students. Emphasize **that revision is the addition, deletion, and rearranging of content, and the improvement of style.**

Encourage students to place their names at the beginning of their original Canticle. e.g. **“And Leo said. . .”**
“And Katie said. . .” They may wish to change the tense to the present. e. g. **“And Joe says. . .”**
Suggest that they make a class book and donate it to the library at the end of the year.

EDITING

Afford time for the students to help one another edit their Canticles. **Capitalization, punctuation, spelling, correct sentence structure, and grammar should be considered.**

Review with students how to write **Scripture citations correctly. The book name is followed by the chapter number and a colon. The verse numbers are separated either by a comma if the verses are not successive, or by a dash, if they are in sequence.**

e.g. John 4: 2-9

Exodus 6: 7, 10-12

PUBLISHING

Students could print neatly and decorate their Canticles or type them into the computer and use computer software to decorate and color their work.

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, share a feeling or emotion, or relate a personal experience.
- LANGUAGE OBJECTIVE** Students will understand that **free verse is “free” of a regular meter and rhyme scheme**. Poets writing in free verse try to imitate the natural rhythms of spoken language.
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PROCEDURE

Use the **basal, anthology, or trade books** to have the students **sample a variety of free verse poetry**: humorous, serious, descriptive, etc. Use the ancillary materials to **emphasize** the following points:

Free verse is poetry without a regular rhythm or rhyme scheme, and uses the sounds of spoken language in lines of different lengths. Free verse may or may not contain imagery or figures of speech.

Sometimes it has no punctuation.

Imagery is descriptive language used in literature to recreate sensory experience.

Similes are comparisons of unlike things usually signaled by **like** or **as**.

Metaphors are implied similes. (No word signals)

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

- COMPOSING OBJECTIVE** Students will **compose a poem in free verse** by imitating a poem written by a professional author.
- REVISING OBJECTIVE** Students will **revise to see the effects of imagery** on the ideas presented in the poem.
- EDITING OBJECTIVE** Students will make **decisions regarding capitalization, punctuation, and margination**.
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PREWRITING

Review some of the free verse poetry the class has read. **Include some that employ sensory images or figures of speech.** Let the class **choose a favorite one to imitate.** Have the students select a topic and a message and then **write a first draft.**

REVISING

Encourage students to **resee** their poem and try to **employ some sensory language or figures of speech.** Invite volunteers to write their revised drafts on a **transparency or Smart Board and share with the class.** As each student shares, instruct the student to **ask** the class the **following questions** and to record the responses.

What do you like about my poem?

What do you understand as my message?

Which words or phrases appeal to the senses?

What figures of speech did you hear? If none, should I include them?

Afford time for further revision and then divide the class into **groups** and have each student read his/her poem and **ask the same questions. Record responses and continue to revise.** Still revising on the same draft, students should be given latitude in creating their poem, even in diversifying their patterns, line length, etc.

EDITING

Ask students to **write their drafts** and make personal **decisions about line length, positioning of words on a line, capitalization, and punctuation.** Form the students into **editing groups** so they can receive feedback regarding their language patterning (correct grammar, etc.) and the style of presentation. Remind the students to refer to a grammar text to solve any punctuation dilemmas.

PUBLISHING

Illustrate a completed copy by hand or with computer graphics and display in the hall or library.

TOPIC: BALLAD

- READING OBJECTIVE** Students will **read ballads** and appreciate this form as a type of **narrative poetry**.
- LITERARY OBJECTIVE** Students will observe that **ballads tell a story (narrative poetry)** and so contain **elements of fiction: characters, setting, mood, plot, theme, point of view, etc.** Usually ballads **center** around a **person** and a **major event** or experience. Some ballads have **refrains**.
- LANGUAGE OBJECTIVE** Students will experience the **song-like quality** of ballads, observe how ballads **use dialogue** to move the story along, and recognize **figures of speech, such as: alliteration, personification, assonance, simile, metaphor, hyperbole, and onomatopoeia**.
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PROCEDURE

Explain to students that **ballads are song-like poems that tell a story, usually about a hero/heroine and emphasize the feelings of a narrator. The early folk ballads do not give much attention to characterization or description, but rely strongly on dialogue to tell the story. Literary ballads, later imitations of the earlier models, usually contain more figures of speech. Review alliteration, metaphor, simile, hyperbole, personification, assonance, onomatopoeia.**

Use the literature anthology, reading program text, or poetry collections to find ballads for the students to read. Read some selections to the students so they can hear poetry well read. Perhaps you might have them listen to recordings of ballads.

Give a brief **introduction to the ballad**. Review the **elements of narrative prose** and prepare students to find these same characteristics in the narrative poetry. Explain that ballads were originally story-songs composed to entertain or to inform the people about the adventures or romances of specific personages. Since they were **orally transmitted**, they underwent many changes in form and content as they passed from singer to singer. These early compositions are called folk ballads and they exist in most cultures.

Ballads usually have **stanzas of four to six lines** and they have **regular rhythms and rhyme schemes**. Often they contain **refrains**.

Modern ballads, which we call literary ballads, imitate in some ways the early models and have been influenced by the ballad tradition.

Some **examples** are:

Annabel Lee	Edgar Allen Poe
Barbara Frietche	John Greenleaf Whittier
Columbus	Joaquin Miller
The Cremation of Sam McGee	Robert Service
The Highwayman	Alfred Noyes

COMPOSING OBJECTIVE Students will **compose a short ballad**.

REVISING OBJECTIVE Students will **revise to insert dialogue and figures of speech** into their verses.

EDITING OBJECTIVE Students will observe the **correct mechanics** for writing poetry: margination, capitalization, punctuation. Students will review punctuation for writing dialogue.

PREWRITING

From the ballads the class has read, have the students **work in groups to analyze the story elements**: characters, setting, plot, mood, theme, etc. Lead them to see how often the author **tells the story through the dialogue** of the characters.

Next, ask the students to **list a character** from literature, a significant person from a social studies lesson, or a favorite saint, and think of a **specific event** in the life of that person.

Person

Anne Frank
Rosa Parks
St. Joan of Arc
Martin Luther King

Event

Hiding with her family
Refusing to give up her seat
Riding into battle
Preparing for a speech

Afford time for the students to **share their lists** with one another in small groups.

Encourage students to **select one person from their list and originate story elements** by using a **word map** graphic. After the students have chosen a hero/heroine, a plot, and a setting for a story, ask them to **write a stanza describing** the setting of the story, and possibly, the problem or conflict that initiates the plot. Next, they can write a stanza on the Smart Board or transparency.

Afford time for the students to write their introductory stanzas and then share them in small groups.

DRAFTING

Ask the students to **continue relating their stories in stanzas**. Students might write their **drafts on transparencies or Smart Board to share** with the class.

REVISING

After students have composed their first drafts, have them return to the professional pieces they had previously read, and observe how the authors used dialogue to tell the story. Discuss why the authors used this technique to highlight an action-moment. Lead students to understand that **using dialogue is a characterization technique** which helps make the story-person seem alive.

Suggest that the students **revise their drafts to insert dialogue**. Invite several students to **share their drafts** on the overhead or Smart Board and ask the class, **“What do you like about my ballad?”** Students might respond with positive statements, such as: **“You have told an interesting story.”** or **“Your ideas are in sequence.”**

Invite some others to come and share their drafts and explain why they inserted the dialogue and what effect it has?

Afford time for the students to share their poems in small groups. Suggest a list of questions that the listeners may ask the writer. e.g.

Can you read aloud the part where you presented the time and place in the setting?

How did you make your character seem live, by giving him/her a personality?

Will you quote what your character says?

Describe the sequence of events in your poem.

Review or reteach the figures of speech mentioned above. Again, return to the professional literature and observe the effects of using the particular figure of speech. Encourage students to **revise their drafts by inserting** at least two **figures of speech**. Have the students present their drafts to the class and explain the effects of the revision.

Read several ballads and instruct the students on the **rhyme schemes** present. Note the **effect of the regularity of the rhyme and rhythm**. **Suggest that the students might want to insert a refrain**.

Have students share their original ballads with a small group and record their responses on the **REVISION CONFERENCE SHEET**.

REVISION CONFERENCE SHEET – BALLADS Student _____

What do you like best about my poem? _____

Did I tell my story in an interesting way, using the story elements? _____

Do I have enough dialogue in my poem? Is it effective? _____

Do I have an accurate rhyme scheme? _____

Do I have a regular rhythm? _____

Is my refrain effective? Do I need it? _____

Do I use sensory languages and figures of speech to convey images? _____

EDITING

Use the **professional literature** and **observe the use of capital letters** at the beginning of each line of poetry. Guide students to **notice the marginations** used. For example, lines that rhyme usually have the same margin; words that don't fit on a line and must be carried over to the next line require an indented separate margin. Ballads require punctuation similar to prose narrations. Review **punctuation for dialogue**.

After the instruction, students can **work with peer groups to edit their ballads**. Suggest that they use the Language Arts texts for reference when necessary.

PUBLISHING

Students may wish to **print and illustrate** their ballads, or **use computer** graphics. **Display** the ballads in a hall or library. Students may wish to read and videotape their works, and play it for their parents or other classes.

TOPIC: ORAL REPORT ON POET / RECITATION OF POEM / WRITTEN POEM ANALYSIS

READING OBJECTIVES

Students will **read several poems** by various authors to **understand and appreciate different styles of poetry.**

Students will **research the lives** of some **famous poets.**

LITERARY OBJECTIVE

Students will identify the **genre** of the poetry and observe the **techniques** and **styles** of the individual poets.

LANGUAGE OBJECTIVE

Students will **recognize figures of speech** and **appreciate how imagery and language contribute to the reader's / listener's enjoyment of the poetry.**

PROCEDURE

Provide anthologies for the students to **read a wide range of poetry.** Also, **read poems to the class**, so they can experience poetry read well. In addition, **recordings** can be borrowed and used in class.

Lead students to **discuss the meaning (message)** of each poem, as well as the **point of view of the narrator.** (Remind students that the **narrator is not the author**, but the voice of the speaker in the poem.)

Prompts might include:

What do you think is the message of the narrator in the poem?

What feelings does the narrator project to the reader?

Which words or phrases helped you to know this?

Were there any unusual words used in the poem?

To which of your senses did the author appeal?

Why do you think the author wrote the poem?

As the class progresses through the poetry selections, **review the literary figures of speech**, such as **simile, metaphor, alliteration, hyperbole, personification, assonance, and onomatopoeia.** **Review rhythm and rhyme schemes.**

Acquaint students with American, British, and contemporary poets. Point out how different the poetry was in the 18th, 19th, and 20th centuries. **Analyze the genre, style, and techniques** of the authors.

COMPOSING OBJECTIVE

Students will **research a specific poet** and **prepare a brief oral report** about the poet. They will also **recite** a portion of one of the author's works. In addition, they will analyze the poem for **message, structure, sensory images / figures of speech, and submit the writing in essay format.**

REVISING OBJECTIVES

Students will **revise** the written piece for **content, clarity, and correct essay format.** Students will learn to **clearly articulate sounds** and **use their voices effectively to convey meaning.**

EDITING OBJECTIVES

Students will **edit their written work.** They will also experience that **oral presentations require not only voice control and correct pronunciation, but also body / gesture / facial language.**

PREWRITING

Ask the students to **reread** some of the **poems** and to **select one** that they enjoyed the most, or one that they thought was unusual, or one that they would like to memorize. Invite the students to do a **freewrite** on **why they chose the poem**, what its **message** is, its **structure**, and its use of **sensory language and figures of speech.** Divide the class into groups and encourage the students to **share and discuss** their freewrites. They might **take notes on some insights of their peers** regarding the **message** of the poem or **techniques** of the author.

e.g. **William Carlos Williams tends to write about simple things and to paint a picture with words.**

Walt Whitman often writes about his love for his country.

Emily Dickinson usually writes about feelings or ideas.

Next, ask the students to research the life of the poet and take notes. Urge the students to try to find those **circumstances in the poet's life that contributed to his/her style, methods, or topics.** In groups, students could **share data.**

DRAFTING

Ask students to **formulate their notes into paragraphs** (avoiding plagiarism) that will be informative and interesting for the class to hear. Invite them to **select several lines from their chosen poem** and decide how they will use their voices to recite it for the class.

LITERATURE / WRITING STRAND POETRY GRADE 8

- Suggest that they:
- (a) **observe** the **punctuation to establish** the **flow** and take breaths.
 - (b) select a **rate for reading** with **variations** in speed throughout to highlight significant ideas.
 - (c) plan the **tonality**.
 - (d) note **articulation** problems that may occur.

Develop an outline for the written essay.

- e.g.
- I. Introduction
 - A. Arouse reader's attention
 - B. Thesis – also title, author, genre, and brief summary.
 - II. Body Paragraph 1 – Meaning and message of poem /Examples/ Quotes to support
 - III. Body Paragraph 2 – Discuss structure: rhyme, rhythm, stanzas, etc.
 - IV. Body Paragraph 3 – Discuss language: sensory images / figures of speech /Quotes to support opinion
 - V. Conclusion – personal reaction

REVISING**Content**

Directions: Read to your group the draft discussing the poet and ask questions 1 and 2. Record the responses.

- 1. Did I identify the poet's name and explain his/her place in literary history?
- 2. Did I explain why he/she is famous and/or important in literary history?

Read the draft of your poem analysis (body paragraphs) and ask questions 3, 4, 5, 6, 7. Record your responses.

- 3. In my introductory paragraph did I identify the poet, poem, and genre and give a summary?
- 4. Did I explain the poet's message clearly and provide quotes?
- 5. Did I talk about the structure, (rhyme scheme, rhythm, number of stanzas and lines in each, use of refrain / repetition)
- 6. Did I share some of the figures of speech and imagery of the poem and provide quotes?
- 7. Did I point out why I chose it or why the poem is important or significant?

Take time to use the revision cues and revise your draft.

Style

Directions: Use the **same reading and responding procedure** as directed above, but use the questions below so you will have some **revision cues** with which to revise your draft.

- Questions:**
1. Did I vary my sentence forms? (simple, compound, complex)
 2. Do I have any repetitions of words, phrases, or ideas?
 3. Did I vary the way I began my sentences? (Sentences should not all begin with subjects.)

Oral Recitation

Directions: If the students have audiotaped their presentations, the revision conference can be done with the tapes. If not, the students can do it live.

- Questions:**
1. Do I articulate clearly so that you can understand every word?
 2. Do I phrase ideas correctly, according to meaning and punctuation? (Not stopping at end of lines)
 3. Does the tone of my voice reflect the feeling expressed by the narrator?
 4. Is the speed with which I read desirable for this type of poem? (Too fast? Too slow? Not varied?)

PUBLISHING

Students might enjoy **videotaping their presentations** and showing them to the parents when they visit or come to meetings.

TOPIC: READING / WRITING EXPOSITORY TEXT – DEFINITION PARAGRAPHS

READING OBJECTIVE	Students will understand that expository text has for its purpose to acquaint the reader with specific information . Specifically, students will analyze a definition and discover several ways the author develops definition paragraphs .
LITERARY OBJECTIVE	Students will understand that the writer of expository text usually only conveys data and is not concerned with the feelings or reactions of the reader .
LANGUAGE OBJECTIVE	Students will observe the specific language and context cues used by authors when they convey information. Students will notice how writers of expository text will imbed precise clauses into sentences. Often, there is a need to use relative clauses when inserting data into sentences. Students will notice that an appositive is formed from a relative clause .

PROCEDURE

Have students find in a textbook a **paragraph that begins with a definition** and then copy it into a notebook. (Usually, the word being defined is in bold print.) Instruct students to **circle the word**. Next, have them **underline (two lines) or highlight in color** the **word** that gives the **general category** to which the word belongs, and the **specific class** if there is one mentioned. **Underline** (one line) or with a **different color highlight** the **characteristics** of the defined word. Elicit from the student why the word would be defined in this particular chapter, so that they understand that they need to know the **relationship to the topic**.

Help students to analyze the elements of the definition below:

e.g. An **expository essay** is a short nonfiction form of writing that explains or gives information about a topic.

Defined word – expository essay
General category - form of writing

Specific class – short nonfiction piece
Characteristics – explains or gives information
Relationship to topic: (Could be the type of writing class is reading.)

Have students **make a chart with the definition elements** at the top and a **space below** where they can write the information they extract from definitions you assign from a textbook. (Combine Specific Class / Characteristics into one column because sometimes the specific class is not present.)

Point out that sometimes the author gives the definition first and the defining word at the end of the sentence.

After students can extract the elements from a definition, **proceed to read definition paragraphs.**

Have students **read the definition paragraphs** and **note that there are several ways authors develop the paragraph.**

- (1) Give additional information straightforwardly (2) Give additional information by comparing and contrasting (3) Give examples. (4) Give opinions. (Not in textbooks, however.)**

Students should be aware of the following **context cues**:

Contrast – in contrast, conversely, on the other hand, on the contrary, however, but, although

Comparisons - likewise, similarly, both, also

Renaming / Defining – appositives, or

Ask students to **analyze the definition paragraphs** in a given **content area textbook** and observe the **method in which the author developed the paragraphs.**

Next, give a **minilesson on relative clauses and appositives**, because these are needed to imbed data into a definition. Demonstrate for the students how **appositives are formed by deleting parts of a relative clause.**

- e.g.**
1. Seamus's father is currently writing a book.
 2. Seamus's father is a teacher.

Delete the repeated pattern in sentence 2: Seamus's father

Insert the relative pronoun 'who' to form a relative clause: who is a teacher

Insert the relative clause into the first sentence after the noun phrase which has the same referent as the relative pronoun.

Result sentence: Seamus's father, who is a teacher, is currently writing a book.

Because the verb **'is'** is the same in both clauses, and the relative pronoun **'who'** has the same referent as the noun before it, both can be deleted for the sake of word economy, and what is left is an **appositive** : **a teacher.**

Revised sentence: Seamus's father, a teacher, is currently writing a book.

Use an **anthology** or any content area **text** and ask students to **locate the appositives** and **tell from which relative clause they came.**

Reverse the previous procedure and **give the students a chart with the elements of the definition in the boxes and require them to write a definition** from the given information. Remind them to use a relative pronoun or an appositive to imbed information into the basic sentence.

COMPOSING OBJECTIVE

Students will **compose a definition / identification paragraph,**

REVISING OBJECTIVE

Students will effectively **imbed relative clauses** into sentences to classify the noun topic.
Students will **insert context cues to help readers** understand technical information.
Students will choose a **method for developing their paragraphs.**

EDITING OBJECTIVE

Students will **correctly punctuate sentences** with restrictive and nonrestrictive relative clauses. They will correctly punctuate context cues.

PREWRITING

Recall the previous lessons and tell students that **identification paragraphs** are **developed** in the **same way as definition paragraphs.** Explain that **definition/identification paragraphs define a topic and expand the information namely, by giving additional data, giving examples, comparing and contrasting, and suggesting opinions.**

Review the concept that a **well-written definition/identification has four parts: (1) word being defined; (2) general class to which it belongs; (3) specific class and/or characteristics that differentiate it from others in the same general class; (4) relationship to the topic.**

Have the students write a definition from the data on the chart:

WORD	GENERAL CLASS	SPECIFIC CLASS/ CHARACTERISTICS	RELATIONSHIP TO TOPIC
metamorphic rock	part of lithosphere	change in appearance or composition from igneous or sedimentary by pressure, temperature, or both	one of three kinds of rocks

Examples may include:

Metamorphic rocks are a part of the lithosphere. They have changed in appearance or composition from igneous or sedimentary rocks by the effects of pressure, temperature, or both. These are one of the three kinds of rocks.

Encourage students to experiment to see if they can form one sentence by combining the information in the three sentences.

Lead them to observe that metamorphic rocks and they have the same referent. Suggest that they insert the relative pronoun which after its referent metamorphic rocks making a dependent clause. Delete the personal pronoun they.

Result sentence: Metamorphic rocks, which are a part of the lithosphere, have changed in appearance or composition from igneous or sedimentary rocks by the effects of pressure, temperature, or both. These are one of the three kinds of rocks.

Guide students to observe that these and metamorphic rocks have the same referent, and in both sentences, there is a form of the verb be (was). Therefore these and was can be deleted. The remaining part of the last sentence can be inserted after the word with the same referent, metamorphic rocks. One of the three kinds of rocks becomes an appositive.

Result Sentence: Metamorphic rocks, one of the three kinds of rocks, which are a part of the lithosphere, have changed in appearance or composition from igneous or sedimentary rocks by the effects of pressure, temperature, or both.

Students may need practice with sentence imbedding and sentence combining.

Use the information on the following chart and have the students in small groups write an identification that would include all of the information on the chart.

WORD	GENERAL CLASS	SPECIFIC CLASS / CHARACTERISTICS	RELATIONSHIP TO TOPIC
John F. Kennedy	35 th president first Catholic president	New Frontier policies space program, Peace Corps, assassinated 1963	brought hope believed problems could be solved

Example: John F. Kennedy, our assassinated 35th president and first Catholic president of the U.S., brought hope to people because he believed that problems could be solved with his New Frontier policies, of which some include the creation of the Peace Corps, and the development of the Space Program.

When students have developed skill in formulating comprehensive definitions by using precise language, point out that the **topic sentence** of a definition / identification paragraph can be placed at the **beginning**, in the **middle**, or at the **end** of a paragraph.

Next, have the **students list information** about a topic or a person in one of their **content areas** or in one of their **fields of interest**. **Decide which facts are the most important to define the word.**

DRAFTING

Formulate a definition or an identification statement as a topic sentence. Choose a method to organize the additional data in the paragraph. Use the rest of the information to develop the paragraph.

REVISING

Have students work in groups to **help each other with sentence imbedding** to avoid repetitions. **Vary the way the sentences begin**, so they don't all begin with subjects. **Vary sentence forms.**

Invite students to bring drafts to the overhead or write on the Smart Board. Ask the class, **“What does N. know about writing a definition / identification paragraph?”**

Possible responses: N. knows that it is expository and therefore contains facts.

N. knows that a definition paragraph must contain a definition and he/she has one in the first sentence.

N. knows that in addition to the definition, other facts should be contained in the paragraph.

N. used a comparison or contrast cue to make an idea clear.

After several presentations, ask the class if anyone has a context cue to come forward, share the draft, and explain the cue. If no student has used a **relative pronoun (who whom, which, that, whose)** ask for a volunteer who has.

Afford time for the students to **revise** their paragraphs. Invite them to come forward and **share with class**. Let each presenter ask, “**What method of paragraph development did I use?**” If others can understand, then the organization of the paragraph must be clear. You might want to precede this with small groups doing this revision technique.

EDITING

Use the Language Arts text or the anthology to teach students how to **punctuate context cues** and **relative clauses**.

PUBLISHING

Type paragraph on the **computer** and hang in a place appropriate to the topic. Add graphics.

TOPIC: DESCRIPTIONS

READING OBJECTIVES Students will **analyze character descriptions** from novels written by professionals. Students will understand that the **protagonist is the main character with the problem** and the **antagonist is the character or force opposing the protagonist**.

LITERARY OBJECTIVES Students will understand how an **author makes a character seem live by describing appearance, facial expressions, behaviors, dialogue, feelings, and reactions of other characters**. Students will **distinguish** between **round** and **flat characters** and realize that the **author develops the protagonist and antagonist to a degree greater** than the other characters.

LANGUAGE OBJECTIVES Students will **recognize sensory language** that will identify character traits (**Direct characterization**) and will **identify traits** when they **are inferred (Indirect characterization)**. Students will **note the language used to make the character seem live**.

PROCEDURE

Present an **art print** with a **person** as the **central point** of interest. Explain that when you describe a person, you can **start with the overall frame and continue to the details of the face**. Or, you can **begin with the expression on the face**, and other facial details and then **continue to the rest of the form**. **Spatial cues** help to describe: **next to, above, beside, below, etc**. Ask students to do a **freewrite** and **describe the person in the picture** and what the person seems to be doing. In the **novel** the students are reading, have **them find descriptions of appearance and/or facial expressions**. Lead students to see what the **author tells the reader by the descriptions**.

Next, have the **students find sections where the author uses dialogue to reveal the character's personality traits** and discuss.

Instruct the students to **locate and discuss sections where the author uses the behaviors, actions, or body language to reveal the personality of a character**.

Ask the students to locate and discuss sections where the reactions of other characters reveal the personality of of the character.

In all of the above, note the **sensory language and detail** that helps the author convey meaning to the reader.

In doing these activities, **provide students with a vocabulary for identifying character traits**, such as: shy, aloof, withdrawn, valiant, courageous, brave, caring, sensitive, obstinate, stubborn, contrary, aggressive, irate. Encourage use of the **thesaurus**.

COMPOSING OBJECTIVE Students will **select a person they know** well, or a **person from a novel**, or a **person** they wish to research. They will **write a descriptive five-paragraph essay discussing the person**.

REVISING OBJECTIVES Students will **revise for content** to be sure they have included enough information in each body paragraph to make the person seem live.
Students will **revise to improve language**, to make sure that they use words that convey sensory images and give spatial cues.
Students will **revise to improve style** to vary sentence forms and initial structures, and to avoid repetitions.

EDITING OBJECTIVES Students will **edit to correct spelling, punctuation, and grammar**.

PREWRITING

Review the **format of an essay**. Establish an **outline** with the class:

- I. Introductory paragraph containing the **thesis** which identifies the person and gives the topics for the body paragraphs.
- II. **Physical description** of person
- III. **Personality traits** revealed by words and actions
- IV. **Traits revealed by reactions of others**
- V. Conclusion- restates **thesis, summarizes information, and / or gives a reaction, and brings essay to a close**.

Ask students to take the person they have chosen, (a parent, relative, celebrity) and place the name in a circle of a **word map**. On **rays** extending from the circle, **write the words: physical appearance, words and actions, reactions of others**, and then **draw lines below each topic** and write the descriptions that relate to the character.

If possible, ask students to bring a **picture of the person** and **write a description of the physical features**. Place the pictures around the room and place the written descriptions in a pile. Distribute the writings and ask each student to match the written description with a picture.

DRAFTING

To develop the body paragraphs, use information from the graphic organizer and write three paragraphs according to the outline above. Next, write a thesis statement identifying the person about whom you are writing and include the topics for the body paragraphs.

Order the paragraphs so the thesis is first and the body paragraphs follow. Examine the freewrites for completeness. Write a **conclusion** paragraph. Compose an **introductory sentence** that will grab the reader's attention to the person you have chosen.

REVISING

Content

Place students in groups and have them ask the following questions after they read each section.

After reading introductory paragraph: Does my paragraph contain an interesting opening and a clear thesis?

After each body paragraph: Is the topic sentence related to the main topic and to the details?

Are the details related to each other?

After conclusion: Did I summarize or react? Did I restate the thesis? Did I bring the essay to a close?

Afford time for **revision** apropos the responses.

Style

In groups, have the students read their entire drafts and ask the following questions.

What is your general impression of my essay?

Did I have a variety of sentence forms?

Did I interpret the person by describing appearance, actions, words, and reactions of others?

After **each** has **read** the **essay** and **received responses** from the above questions, ask them to **do a second reading** and **ask** the following questions:

Does my essay have enough sensory language and figures of speech?

Are my descriptions easily understood, so as to help the reader imagine accurately what I am saying?

Have I any repetitions?

Do most of my sentences begin with something other than the subject?

Afford time for **revising**.

EDITING

Encourage students to **let several students read each essay** and **help one another edit** the writing. Check for correct **spelling, punctuation, and grammar**. Be sure that **commas follow initial adverbials, and words in series**. Give a mini lesson, if necessary.

PUBLISHING

On your publication draft, include a **picture** of the person who is the topic of your essay.

TOPIC: FEATURE STORIES

READING OBJECTIVE	Students will become familiar with human interest / feature stories in newspapers and magazines.
LITERARY OBJECTIVE	Students will understand how television has affected newswriting.
LANGUAGE OBJECTIVE	Students will observe the use of dialogue in writing human interest stories.

PROCEDURE

Share with the students the fact that because the **newspapers must compete with the television news** , they have changed their format. Very often, in an important story, a news article will include some quotations from the persons involved in order to make the reader feel more involved with the story.

Next, have the **students read some human interest stories** from the newspaper. Again, to compete with the television news reports, the newspapers put the **human interest stories on the front page, usually in the center**. Often, a story is **related to the breaking news story** on the right hand side, or it might be **an update** on a story being followed. These feature articles are like true anecdotes possessing the **elements of stories: persons, action, setting, mood, theme, point of view**.

The **persons** (characters) are **important** and the **reporter tries to let their personalities be understood** and felt by the readership. Characterization cues abound, and one of them is the **use of dialogue**. Sometimes the author brings the reader into the middle of the story, in much the same way that a fiction writer does, and then brings the reader up to date. (Recall that in literature, this technique is called **flashback**.) As students read the feature stories, have them observe the characterization cues used.

COMPOSING OBJECTIVE	Students will create an original videotaped human interest segment . Alternatively, students will write a human interest story.
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REVISNG OBJECTIVE Students will imitate professional TV news programs to **produce the human interest segment:** format, style, interviews.

Students will **insert enough direct quotations into the story** in order to make the personalities in the story come alive.

EDITING OBJECTIVE Students will **punctuate dialogue** correctly.

OPTION 1 - Videotaped Human Interest Story

PREWRITING

For this activity, the students will **need a videocamera or a digital camera.**

Have the students **view the television news programs** over a period of days, **or videotape several** to use in class.

Have the students **analyze the structure of the Special Reports.** Explain that these stories are **designed to arouse the viewers** by appealing to their **sensitivities**, rather than just giving information. This appeal is called “**human interest angle.**” Students should observe:

- 1, Usually a **reporter** is on a special assignment.
2. The segment usually **opens** with a person involved in the situation giving a **personal reaction** or opinion.
3. Then the **reporter identifies the story problem** and backtracks **to bring the viewer up to date** with the events or gives background for the story.
4. The **reporter gives some facts** and supports them with **snatches of personal interviews** with people involved.
5. The reporter gives additional data and then **summarizes** the story. Sometimes, they promise an update if the story is significant.

At the next viewing of the news stories, ask the students to **time the various stories**, the **interview blurbs**, and the **narrator parts** and **record the data** for several news reports.

Have the class **discuss topics for a school news report with a “human interest” twist.**

Suggestions: 1. New Library 2. New Computer Facility 3. New Principal
4..Student Council Winner 5, Sacramento Event 6. Field Day
7. Guest Speaker for Special Assembly

In small groups, request the students to **select a topic** from the list or choose another.

SAMPLE PLANNING SHEET (This will be similar to the STORYBOARD used in Grade 7 to prepare for the PSA.)

News topic: Our school has a new, larger, computer lab with new capabilities.

Use the **five W's and H** to gather the data:

Who?	_____ School
What?	a computer lab
When?	new
Where?	second floor – main building
Why?	teachers/students can integrate curriculum
How?	several forms of fundraising

FORMAT	DATA	PERSONS
Introduction – Personal reaction	“Wow! This is so- o – oo big. Look at all those computers.”	Young child entering lab
Reporter – Facts	This is opening day for the new computer lab at _____ School. It is located on the second floor of the main building and houses about forty mor computers than the last one did.	
Interview commentary to enhance data	“We were pleased to allocate more space to the computer facility so that the teachers can integrate technology into the curriculum more easily. The parents, teachers, and students collaborated in fund raising events to acquire these computers and the other equipment.”	Principal
Interview	“Well, it was much work to count all of those supermarket tapes and labels, but it was well worth it.”	Parent

Report data	Besides register tapes, the students also secured prospective customers for magazines.	
Interview	a. How do you like this new computer lab? b. I love it! I learn a lot when I use the computer and it makes learning fun.	Student at computer
Reporter Data	Even the Pastor took an active role.	
Interview	Yes, I did the space planning and some of the electrical work. I enjoyed doing that and I know everyone appreciates it.	Pastor
Reporter	It required much coordination and effort on the part of many members in the _____ School parish family, but they can call this one SUCCESS.	
Closing	Reporter identifies self and the location of the report. He/she might add a clue to a follow-up story about how the interactive capabilities of all the new equipment will change the instructional planning in this school.	

Guide students to **select a school-related or community event** which might interest them to **make a videotaped human interest report**. Use a **Planning Sheet** to decide what information is wanted and to plan interviews to obtain it. If appointments are needed for the interview, make them at this time. Decide on the order of the filming. **L/W 29**

DRAFTING

After students have **completed their Planning Chart**, have them **compose the reporter parts** on the **storyboard** and then begin to **videotape**. Instruct the students to **take more interviews than they need** as they can always delete those that don't satisfy for some reason. After the videotaping is finished, the students could complete their storyboards so that they can see the overall text.

REVISING

Let each group review the video they have made and review their **storyboards** to observe, and eventually select, those interviews which provide **important information** or **share feelings** in a **special way to appeal to the viewer**. Students might look for **personalities** that **exude friendliness** or **persons who** smiled or **portrayed a strong emotion** of any kind.

Revision of Format

Students might use the following questions to gather some **cues for revisions**.

1. Does our piece start with a human interest angle?
2. Do we have enough interviews to give the information we think is important? (Too many? Too few?)
3. Do we have some interviews that convey feelings and do not just give information?
4. Are significant persons important to the story interviewed as well as others?

Afford time for the students to return to the storyboard and delete those interviews not needed and then go to the computer and delete the matching video portions.

EDITING

Instruct the students in the **correct use of quotation marks**. Students should edit the text on the storyboard and submit it as part of their finished product.

On the computer, the students can **delete, rearrange,** and **crop the pictures** that they don't need and complete their production.

PUBLISHING

Students can **share their productions** with the **class** and perhaps show them to parents at a **Home and School** meeting.

OPTION 2 - Write a Human Interest Story

PREWRITING

Use the **same procedure as in Option 1 to prepare the students for the writing.**

Read several human interest stories from newspapers or magazines. Lead students to make the same observations as in Option 1.

Have students **select a topic** about which they might want to write a human interest story; that is, one that not only focuses on the facts but one that tries to bring alive to the reader, the people involved.

Students may want to select a **school or community related idea** or scan the **newspaper** to find an interesting news story about which they could create an imaginary set of interviews. Also, **nursery rhyme settings / characters** and as well as **characters from short stories** provide a format and possibilities for interviews.

After students have **selected a topic**, suggest that they **organize the facts** for the news story using the 5 W's and H. These facts will be interspersed throughout the article.

Next, ask students to decide **who should be interviewed** and then make a **list of interview questions**. Sometimes making the list of questions can also give leads as to who should be interviewed.

DRAFTING

Students will compose a **freewrite** of their feature article and **intersperse it with dialogue** from the interviews.

REVISING

Divide students into **response groups** and instruct them to take turns **reading their drafts** and **asking** the group one **question** at a time. A reading should precede each question.

What do you think is a **strong point** in my writing? (Record or highlight the responses.)

Does my story contain all necessary **information**?

Do I have enough **quotes** to support and enhance the facts?

Do my quotes make the **person seem live** and **appealing** to the reader?

Do I have a **balance** between the information and the quotes as I tell the story?

Students should now have some **cues for revising** their work, so afford time for this process. After students have revised their feature stories, lead them to **recall those revision cues** that can **improve their style**:

- Deleting repetitions**
- Vary sentence forms and sentence lengths**
- Initiating sentences with a variety of grammatical structures**

EDITING

Have students return to the professional literature and **observe how the authors inserted the dialogue** into the text and how it is punctuated. From these observations, **lead the students to formulate general rules**.

- e.g. All quoted material is enclosed with quotation marks and mostly separated by commas.**
- First words of quotations are capitalized.**
- Dialogue tags can come at the beginning of a quote, in the middle, or at the end.**

Students can consult the Language Arts texts to **review correct way to write dialogue**. Students should help one another **edit for spelling, punctuation, and correct grammar**.

PUBLISHING

The students should **share their work** with one another and with other classes or **compile the works** into a packet for students to read in the library. Some students may wish to **illustrate** the article and **publish it in the hall** for passers-by to read.

TOPIC: PERSUASIVE ESSAY

READING OBJECTIVE	Students will read several persuasive essays.
LITERARY OBJECTIVE	Students will understand that persuasive essays possess a specific literary style.
LANGUAGE OBJECTIVE	Students will observe how authors use language devices and propaganda techniques in writing argumentative prose.

PROCEDURE

Students will **read several persuasive essays** in their anthologies, newspapers, and/or magazines. Use the Teacher's Manual to **develop important concepts**. Lead students to understand that a **persuasive essay is written for the purpose of sharing an opinion and influencing the reader to think the same way on an issue. Often it is meant to move the reader to action.**

Some **characteristics of persuasive essays** are:

1. It states the writer's **personal opinion** on an issue.
2. It usually contains **reasons for (pro) and against (con)** the idea, trying to reduce the (con) position in value.
3. Since an opinion cannot be proven (as can a fact), the author must often **generalize**, sometimes inaccurately to defend a position,
4. If **reasons can be supported with facts**, then the author can draw logical conclusions.
5. Sometimes authors deride the opposition by **namecalling** or other techniques.
6. **Language is important**. It should be as vivid, scientific, or precise as necessary. Some authors use **loaded words**; that is, words that carry heavy negative connotations.

Encourage students to work **in groups** and examine persuasive essays to **locate these various techniques**. Ask them to **share** with the class the examples they find. They might use the Smart Board or transparencies.

- COMPOSING OBJECTIVE** Students will **compose an original persuasive essay**.
- REVISING OBJECTIVE** Students will **insert, delete, and rearrange ideas** so the essay reflects some characteristics of persuasive writing.
- EDITING OBJECTIVE** Students will use correct essay format, spelling, grammar, punctuation, and capitalization.

PREWRITING

ACTIVITY A (OPTIONAL)

To insure that all students understand the **propaganda techniques**, you might use magazine advertisements or record television commercials to illustrate various ways that advertisers use language and pictures to persuade people to buy their products.

- Bandwagon** Reader is being asked to do or believe in something , so he/she will be like everyone else, or belong to an elite group. **e.g.** Be like the stars! Wear Sporty Sneakers.
- Either – Or** Reader is presented with only two choices, as if these were the only ones. If you don't use the speaker's product, you will be settling for something dissatisfying. **e.g.** You'll be unpopular if you don't use Britey Toothpaste.
- Testimonial** This technique presents a famous celebrity who endorses the product and tells the reader that he/she should use it too. It implies that the reader will become like the admirable person. **e.g.** Actor Al Bercato insists: "I always look my best in a Worthington suit."
- Namecalling** Someone criticizes another and then presents some unrelated or weak evidence to support the idea. Often, "loaded words" are a part of this technique. **e.g.** Mr. Lest does not do an adequate job as president of the School Board. He never even smiles.
- Emotional words** This is an appeal to the reader's emotions rather than to reason. **e.g.** You'll certainly please your boss if you purchase a Streamlined Printer.
- False Cause** This appeal tries to convince the reader that there is a cause / effect relationship between two events, simply because one happened before the other. **e.g.** You missed the ball because you weren't paying attention.

LITERATURE / WRITING STRAND PROSE GRADE 8

ACTIVITY B

Ask the students **what they would change** if they had an opportunity, and to **list their reason in favor** of it. Next, ask them to **suggest reasons why some people might not agree** with their position, and also **list** those. Remind students that, when writing at all times, it is important to **remember the target audience**, but especially is this true in persuasive writing.

Some **sample suggestions**:

IDEA	PRO	CON	AUDIENCE
No homework on weekends	more free time could get a job	teachers plan lessons for Friday; students should study.	Principal/ Teacher
Class day – eight to one o'clock – no lunch	early dismissal – longer afternoon- could get job	too long – concentration too intense – too tiring	Principal
Permission to stay out later at night	others do – I am responsible- would feel trusted	not safe – unfamiliar with dangers	Parents
Don't litter or do graffiti	Unfair to owner – forbidden by Seventh Commandment- Shows lack of respect for God, His people, and His gifts.	fun to spray paint trouble to look for disposal can	Fellow students
Clean local playground	kids can play safely – free from disease – more space for fun	Why should I bother? not my responsibility.	Neighbors
Vote in primary elections	everyone's responsibility – primaries are important – candidates are selected	one vote doesn't count all politicians are crooked	Newspaper readers

Direct the students to **select one of the above ideas or select their own** and **complete a chart** with several pros and cons on their topic. Next, have them **choose an appropriate audience** for whom they will shape their arguments.

Do a **freewrite** to explore the topic. Then **develop an outline**.

Possible form:

- I. Introduction – Attention-getting sentence – Problem and Opinion – Thesis
- II. Argument One
 - A. Con position
 - B. Pro position

- III. Argument Two
 - A. Con position
 - B. Pro position

- IV. Argument Three
 - A. Con position
 - C. Pro position

- V. Conclusion –summarize, restate thesis, move reader to action

It is helpful to write the opposing position first and then end up with the author’s position, but the organization can be up to the writer.

DRAFTING

From the outline, **develop the first draft**. Re-examine the freewrite to be sure you have not left out any worthwhile ideas.

REVISING

After students have written their drafts, have them **use a checklist to lead to some self revision.**

1. Did I make my position clear?
2. Did I support my ideas with some facts and draw logical conclusions?
3. Did I present opposing arguments, and did I present my arguments strongly?
4. Did I keep my audience in mind?
5. Are my ideas well-organized and focused?

Afford time for the students to **make their revisions.**

In small **groups of four**, have the students **read their essays** and **ask the following questions** of the group. For **each reading, the writers will only ask two questions.** **Each member of the group should read and ask the same two questions.** **Each writer should record the group's responses,**

1. What is your general impression?
2. What do you like best about my persuasive essay?

3. Did I keep my audience in mind?
4. Is my thesis clear?

5. Did I present my opinions strongly and also present the opposite idea?
6. Which techniques of persuasive writing did you hear?

7. Did I achieve my purpose?

EDITING

Encourage students to **help each other edit.** Some may volunteer for a specific task. For example, some students who are competent spellers may volunteer to be the **Spelling Editors.** Others may choose to be the **Sentence and Grammar Editors.** Still others may be the **Punctuation Editors.** Another group may be the **Essay Format Editors.** Each student could visit one of each of the editorial groups before submitting the paper for evaluation.

PUBLISHING

Students might choose to **illustrate** their work and **hang it in a prominent place** in the school hall.

TOPIC: RESEARCH PAPER

READING OBJECTIVE

Students will learn to **read and extract information** from expository text.
Students will increase the ability to **identify main ideas and supporting details**.
Students will learn to **use a variety of sources to research** a given topic.

LITERARY OBJECTIVE

Students will review the understanding that the **purpose of expository text** is to **share information with the reader**.
Students will understand the value and purpose of a bibliography.

LANGUAGE OBJECTIVE

Students will **develop the ability to take notes** and **paraphrase expository text**.

PROCEDURE

Use an anthology or a content area text, and **initiate the reading of informational articles**. Use the Teacher Manual to guide the students to **understand that expository text has for its purpose the transmission of accurate data**. Lead the students to **observe the ways that the authors organize the information**, usually moving from the main idea to details. Show students a variety of **graphic organizers** that can help them to record the data. Be sure that students comprehend that the main idea must be broad enough to include the details, but not too narrow as to exclude any.

Give a mini lesson on **notetaking** and how to **paraphrase** the information into original sentences and paragraphs.

Have students **volunteer for topics** from a content area or a literature experience. They can use the **encyclopedia** on the **computer** to get an **overview** of the topic. Invite them to use a **search engine** and locate **magazine articles, books, and websites** that can provide additional information. Note that books on a topic give **details** and an **analysis**, while **magazines give current information**.

Discuss the kinds of information gathered. Point out the **WORKS CITED** page at the end of the articles.

Review the **essay format** and structure and give practice in **writing thesis statements**.

COMPOSING OBJECTIVE Students will write a **research paper** in a formal essay format.

REVISING OBJECTIVES Students will **revise** to be sure that their writing contains an **introductory paragraph** with a **thesis and background** information, **unified body paragraphs**, and a **conclusion**.
Students will use **transition words/phrases** to link paragraphs.

EDITING OBJECTIVES Students will **edit for spelling, punctuation, and correct grammar**.

PREWRITING

Invite the students to write a **research paper**. Inform them that they will use **ideas from many different sources** so as to have a **broad perspective** of the topic they choose. Look in the Social Studies or Science Guidelines for topics listed for further inquiry and ask the students to select one. Have the students use the **encyclopedia on line** and gather some data on the topic. Use a **search engine to find books, magazines, and websites** related to the topic. **Info-Track** can help students **find current periodicals**. Students may highlight sections of the articles – ideas that interest them – and try to narrow the topic. **Booleans** can **help** the students **narrow their topics** if they have difficulty doing so.

After students have **gathered enough information and have a focus**, they could **extract data** from the information gathered and write the ideas in their **own words** on **notecards**. The **bibliography entry** is written at the **top**, followed by a **subtopic**, followed by **notes paraphrased** from the information read. Instruct student to write only on one side of the card.

Teach a **lesson on outlining** and guide the **students** to **make an outline** for their research paper. Next, have the students **organize the cards in the order of the outline**.

DRAFTING

Students should then do a **freewrite** using the **information from their cards** and then try to **summarize the data** into a few sentences. From these sentences, the **thesis statement should emerge**. **Using the outline, create a topic sentence for each body paragraph** and the **draft the details sentences**. Review the notes and the draft and decide if the content is complete or if any body paragraphs need further research. If so, return to PREWRITING activities and gather further information. Write a **first draft**.

REVISING

Ask a student to **read his/her thesis** and then **ask a peer to identify the main topic and the subtopics** to be covered in the essay. **If what the responding student suggests is, in fact, what the writer intends to discuss, then the writer knows that the thesis is clear**. Use the **same strategy in small groups**, so everyone will have a responder. Afford time for the students to **revise their thesis** according to the comments they have received.

Next, have a student **read the first body paragraph** and **ask another classmate to discuss the unity**. **“Does the topic sentence relate to the main idea of the paper and also provide an umbrella for all of the detail sentences within the paragraph?”** Students should realize that the **body paragraphs relate to the thesis** and that **each body paragraph** should have **unity** and **cohesiveness**. (The details should relate to one another).

It might be helpful, here, to **teach a revision lesson on transitions**. Return with the students to the literature to see how the professional authors link their ideas and/or paragraphs.

e.g.	Adding ideas:	in addition to,	besides the another
	Cause-effect:	so, since,	because, therefore, consequently
	Contrast:	conversely, although,	on the other hand, in contrast to

Request the students to **insert transition cues** into their research paper to **help the reader to follow the thoughts** of the writer.

Remind the students that in an **essay, and in a research paper**, the **introductory paragraph** should not only have a **thesis** but some **previous research or background** to give a **context to the paper** and a **purpose for writing**. Also, there should be an **interesting, attention-grabbing, opening sentence** or two. Afford time for the students to **revise** their **opening paragraph**.

Revision groups could ask of one another:

“**Do I have an interesting opening sentence?**”

“**Did I provide background on the topic or suggest a purpose for writing?**”

After revisions have been made, have the students **work in groups and read entire paper**. Ask the following questions of peers:

“**What is your general impression?**”

“**Do you think my paragraphs are in logical order?**”

“**Does my concluding paragraph restate my thesis adequately?**”

Compile a **list of bibliographical sources** used for the research paper.

EDITING

Suggest that students help each other **edit** their writings so that **spelling, capitalization, and grammar** are correct.

Since the **MLA** (Modern Language Association) **style of bibliographical listings should be observed**, take the students to the **website which will organize their listings** after they have typed in the data.

PUBLISHING

Show students that a final research paper should have a **title page**, an **outline page**, **body pages**, and a **Works Cited page**. Final drafts may be **read** and **videotaped** as **documentaries** for the classroom or school library.

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 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Basic Sentence</p> <p>Pattern: Sentence = Subject + Predicate</p> <p>Standard 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. 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.</p> <p>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 8

<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>Standard 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 which 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 for our team. _____ 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>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 8

<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 which are complete. In the sentences which have deletions, lead students to identify what has been omitted.</p>	<p>Rewrite as complete those sentences which 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 N____: the ball.) If a word is not a noun, and the meaning (topic) 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 8

<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 ‘Be’ 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 a the slots: Today, I <u>run</u> . Yesterday, I <u>ran</u> .)</p> <p>Students should memorize the parts of the Verb ‘Be’ : am, is, are, was, were, being, been. Present sentences in which a form of ‘Be’ 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 ‘Be’ 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.</p> <p>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</p> <p>Compound 2 S/P patterns connected by a coordinator</p> <p>Complex 2 S/P patterns not connected by coordinator</p> <p>Compound-Complex 3 or more S/P patterns: 2 connected by 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>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Compound Sentences</p> <p>Standard 3, 4, 6</p>	<p>Students will learn that connectives cue the reader to the sentence form, as well as, to the relationship between the 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><i>And</i> adds information (is like the equal sign in math: what goes before must come after)</p> <p><i>But, yet</i> establish a contrast relationship between ideas.</p> <p><i>For, so</i> establish a cause-effect relationship <i>For:</i> cause <i>So:</i> effect, result</p> <p><i>Or, nor</i> establish relationship of alternatives</p>	<p>Write a summary paragraph discussing the uses and forms of sentences.</p>
<p>Complex Sentences (Adverbial Clauses)</p> <p>Standard 3, 4, 6</p>	<p>Students will review/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, 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 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Complex Sentences (Adjective Clauses)</p> <p>Standard 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 who, whom, which, that, 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. 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. 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 corrections.</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 8

<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 should in groups or independently 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, Objective Complement and be able to distinguish them in sentences.</p>	<p>Predicate completers are a part of the basic sentence pattern. The subject, predicate, 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>	

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
Direct Object		<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 elect <i>the <u>president.</u></i> completer – the president completer mainword: president</p>	
Predicate Noun		<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>
Indirect Object		<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 <i>the best <u>student</u> <u>the prize.</u></i></p>	

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENT</u>
<p>Objective Complements</p> <p>Objective Complement- Noun</p> <p>Objective Complement - Adjective</p>	<p>Students will recognize and Identify the direct object and the objective complement.</p>	<p>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> <p>If two noun phrases follow a noun, 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>e.g. The team elected <i><u>the best player captain.</u></i></p> <p>Direct Object: player Objective Complement: captain</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 <i><u>the student happy.</u></i></p>	<p>Given a list of sentences, students should distinguish between the indirect object and the objective complement.</p> <p style="text-align: right;">SSG 9</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Predicate Adjective</p> <p>Sentence Combining / Revision Skills</p> <p>Standard 3, 5</p> <p>Process of Coordination</p> <p>Standard 3, 5</p> <p>Compound Subject Structure</p>	<p>Students will combine sentence parts as a revision skill necessary to avoid repetition and/or make ideas concise and clear.</p> <p>Students will combine subjects.</p> <p>Students will use editing symbols: insert, delete, spelling, punctuation.</p>	<p>Direct Object: student Objective Complement: happy</p> <p>If an adjective completes the predicate, it is called a Predicate Adjective.</p> <p>e.g. The new neighbors are <i>friendly</i>. Predicate Adjective: friendly</p> <p>Recognizing repetitions is a cue that sentence combining is needed.</p> <p>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>e.g. Trained animals and colorful costumes will attract audiences to any parade.</p> <p>The new sentence is a simple sentence with a compound subject structure.</p>	<p>Given a list of sentences, students should distinguish the various predicate completers.</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>Compound Predicate Structure</p> <p>Standard 3, 5</p>	<p>Students will revise to combine predicates.</p>	<p>Compound Predicate Structure: (Repetition signals need for combining)</p> <p>e.g. 1. Some warriors needed special equipment.</p> <p>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>e.g. 1. Some warriors needed special equipment and used shields of wood or animal hides.</p> <p>The new sentence is a simple sentence with a compound predicate structure.</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>Coordinating Parts of Speech</p> <p>Standard 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.</p> <p>2. The experiment was successful.</p> <p>Result: The experiment was tedious. <u>but</u> successful.</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>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Punctuation</p>	<p>Students will learn to use a semicolon between clauses.</p>	<p>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.</p> <p>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>

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<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 the 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, whereas: contrast Nevertheless: contrast Consequently: result Hence, therefore: result also: in addition to moreover: similarly, equality of 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 Standard 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. SSG 14</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Adverbials / Writing Revision</p> <p>Standard 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>Ask students to remove a freewrite from their portfolios and find sentences that begin with subjects. Suggest that they move an adverbial word or word-group to the beginning of the sentence to add variety.</p>
<p>Editing</p> <p>Standard 4, 6</p>	<p>Students will discover that initial adverbials are followed by commas.</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 the above freewrite and a few others, edit the sentences with attention to initial adverbials. Revise the writing on the other freewrites, so that all or most of the sentences do not begin with subjects. Use adverbials to begin some of the sentences so as to improve style.</p>
<p>Adverbials / Function</p> <p>Standard 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 sentence: <u>Krissy / should speak</u> with clarity. Kernel Sentence: Krissy should speak. Does with clarity describe <i>Krissy</i> or <i>speak</i>? Krissy how? or should speak how? with clarity answers should speak how?</p> <p>The adverbial modifies the verb.</p>	<p style="text-align: right;">SSG 15</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Adverbial / Function (cont'd)</p>		<p>Use sentences from a Language Arts text to repeat the procedure to lead students to discover that adverbials describe verbs.</p>	<p>Select a passage in an anthology or novel, 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>
<p>Adverbials / Structure</p> <p>Standard 3, 4, 6</p>	<p>Students will reinforce the understanding that adverbials can be single adverbs, adverbial clauses, or adverbial prepositional phrases.</p> <p>(Remind students that Adverbial clauses are dependent with a modifying function.)</p>	<p>After much practice, present sentences in which adverbials modify adjectives and adverbs, and lead the students to discover this function.</p> <p>Analyze sentences similar to these. The <u>airplane</u> <u>started</u> slowly. After dinner, the <u>family</u> <u>went</u> to the living room. Because we were late, <u>we</u> <u>missed</u> the first <u>inning</u>. After identifying the subjects, predicates, mainwords, and kernel sentence, find the adverbials.</p> <p>Observe: <i>slowly</i>: single word-adverb</p> <p><i>After dinner</i> and <i>to the living room</i>: preposition + noun phrase= prepositional phrase</p>	<p>Write three sentences in which adverbials modify adjectives, and three in which adverbials modify adverbs.</p> <p>In a series of given sentences, identify the grammatical structure of the adverbials: Single-word adverb Adverbial Prepositional Phrase Adverbial Clause</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Adjectivals</p> <p>Single-words</p> <p>Standard 3, 4, 6</p>	<p>Students will recall that modifiers clarify and/or expand meaning and are not basic elements of a sentence.</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><i>Because <u>we were late.</u> . .</i> N + V = Clause Adverbial Clause – answers Why?</p> <p>Adverbial clauses are dependent and have a modifying function.</p> <p>Using a Smart Board, transparencies or chalkboard, Present sentences similar to the following: Skilled marines conducted a dangerous rescue. Have students slash the subject and predicate, underline the kernel sentence. Skilled <u>marines</u> / <u>conducted</u> a dangerous <u>rescue</u>.</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. Skilled <u>marines</u> / <u>conducted</u> a dangerous <u>rescue</u>.</p> <p>Lead students to observe that adjectives usually come before the nouns they describe.</p>	<p>Given kernel sentences, students should insert adjectives before the subject and completer nouns.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Adjectivals</p> <p>Standard 3, 4, 6</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.10)</p>	<p>Sample sentence: Wounded but courageous, the <u>pilot</u> / <u>had maintained</u> <u>faith</u> in God.</p> <p>The <u>pilot</u>, wounded but courageous,/ <u>had maintained</u> <u>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>Standard 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>
<p>Adjectival Prepositional Phrases</p> <p>Standard</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.</p>	<p>Analyze the following sentences by finding the subjects and predicates, the kernel sentences, and the adjectival prepositional phrases. Highlight adjectival prepositional phrases. SSG 18</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<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>Observe that the adjectival prepositional phrase follows a noun.</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 which has the same referent.</p> <p>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)</p>	<p>In the given sentences, draw a slash between the subject and predicate, bracket the relative clause, 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>which / were making noise relative pronoun – S</p> <p>we / met whom – relative pronoun-DO</p> <p>whose painting was chosen – relative pronoun - 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 direction.</p>	<p>Follow the directions and complete the noun phrases. Insert an adjective between the signal and the noun. my _____ shoes his _____ smile (etc.)</p> <p>Expand the noun phrases by adding a relative clause. the morning sun, which _____ the announcer, who _____ (etc.)</p> <p>Expand the noun phrases by adding a prepositional phrase to the noun phrase. the lava _____ new rules _____</p> <p>Expand the noun phrases by adding compound adjectives after the noun phrase. our new home, _____ and _____ (etc.)</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbals</p> <p>Standard 3, 4, 6</p>	<p>Students will examine the structure of verbal phrases and understand their functions.</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>Participles will always be in adjective slots and will therefore be descriptive.</p> <p>Infinitives will function as nouns, adjectives, and adverbs. When functioning as a noun, the infinitive can be part of the basic sentence pattern. As adjectivals or adverbials the infinitives will perform a modifying function.</p>	
<p>Verbals/ Gerunds</p> <p>Standard 3, 4, 6</p>	<p>Students will observe the form of the gerund and how it functions in noun slots.</p>	<p>Recall with students the functions of nouns as subjects, objects, (of verbs and prepositions), predicate nouns, and appositives.</p> <p>Explain that gerunds are verbals formed by adding <i>-ing</i> to the base form. e.g. go – going ride - riding teach – teaching</p>	<p style="text-align: right;">SSG 22</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbals / Gerunds</p> <p>Standard 3, 4, 6</p>	<p>Students will discover that gerunds can generate completers and modifiers because they are verb forms.</p> <p>Students will recognize the gerund with completers and/or modifiers as gerund phrases.</p>	<p>Emphasize that gerunds occur in noun phrase slots.</p> <p>e.g. Playing the trumpet in the band / delighted the child. <i>Playing</i> is the subject mainword.</p> <p>Notice that the gerund generated a completer: noun phrase with a modifier - <i>the trumpet in the band.</i> This is because verbals can generate completers as do verbs.</p> <p>e.g. The teens enjoyed swimming in the pool on the hot days. swimming – gerund: direct object generated prepositional phrase modifiers: in the pool on the hot days.</p> <p>e.g. His favorite activity is playing soccer. gerund: predicate noun gerund generated direct object.</p> <p>e.g. By studying diligently, she was successful in the test. gerund: object of preposition gerund generated adverbial.</p>	<p>In the given sentences, slash the subject and predicate. Underline the kernel sentence, and box the gerund. Write the gerund phrase below the sentence, and explain its structure.</p> <p>Students will find sentences in their anthologies or textbooks that contain gerunds and identify the function and completers or modifiers generated.</p>
<p>Verbals / Gerunds</p> <p>Standard 3, 4, 6</p>			<p style="text-align: right;">SSG 23</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
Verbals / Gerunds		<p>e.g. John’s plan, <u>running for Student Council</u>, pleased his classmates. gerund: appositive gerund generated prepositional phrase</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.)</p>	<p>Students will write original sentences with gerunds in each of the possible noun slots.</p>
<p>Verbals / Participles Standard 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>Use a text for extra practice.</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 <u>broken</u> window.</p> <p>(N.B. Some books call the single participle a <u>participial adjective</u>.)</p>	

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CONTENT	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbals Participial Phrases Form / Function Standard 3, 4, 6</p>	<p>Students will observe that participles can be in the present time (now) and end in <u>-ing.</u> Also, the participles, like verbs, can generate completers and modifiers. A participial phrase is the participle plus the words it generates.</p>	<p>Present sentences similar to the following. Have students place a slash between the subject and predicate, and locate the participle and participial phrase e.g. The <u>dancers</u>, gliding gracefully across the floor, / charmed the audience. Be sure students notice that an imbedded participial phrase is often enclosed in commas.</p>	<p>In small groups, use a literary text and locate participles and participial phrases. Identify the participle and describe the structure of the phrases. Find the noun that is described by the participial phrase. Present your findings to the class on the Smart Board, or overhead projector.</p>
<p>Revision Standard 3, 4, 5, 6</p>	<p>Students will recognize that participles can express time before now (past tense) when the ending is <u>-ed.</u></p> <p>Students will apply their knowledge of participles to their writing. They will use a participial phrase to introduce sentences to improve style.</p>	<p>Participial phrases must locate before or after the word they modify. e.g. <i>Gliding gracefully across the floor,</i> the <u>dancers</u> <u>charmed</u> the <u>audience.</u></p> <p>e.g. Typhoid <u>fever</u> / <u>is</u> a serious, infectious <u>disease.</u> <i>caused by the typhoid bacillus.</i></p> <p>In an anthology or professional writing, students will locate participial phrases in initial position in sentences as well as modifiers for nouns in other parts of the sentences. Discuss the effect of using a participial phrase to vary sentences.</p>	<p>Students will take three writings from their portfolios. In one writng, they will insert an initial participial phrase. In another writing, a participial phrase will follow the subject.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Participles Standard 3, 4, 6</p>	<p>Students will recognize infinitives and infinitive phrases in given writings.</p>	<p>In newspaper feature articles, find some initial participial phrases that the newswriters used to grab the readers' attention.</p>	<p>In another writing, the student can select a noun phrase to expand with a participial phrase. Students should share and discuss their revisions with the class.</p>
<p>Verbals / Infinitives Standards 3, 4, 6</p>		<p>Compare short sentences which have prepositional phrases with those that have infinitive phrases. e.g. 1. Lee went <u>to the library.</u> 2. She wanted <u>to study.</u> Lead students to observe that the word <u>'to'</u> precedes a noun phrase in sentence 1, but in sentence 2, the word <u>'to'</u> precedes a verb. Continue with several sentences. Lead students to recall that when <u>'to'</u> is a preposition, it introduces a noun phrase. Introduce the idea that when <u>'to'</u> precedes a verb or verb phrase, it introduces an infinitive or infinitive phrase.</p>	<p>Given a list of sentences, students will differentiate between the prepositional phrase beginning with <u>'to'</u> and the infinitive phrase beginning with <u>'to.'</u></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>	

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbals / Infinitives Structure Standard 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 <u>us.</u> Infinitive + direct object Our grandparents came to visit <u>for a short time.</u> 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>
<p>Verbals / Infinitives Function Standards 3, 4, 6</p>	<p>Students will learn that infinitives can function in sentences as nouns, adjectivals, and adverbials.</p>	<p>Select from a grammar book sentences which illustrate the various functions of infinitives. e.g. The truck driver swerved to avoid a collision. Infinitive phrase- adverbial 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>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Verbals / Infinitives</p> <p>Standard 3, 4, 6</p>	<p>Students will learn that infinitives can generate completers and/or modifiers.</p>	<p>To visit the museum was the plan of the tourists. Infinitive phrase-subject of sentence</p> <p>The jury wanted to deliberate longer. Infinitive phrase-direct object</p> <p>Cheryl had one goal, to beat her opponent. Infinitive phrase – appositive</p> <p>The winner is about to receive the prize. Infinitive phrase – object of preposition</p> <p>Ming’s decision was to be a successful student. Infinitive phrase – predicate noun completer</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 in groups, locate infinitives in the writings of professional authors. Discuss why the author used the infinitive phrases instead of another option.</p>	

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Noun Clauses</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 one another. Noun Clause: predicate noun completer</p> <p>e.g. All scientists accept the fact that the earth is round. Noun Clause: appositive</p> <p>Cues for selecting introductory words for noun clauses: for some reason – why somehow – how someone – who, whom something – what sometime – when somewhere – where</p>	
<p>Noun Clauses / Revision</p> <p>Standard 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>(Sometimes these introductory words have the affix, <u>ever</u>. e.g. whatever)</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 patterns 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>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Sentence Combining Strategies</p> <p>Revision for Style</p> <p>Standard 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>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>Present the following sentences on the board, Smart Board, or transparency.</p> <ol style="list-style-type: none"> Theater is an art form In the theater, usually a written play is acted out by performers. The performers impersonate the characters. The play generally takes place before an audience. <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 <u>theater</u>. In sentences <u>b</u> and <u>c</u>, the repeated pattern is <u>performers</u>.</p> <p>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> <ol style="list-style-type: none"> Theater is an art form in which a written play is usually acted out by performers. 	<p>Divide the class into groups each with four students.</p> <p>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. Encourage them to share the result sentences on a transparency or Smart Board and explain the structure of each sentence they produced, and which they think is the best quality sentence.</p> <p>A.</p> <ol style="list-style-type: none"> Opening night in a theater is an exciting event. The audience waits eagerly for the play. Backstage, the Performers nervously prepare for the show. They wonder if the audience will approve of their efforts.

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Sentence Combining Strategies</p> <p>Revision for Style</p> <p>Standard 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>Sentence <u>e</u> was formed when the repeated pattern, <u>the theater</u>, was deleted and replaced by the relative pronoun <u>which</u>. (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. <u>Which</u> is object of the preposition <u>in</u>.</p> <p>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 <u>is</u> in sentence <u>a</u> and the repeated pattern, <u>the theater</u>, with its preposition <u>in</u> in sentence <u>b</u>.</p> <p>Sentence <u>f</u> is a simple sentence with an appositive: <u>art form</u>. (In sentence <u>e</u>, the noun phrase <u>art form</u> functions as a <u>predicate noun completer</u>.)</p> <p>Lead students to observe that sentences <u>b</u> and <u>c</u> have the repeated pattern, <u>the performers</u>.</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>B.</p> <ol style="list-style-type: none"> 1. The word theater comes from the Greek word <u>theatron</u>. 2. <u>Theatron</u> means “a place for seeing.” 3. The word still refers to a building. 4. Plays are performed in the building. 5. Theater, in a broader sense, means all aspects of play production.

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Sentence Combining Strategies</p> <p>Revision for Style</p> <p>Standard 3, 4, 5, 6</p>	<p>Students will learn that sentence imbedding is a way to combine two ideas.</p>	<p>Suggest that the students try to insert <u>c</u> Into <u>b</u>.</p> <p>Responses may include:</p> <p>g. Theater, an art form, is usually a written play acted out by performers who impersonate the characters.</p> <p>h. Theater, an art form, is usually a written play acted out by performers impersonating 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 who provides the opportunity for another participial phrase.</p> <p>Ask the students to select either g or h, and imbed sentence d into it.</p>	<p>e.g. The word ‘theater’ comes from the Greek word <u>theatron</u>, 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 style="text-align: right;">SSG 33</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Sentence Combining Strategies</p> <p>Revisions for Style</p> <p>Standard 3, 4, 5, 6</p>	<p>Students will combine clauses, and imbed clauses to clarify meaning and improve style.</p>	<p>i. Theater, an art form, is usually a written play acted out before an audience by performers who impersonate the characters.</p> <p>j. Theater, an art form designed to entertain an audience, is usually a written play acted out by performers who impersonate the characters.</p> <p>Have students analyze the sentences to see how they differ. Have students note that sentence d became a past participial phrase: <u>designed to entertain an audience.</u> Also the participial phrase contains an infinitive phrase as object of the participle: <u>to entertain an audience.</u></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>Divide the class into small groups and 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, costumers, lighting designers, and sometimes musicians, and choreographers.</p> <p>Suggested responses:</p> <ol style="list-style-type: none"> 1. The theater is the most complex of the arts. 2. The theater requires so many kinds of artists for its creation. 3. Some specialists include: playwrights, performers, directors, scene designers, costumers, and lighting designers. <p style="text-align: right;">SSG 34</p>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Compound / Complex Sentences</p> <p>Standard 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>Students will review the strategy for differentiating sentence forms: examine for simple, compound, complex, and then compound-complex.</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>Ask: How many noun-verb patterns are in the sentence? (3) <u>Mahogany is . . . it is . . . material is . . .</u></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? <u>Mahogany is</u> begins an independent clause because it is a N/V pattern beginning a sentence. <u>Material is</u> begins the clause after <u>yet</u>, which is a coordinator. Recall that when two independent clauses are connected by a coordinator, a compound sentence results. However, there is another N/V pattern.</p>	<p>4. Some musicians and choreographers are needed.</p> <p>Give several compound-complex sentence 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</p> <p>Standard 3, 4, 5, 6</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>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>Since we have the elements of a compound sentence and a complex sentence, the sentence is compound-complex.</p> <p>Use Language Arts text for further practice.</p>	<p>From a list of several sentences, ask the students to identify the forms: simple, compound, complex, compound-complex.</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>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Process of elimination to analyze sentences.</p> <p>Standard 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 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>In order that students do not guess the forms of sentences, they should use the strategy of the process of elimination.</p> <p>Present the following sentences and lead students through the analysis.</p> <p>1. <u>Telecommunication is</u> the transmission and reception of messages over long distances.</p> <p>Have students underline the N/V patterns.</p> <p>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>2. The telegraph was the first method used to send messages by electricity, but later the telephone and other methods replaced the telegraph for many communications purposes.</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 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENT</u>
<p>Process of elimination to analyze sentences</p> <p>Standard 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>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 <u>but</u>. (Have students note that <u>but</u> establishes a relationship of contrast between the clauses.)</p> <p>3. 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. <u>Also</u> is connecting the N/V patterns and it is a sentence connector, so the sentence is compound.</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>

STRAND: SENTENCE STRUCTURE / GRAMMAR – GRADE 8

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Process of elimination to analyze sentences</p> <p>Standard 3, 4, 5, 6</p>	<p>Students will make application of skills to their writing, by revising to vary sentence forms.</p>	<p>(Note that <u>also</u> adds information to the first clause.)</p> <p>4. <u>Samuel F. B. Morse became</u> Interested in telegraphy in 1832, when <u>he heard</u> 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>5. <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>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>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Process of elimination to analyze sentences</p> <p>Standard 3, 4, 5, 6</p>	<p>Students will recognize compound-complex sentences</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>In 1840, <u>Morse patented</u> his invention <u>which</u> failed to attract wealthy supporters, <u>but</u> 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, <u>but</u>. 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 style="text-align: right;">SSG 40</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Strategy for identifying kinds of dependent clauses</p> <p>Standard 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> Test first for adverbial clauses. Can the clauses be reversed? Yes. Dependent clause is adverbial.</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> Test first for adverbial clause. Can you reverse the clauses? No.</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>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENT</u>
<p>Personal Pronouns</p> <p>Standards 4, 5</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.</p> <p>e.g. My aunt planned the camping trip and she enjoyed it.</p> <p>Notice that the words <i>she</i> and <i>it</i> 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.</p> <p>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 an historical figure and give personal reflections on a specific event.</p>

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<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<p>Parallel Structures</p> <p>Standards 4, 5</p>	<p>Students will learn to list ideas in grammatical parallel forms.</p>	<p>Recall for students that when ideas/phrases are in series, they must possess a parallel structure.</p> <p>e.g. The soldier exhibited bravery, creativity, and resourcefulness when he saved his buddy.</p> <p>Nouns in series</p> <p>e.g. Our soccer team promised that they would practice daily, work diligently, and win regularly.</p> <p>Verb + Adverb pattern</p> <p>e.g. When the president visited our town, the people thronged the streets, played music, and sang songs.</p> <p>Verb + Direct Object pattern</p>	<p>Ask students to find examples of parallelism in professional writing. Identify each structure.</p> <p>On freewrites, revise to check for parallel structures. Insert one that might add variety to the style.</p> <p>SSG 46</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, these 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>Phonemic Awareness</p>	<p>Students will identify the consonant and vowel sounds in a given word.</p> <p>Students will identify the number of sounds in a spoken word and also the number of word parts.</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>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>Ongoing oral and written</p> <p>Give students an oral list of words and have them write the sounds they hear and identify the number of sounds. e.g. sludge /sluj/ 4 house /hous/ 3 luck /luk/ 3</p> <p>Give an oral quiz to find those students who can recognize the number of syllables in a given spoken word.</p>
<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>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<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>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<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>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENT</u>
<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>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<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>

<u>CONTENT</u>	<u>COMPETENCIES</u>	<u>LEARNING STRATEGIES</u>	<u>ASSESSMENTS</u>
<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.