

Grade 8
English Language Arts
Unit 7: All the World's a Stage—Drama

Time Frame: Approximately four weeks



Unit Description

The unit focuses on reading, comprehending, interpreting, and analyzing drama by applying a variety of strategies. Drama elements (character, setting, plot, point of view, and theme) and techniques (acts, scenes, dialogue, and stage directions) are identified and analyzed. Dramatic readings and scenes will be performed. Writing and presenting a Reader's Theater script provide an opportunity for student application of a writing process. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Dramas are literary works composed in verse or prose, usually for theatrical performance, where conflicts and emotions are expressed through dialogue and action. A good drama has interesting characters, who connect with one another in a variety of ways. The action of the drama is told through dialogue and stage directions. Students will identify and define the elements of drama and evaluate a play's effectiveness through analysis of its elements. Students will analyze characters and their relationships. In addition, students will understand the tasks involved in producing and staging a play and will summarize and evaluate a dramatic presentation. Students will also respond to drama orally and in written forms.

Guiding Questions

1. Can students identify the elements of drama?
2. Can students analyze techniques authors use to describe characters, including the narrator?
3. Can students identify and explain the point of view of the narrator or other characters, as expressed in the characters' thoughts, words, or actions?
4. Can students identify a universal theme expressed in a play and relate it to personal experience?
5. Can students summarize and evaluate a dramatic presentation?
6. Can students tell how reading a speech, poem, or script from a drama is different from performing it?
7. Can students write a scripted version of a narrative text?

Unit 7 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, such as use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02b.	Interpret story elements, including the development of character types (e.g., flat, round, dynamic, static) (ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)
15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)

17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topic that include clear voice (individual personality) (ELA-2-M2)
17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and the use of various tools (e.g., <i>LEAP 21 Writer's Checklist</i> , rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
22c.	Write for a wide variety purposes, including text-supported interpretations of elements of grade-appropriate stories, poems, plays, and novels (ELA-2-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds (ELA-3-M4)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words

	and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
28.	Adjust diction and enunciation to suit purpose for speaking (ELA-4-M1)
29.	Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
RL.8.5	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
RL.8.6	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
RL.8.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
Writing Standards	
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Language Standards	
L.8.5 abc	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ *Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.*
- ❖ *In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.*
- ❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1)

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, Reading Response Prompts BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students

(and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities that provide opportunities to develop students' competence for *Common Core Anchor Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences

- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Anne think about Mr. Dussel? What is your evidence from the play as support?"

"Which character in the play is most *unlike* Anna? Explain your reasons, based on evidence from the play?"

"What is the playwrights's opinion about the Final Solution? How do you know?"

The learning goal is to have students respond at the higher levels of Bloom's Taxonomy or Webb's Depth of Knowledge by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text (i.e. *How did moving to New Orleans change Brad's career? How do you know? What is the textual evidence that most strongly supports your answer? Where in the text did you notice that?*).

**Examples of Questions Using the Depth of Knowledge Criteria
"Goldilocks and the Three Bears"**

RECALL OF INFORMATION

Question: How did Goldilocks get her name?

Answer: Goldilocks got her name from the color of her hair which is yellow.

[Note: The information is "right there" in the text, but the reader needs to recognize the relevant content.]

BASIC REASONING

Question: What is porridge?

Answer: Porridge is a breakfast food that is heated.

[Note: The response is based on making an inference using context clues.]

COMPLEX REASONING

Question: How would the story be different if told from another point of view? What information from the story supports your answer?

Answer: Answers will vary.

[Note: The response requires the reader to critically analyze the information presented in the text to draw a conclusion.]

EXTENDED REASONING

Question: Does the Goldilocks tale appear in any other culture? How is each tale a reflection of its culture?

Answer: Answers will vary.

[Note: The answer would require research over an extended period of time.]

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Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of

texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

Optional: Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26; CCSS: L.8.5a, L.8.5b, L.8.5c, L.8.6 [R])

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM, Vocabulary Tree BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words

and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text. Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. (It is suggested different strategies for various instructional purposes be used daily. Determine your purpose, then instruct accordingly.) Have students keep a vocabulary folder or log.

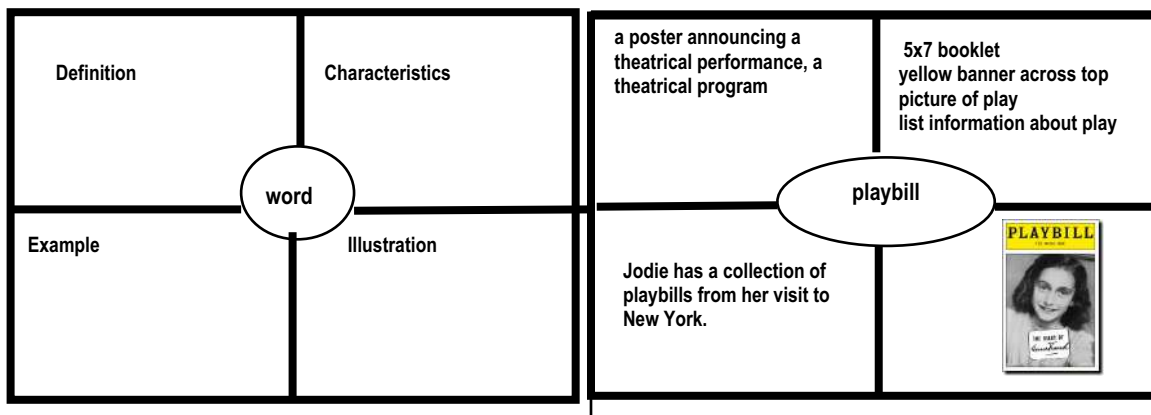
Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use of figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary.)

Teaching Drama Terminology: Have students use *vocabulary cards* ([view literacy strategy descriptions](#)) (e.g., graphic organizer listing word, parts of speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the poetry genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students. *Vocabulary cards* are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or *graphic organizer* which provides students with an opportunity to create an illustration to represent the word.

Have students create vocabulary cards:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual

6. Put in a baggie, or have students punch a hole in one corner of the card and attach with a binder ring
7. Keep cards together in notebooks for easy access.
8. Use vocabulary cards as portable dictionaries for reference or as flash cards for vocabulary study. Students can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try and guess the word.



Additional Resources:

<http://ellresources.shutterfly.com/vocabulary>

[Technology Tools, Organizers, and Templates for Lesson Planning ...](#)

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary.

Graphic organizers ([view literacy strategy descriptions](#)) are available at:

<http://www.eduplace.com/graphicorganizer/> This is a collection of graphic organizers—description and illustration of each organizer is included.

Interactive Graphic Organizers at <http://my.hrw.com/nsmedia/intgos/html/igo.htm>

Literature & Language Arts <http://hlla.hrw.com/hlla/>

2013-2014 add to Activity 2 Vocabulary (CCSS: L.8.5a, L.8.5b, L.8.5c, L.8.6)

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
way of life	shared ideas shared beliefs
CULTURE	
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

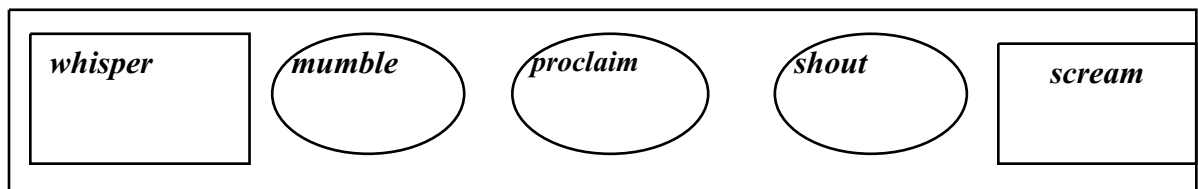
Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate.

As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

To improve comprehension, students need to understand how terms relate to one another. Present a review mini-lesson on using and interpreting denotative/connotative word meanings, emphasizing the appropriateness for the intended audience. Discuss with the class the “shades of meaning” (connotations and denotation) of words (e.g., skinny, bony, thin, slender) through the linear array strategy. Linear array is a strategy to extend vocabulary by asking students to extend their understanding of words through visual representations of degree. This activity helps students examine subtle distinctions in the words. Linear arrays may be more appropriate for displaying other types of relationships among words. The relationship among such words can be illustrated visually by arranging them in a line.

To model linear arrays, explain that words can be connected to each other in many different ways. Two ways are degree and order. Write and pronounce individually the words **mumble**, **shout**, **scream**, **whisper**, and **proclaim** on chart paper, the chalkboard, or whiteboard, pronouncing as you write. Use the following think-aloud to model how to arrange these words by degree.

*Say: I see that these words are all different ways of talking. I'll put them in order, starting with the quietest way to talk and ending with the loudest. I think it is most quiet to **whisper**, so I'll list it first. Next, I'll write **whisper**. I know that when I **mumble**, I speak at a normal level but I'm hard to hear and understand. I'm not sure what **proclaim** means, but I think it may be like making an announcement. I'll put it next and check my work when I'm done. My last two words are **shout** and **scream**. Now let me look at what I've written. I've put the words in the following order: **whisper**, **mumble**, **proclaim**, **shout**, **scream**. Yes, those are degrees of talking sounds. There is not much difference between **whisper** and **mumble**, but there is a lot of difference between **whisper** and **scream**. Now, let's use a dictionary to check the meaning of **proclaim** to see if I've put it in the right place.*



Following is an alternate linear array method. Give students a list of verbs, adjectives, or adverbs to place in a “shades of meaning” order using a paint chip as a template. Instruct students to attach a paint chip card to notebook paper in order to illustrate a string of synonyms. Have students write definitions to the right of the paint chip card on which the

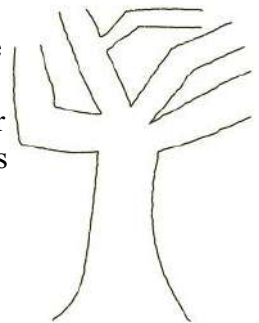
word has been written. Students will continue to add words to their personal vocabulary notebook/learning log.

fear	Meaning	
dread	dread	I have a <u>dread</u> of getting a letter at the doctor.
terror	terror	- a great fear mixed with awe or respect. The girl <u>dreaded</u> moving to a new school.
Panic	Panic	- an intense fear and shock. I saw <u>terror</u> in the driver's eyes before he crashed.
phobia	phobia	- a sudden fear that might cause a person to collapse. My mother <u>panicked</u> when she saw my bloody face.
		- a fear that doesn't make sense. My friend has a <u>phobia</u> about rollercoasters.

OPTIONAL: Have students continue to develop vocabulary through the use of connotative and denotative meanings of words by using this website [Solving Word Meanings: Engaging Strategies for Vocabulary ...](http://www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...) www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer* ([view literacy strategy descriptions](#)). A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read. According to Kylene Beers (*When Kids Can't Read*), research shows that every time a student is presented with what common Greek/Latin prefixes/roots/suffixes mean, the more he/she will internalize that meaning. That student will be more able to use that knowledge on his/her own to accurately assess other new words that have the same word part. Since it takes up to 10 times for a student to internalize, display examples for them to see every day to help them. A graphic organizer known as a vocabulary tree shows the interconnection of very different words to the same prefix/root/suffix. Students can see how the vocabulary words they learn in ELA, science, math, and social studies are interconnected. Use the Vocab Tree BLMs.

For a list of roots, try <http://www.factmonster.com/ipka/A0907017.html>



Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For example, hot: cold:: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and ":: ("as").

Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms. Steps to use in teaching analogies:

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—
antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT]

[Using *Analogies* to Teach English Language Learners](#)

[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes.

Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](http://www.eduplace.com/graphicorganizer/)) are available at <http://www.eduplace.com/graphicorganizer/> and [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21; CCSS: W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.6, W.8.10)[E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs. Writing Piece with Target Skills Planner BLM

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 7 writing instruction should focus on writing informative and explanatory texts to examine and

convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log* ([view literacy strategy descriptions](#)). In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the “I do, We do, You do” modeling technique.

	Teacher	Student
I do it Direct Instruction	<ul style="list-style-type: none"> ❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud 	<ul style="list-style-type: none"> ❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	<ul style="list-style-type: none"> ❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups 	<ul style="list-style-type: none"> ❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	<ul style="list-style-type: none"> ❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding 	<ul style="list-style-type: none"> ❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

- 1) The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
- 2) The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?

- 3) The teacher then models the skill orally for students.
- 4) The students then try it out orally for practice, with partners.
- 5) Students then apply the skill to a short practice piece of several sentences or more (guided writing).
- 6) Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/dailey/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitsummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades, the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft (CCSS W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.6, W.8.10)

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up at <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students with teacher guidance will need a free Google© account. Google© groups may be accessed at <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g., varied sentence structure and patterns, phrases and clauses,

infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

<p>This is a student's first attempt – we'll fix it together:</p> <p>munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life</p>	<p>This is the fully corrected Caught'Ya sentence:</p> <p>Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.</p>
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Interesting lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [*Ellipses*](#)
- [*Guidelines for Using Semicolons, Colons, and Dashes - Points of ...*](#)
- <http://www.wisegeek.com/what-are-verb-moods.htm>

**Activity 5: What Is Drama? (CCSS: RL.8.1, RL.8.3, RL.8.5, RL.8.6, RL.8.7) [R]
[E]**

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), drama samples, *Sorry*, *Wrong Number* script, *Sorry*, *Wrong Number* radio play, Drama Questions BLM

Drama is a work of literature that is meant to be performed by actors for an audience. Like a novel or short story, a drama has literary elements such as characters, setting, plot, and theme. However, in a drama, the characters' dialogue and actions tell the story. Drama includes live stage performances as well as television, radio, and movie productions. The action in any dramatic work (play, movie, or television) usually centers on "Who wants what?"

As an introduction to the genre, students will discuss plays or musicals they may have seen or participated in on stage. Students may respond to the Drama Questions BLM orally to facilitate the discussion. Students will discuss how their experience was different from watching a movie or television program. Students may, through a learning log entry, write a short reflection on their experience. Students may describe how it felt to be a member of the audience or a member of the cast. Students will note that drama is

written to be performed and comes in a variety of media, such as movies and television shows.

Sorry, Wrong Number script

<http://www.genericradio.com/show.php?id=7b05729b5f34bf0c>

Sorry, Wrong Number radio play Running Time: 27 minutes, 30 seconds [Sorry, Wrong Number – MP3 Download](#)

Sorry, Wrong Number radioplay

http://ar1.podbean.com/pb/2965c609599802e2c5fce2b2f91f1af1/4f9848d5/ar1/blogs22/56462/suspense_41.mp3

Have students read then listen to the radio play *Sorry, Wrong Number*. As students read the script of *Sorry, Wrong Number*, ask them how the use of flashbacks adds suspense to the tone of the play. Have them discuss and analyze how particular lines of dialogue in *Sorry, Wrong Number* propel the action and reveal aspects of a character by recording in their *learning logs* via *split-page notetaking* ([view literacy strategy descriptions](#)). The learning log entry should have one column headed “What the text says...” (for recording specific lines of dialogue and/or stage directions) and another column headed “What I think...” (for recording the importance and effect of each).

Present a section of the material to be covered in the *split-page* format (See example). In the left column big ideas, key dates, names, etc. should be written and supporting information should be in the right column. Students should be urged to paraphrase and abbreviate as much as possible (See example). Continue to guide students in the process of taking *split-page notes* by modeling the format with notes of the content and eliciting similar styled notes from students. It will take time for students to become comfortable with the format and develop their own individual styles within the split-page structure. This guided practice time is the best way to ensure students learn and take full advantage of the notetaking system.

Sample *split-page notetaking*:

DRAMA: <i>Sorry, Wrong Number</i> by Lucille Fletcher	
QUOTE: <i>What the text states</i>	MY THOUGHTS: <i>What I think the text states</i>
<i>When?</i>	1943
<i>Where?</i>	New York apartment
MRS. STEVENSON: (A QUERULOUS, SELF-CENTERED NEUROTIC) Oh -- dear ...	main character - a whiny, selfish, overanxious person.
<i>In a phone booth. Don't worry. Everything's okay.</i>	sounds as if the man is being secretive, as if he is planning something-robbery? murder?

2013-2014 - add to Activity 5 (CCSS: RL.8.3)

After reading/listening to the radio drama version, students may view the film version (available online) and compare it to the written version. Students may also use the

Drama Questions BLM to analyze the extent to which a filmed production of *Sorry, Wrong Number* stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. Students will discuss and analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. By comparing the dialogue in both mediums. In a radio drama, effective dialogue is a necessity as there is not a visual to aid comprehension. Students will use a *graphic organizer* ([view literacy strategy descriptions](#)) (e.g., Venn diagram, T-chart, Y-chart, Double Bubble Map) to chart similarities and differences.

If possible, arrange for students to attend a live theater performance, so that students can experience and discuss the differences between live and recorded performances.

Activity 6: Elements of Drama (CCSS: RL.8.5)[R]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), grade-appropriate drama selections, Christmas Carol BLM, Drama Vocabulary Self-awareness Chart BLM, Drama Terms BLM, http://www.one-act-plays.com/royalty_free_plays.html

In groups, students will read and compare the prose version of a short story or novel excerpt with a scripted version (e.g., *The Diary of Anne Frank*, *A Christmas Carol*, *The Outsiders*, *Tuck Everlasting*, *Let Me Hear You Whisper*, *Nothing but the Truth*, etc.). Students will be looking at the excerpt for format comparison rather than for comprehension. Select an excerpt for class modeling or use the Christmas Carol BLM.

Students will then use a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart to assess their prior knowledge of drama terms. See Drama Vocabulary Self-Awareness Chart BLM. Over the course of the readings and exposure to other sources throughout the unit, students should be told to return often to the chart and add new information to it. The goal is to replace all the check marks and minus signs with plus signs. Because students continually revisit their vocabulary charts to revise their entries, they have multiple opportunities to practice and extend their growing understanding of key terms in the drama unit. Students may use the Drama Terms BLM as a reference tool. Students will continue to identify and define the elements of a drama (e.g., playwright, acts and scenes, a cast of characters, dialogue/monologue, the plot, crisis, climax, the setting, the stage directions, props, and the theme).

An expanded glossary of drama terms is available at http://contemporarylit.about.com/od/literaryterms/Literary_Terms.htm
<http://www.ket.org/artstoolkit/drama/lessonplan/#middle>

Activity 7: The Importance of Dialogue (GLEs: 09d, 17a, 17c, 28, 32; CCSS: RL.8.3, RL.8.6, W.8.10) [R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), grade-appropriate

drama scenarios, Said Is Dead BLM, I Said It Again BLM

Using teacher-prepared scenario cards (index cards listing a situation that two characters will act out), students will perform improvisational skits. Some scenarios may include traffic police and speeder, coach and player, waitress and diner, teacher and misbehaving student, bank teller and bank robber, two girls discussing a movie, doctor and patient, customer and cashier, etc. This scenario goal is to help student writers see how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

After the improv, students will discuss the importance of dialogue, a crisis, and stage directions in a drama. Students will discuss and note that the critical question in assessing a drama is “Who wants what?” By recording in their learning logs, students will analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

[E] Writing Dialogue: Dialogue shows, rather than tells, what is going on within a character and between characters. Dialogue can convey action in fewer words than in narrative writing. The main goal of dialogue is to reveal characters’ personalities and to advance the plot. The teacher will present a mini-lesson on dialogue’s conventions—quotation marks, commas, and capitalization. As these are complex, the conventions should not be taught all at once, but rather in a progression. The teacher may use picture books or various newspaper columnists’ writings to illustrate the use of dialogue.

Dialogue mini-lessons may be accessed at
http://www.readwritethink.org/lessons/lesson_view.asp?id=117 and
http://www.readwritethink.org/lessons/lesson_view.asp?id=116.

Students should be taught that *said* can often be replaced when the author wants to show that there is a definite reason for dialogue to be spoken in a particular voice. The teacher will discuss with students that the replacement of *said* may be unnecessary and undesirable. Students may do a “replace said” activity similar to Said Is Dead BLM. For reference, a list of choices is available—I Said It Again BLM.

In pairs, students will brainstorm and in *learning logs* write a scenario/vignette with at least four lines of dialogue correctly using the dialogue conventions. Students will perform this dialogue for the class.

Activity 8: Reader’s Theater (GLEs: 09d, 17a, 17b, 17c, 17d, 17e, 28, 32; CCSS: W.8.10)[R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), grade-appropriate drama selections, Reader’s Theater scripts

Students as a group may skim/scan anthologies, search the library, the Internet, or classroom magazines for short one-act plays to read as a class. Scholastic magazines—READ, SCOPE, ACTION—are a good source for plays that can be read in a class period. The teacher may also use Reader’s Theater. Reader’s Theater allows for reluctant oral readers to participate as it requires less dialogue.

According to the *Timeless Teacher Stuff* website, “Reader’s Theater is an activity in which students, while reading directly from scripts, are able to tell a story in a most entertaining form, without props, costumes, or sets. This is a *reading* activity, and students are not asked to memorize their lines. They are, however, encouraged to ‘ham it up’ and use intonation and gestures appropriate to their characters and their characters’ words.”

To practice reading with fluency, students should continue to read and perform in the Reader’s Theater format. To introduce RT to students, a basic lesson plan is available at http://www.readwritethink.org/lessons/lesson_view.asp?id=172.

Reader’s Theater scripts are available free at <http://www.aaronshp.com/rt/index.html> and <http://www.timelessteacherstuff.com/>

[E]Writing a Script: The teacher will write a collaborative Reader’s Theater script so students can observe how to compose one:

- The Reader’s Theater script has one or more narrators and the characters are from a selected passage.
- The passage is rich in dialogue that presents a problem and/or conflict.
- The narrator’s part offers background information, setting, and plot.
- Characters’ exact words are written in the form of a play.
- Stage directions offer suggestions for how the characters speak.

Students will select a fable/folktale to be rewritten using a writing process (as a Reader’s Theater script, applying the characteristics of drama (e.g., stage directions, dialogue). Students should produce a script that has clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. The script should be developed through word choices (diction) appropriate to the identified audience and/or purpose, vocabulary selected to clarify meaning, create images, and set a tone, information/ideas selected to engage the interest of the reader, clear voice (individual personality) and variety in sentence structure. Students should indicate the setting and use the correct dramatic form including speech tags and stage directions. Students may create a poster advertising their performance and display it for the class. Then, students will perform their scripted version of the fable/folktale selected. RT Scripting Sheets are available free at <http://www.aaronshp.com/rt/sheets.html>.

Activity 9: Reading a Play (GLEs: 09e, 09g, 28, 29, 32; CCSS: RL.8.3, RL.8.6, W.8.10) [R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard etc.), district-adopted anthology, teacher-selected plays, Word Splash BLM, WWII Background BLM, Background for the Play “Anne Frank” BLM, overhead/infocus projector, transparency, chart paper/blackboard, markers/chalk

As a class, students will read or listen to a longer drama (e.g., *The Diary of Anne Frank*, *Let Me Hear You Whisper*, *The Hitchhiker*). The teacher may decide to assign parts and have the students orally read the play selected. In *learning logs*, students may create a scene-by-scene summary chart (part of play, setting, key events) to keep track of the play’s plot and conflict.

In groups, students may select a scene to rehearse and perform for the class. As they prepare the scene, students should consider these questions:

- How many characters appear in this scene?
- What props will be needed?
- What sound effects will be heard, and how will they be produced?

Students will respond to teacher-selected/created literal, interpretative, and evaluative questions about the drama. Students may also create storyboards, timelines, story maps, collages, maps, or models as a response to the play as directed by the teacher.

The Diary of Anne Frank is a drama selection in most eighth grade anthologies. Reading the play allows the combining of nonfiction with drama. After students have read Act I, Scene 2, a mini-lesson could be the *Word Splash strategy* wherein students are given a list of five to 15 words, numbers, or phrases from the informational text. The teacher should select words that will provide cues for students or that may need clarification. The teacher will display the words via overhead or infocus projector or prepare copies for the students. Working in pairs or groups, the students will read through the list, and speculate and discuss how the terms might relate to the given topic. Then as a whole, students should make and record predictions on chart paper or chalkboard/whiteboard. After their predictions are discussed, students will read the informational text and discuss/correct any misconceptions. Students may restate what they have by writing a summary in a reading response log. See Word Splash BLM, WWII Background BLM, and Background for the Play “Anne Frank” BLM for a sample lesson giving background information for *The Diary of Anne Frank*.

Optional: As another mini-lesson, the teacher may create *SQPL* ([view literacy strategy descriptions](#)) statements that are related to the material that would cause students to examine the text. The statement does not have to be factually true as long as it provokes interest and curiosity. Begin by first looking over the material to be read (e.g., *The Diary of Anne Frank*) and then generating a statement that would cause students to wonder, challenge, and question (e.g., Anne Frank: “I keep my ideals, because in spite of

everything I still believe that people are really good at heart," or "Parents can only give good advice or put them on the right paths, but the final forming of a person's character lies in their own hands"). Write the statement on the board, project it on the overhead or from a computer, create a handout, or even state it orally for students to record in their *learning logs*. Using the *think-pair-square-share discussion* ([view literacy strategy descriptions](#)), tell the students to turn to a partner and think of one good question they have about the upcoming play based on the statement. As students respond, write their questions on the chart paper or board. Students should listen carefully for the answers to their questions while reading the text. As content is covered, stop periodically and have students discuss with their partners which questions could be answered, then ask for volunteers to share. Mark questions that are answered. The class should continue this process until the play is completed. Go back to the list of questions to check which ones may still need to be answered.

2013-2014 - add to Activity 9 CCSS RL.8.6

To extend this activity in 2013-2014, as they read *The Diary of Anne Frank*, have students utilize the *questioning the content* ([view literacy strategy descriptions](#)) strategy. This will help in analyzing the text to discern a recurring theme. The goal of *QtC* is to teach students to use a questioning process to construct meaning of content and to think at higher levels about the content they are reading and from which they are expected to learn. *Questioning the content*, or *QtC*, can help students interpret challenging text materials. The activity conditions students to think about what the text is saying rather than search for literal answers. The *questioning the content* strategy makes the previously overlooked actions of the author more visible to students as they attempt to learn from literary works. In addition, students are less likely to be personally frustrated by difficult text as they realize that the responsibility for a passage making sense is shared between author and reader. Students become deeply engaged with reading, as issues and problems are addressed while they learn, rather than afterward.

Sample QtC Text Analysis: Theme

What is the main character like?	
Why is the setting important?	
What symbols are found and what do they stand for?	
What is the overall message?	
What is being talked about?	
Possible Theme:	

If *The Diary of Anne Frank* is being read in class, the teacher may decide to have copies of the book available, so the students may compare the diary entries to the play's versions.

These websites may be useful in studying Anne Frank's diary:

<http://www.annefrank.org/> ; <http://teacher.scholastic.com/frank/diary.htm>; and http://www.annefrank.com/1_life.htm.

[NonFiction Selections](#)

http://podcast.arpisd.org/users/ellis/weblog/7d956/NonFiction_Selections.html

[E] Writing a Diary Entry: A diary is a daily written record of events, experiences, and/or observations. Usually diaries are not written for publication, as was the case with Anne Frank. In Anne's diary, entries contain the date and sometimes time and place. They are told chronologically in the first person point of view and reflect the writer's thoughts and feelings about the events, experiences, or observations. Students may develop diary entries on selected characters from a drama, or students may choose an event from their own lives and write a diary entry. Students should apply a writing process as they develop their diary entries. Students should apply the features (date, time/place, chronological order, first person point of view, and writer's thoughts and feelings) of diary/journal writing. Students will self/peer edit using a writer's checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology. Students' work may be shared with the class.

These websites may be useful in teaching the writing of diary entries:

<http://www.wikihow.com/Keep-a-Diary-and-Stick-to-It>

<http://www.sdcoe.k12.ca.us/score/drum/drumsg2.html>

http://www.writingfix.com/Chapter_Book_Prompts/SkinImIn3.htm

To extend this activity in 2013-2014, use this exemplar as an accompanying activity. Students will do a close reading of the Dunkirk invasion.

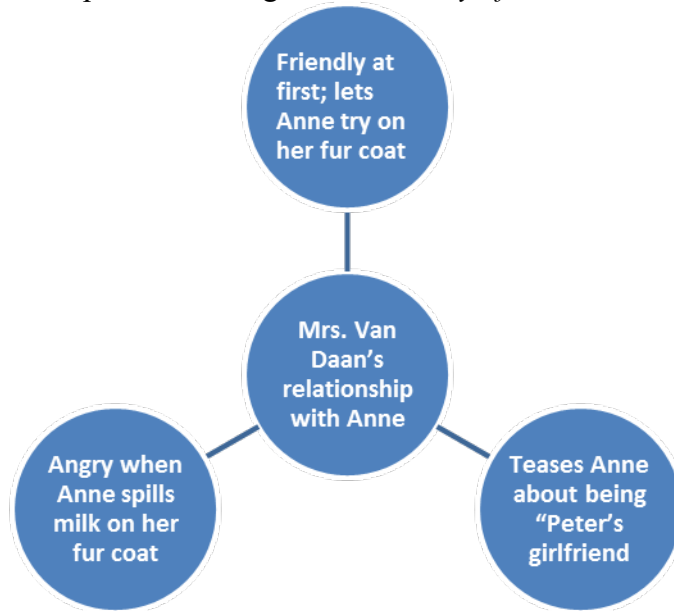
[Grade 8, "The Long Night of the Little Boats"](#)

Activity 10: Analyzing Characters (GLEs: 02b, 09d, 09e, 09g, 19, 22c; CCSS: RL.8.3) [R]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), district-adopted anthology, teacher-selected plays

During the reading of the play, students will choose two characters who interact with each other during one of the dramas they have read or viewed. Again, it is suggested that *The Diary of Anne Frank* be read as the text. Students will reread the scenes in which the two characters talk with each other or about each other and make notes about what the scene or dialogue reveals about each character's attitude toward the other. For each of the two characters, students may create a cluster diagram that analyzes the character's relationship with the other character and show how this affects the drama as a whole.

Sample cluster diagram: *The Diary of Anne Frank*



Students will address this character development and write a text-supported paragraph describing how or if the characters' relationships change during the play. Student responses should include a brief summary, an explanation of feelings and thoughts about the characters, an analysis of why the characters' actions or dialogue make one feel or think that, and a list of examples from the text for support.

Students may create a *graphic organizer* ([view literacy strategy descriptions](#)) in the form of a modified compare/contrast matrix to aid in discovering the shared and unique qualities of the characters in the drama. The teacher should label rows to meet lesson objectives. Students should insert information during the reading of text.

Sample compare/contrast matrix:

Attributes	Character #1	Character#2	Character#3
Physical appearance			
Personality Traits			
Motivation What does he/she want?			
Result What does the character do to attain the goal?			

After reading and completing the matrix chart, students will engage in a write-pair-share activity (complete matrix, discuss/revise with partner, and share responses). Use the *think-pair-square-share discussion* ([view literacy strategy descriptions](#)) as a response technique. After presenting an issue, problem, or question (*What was the character's motivation?*) ask students to think alone for a short period of time (complete matrix), and then pair up with someone to share their thoughts (discuss/revise with partner). Then

have pairs of students share with other pairs, forming, in effect, small groups of four students. The teacher should monitor the brief discussions and elicit responses afterward. The teacher should encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives are expressed. As a whole class, students will discuss responses and cite specific examples from the story as support for each assertion.

Activity 11: Writing a Character Analysis (GLEs: 02b, 15a, 15b, 15c, 15d, 15e, 15f, 18c, 18d, 18e, 18f, 18g; CCSS W.8.10) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), district-adopted anthology, teacher-selected plays, Character Profile Chart BLM

During the reading of the play, students will select a character to analyze. Students will complete a character profile chart *graphic organizer* ([view literacy strategy descriptions](#)) on the selected character (e.g., appearance, actions, words, thoughts, other characters' responses, playwright's direct comments through stage directions). Students may use the Character Profile Chart BLM to record details from the play that supports their observations. After completing the profile chart, students will decide which aspect of the character to analyze.

Questions for Character Analysis

- Who are the main characters in this story? Who are the minor characters?
- What do you learn about the characters through their physical appearance, thoughts, speech, and actions?
- What do you learn about each character from the comments of other characters? What do you learn about each character from the narrator?
- In what ways does each character react to other people or events? What do these reactions reveal about him or her?
- What reasons might the characters have had for reacting as they do?

Using a writing process (prewrite, write, revise, proofread/edit, and publish/share), students will then write a composition organized with a clearly stated focus or central idea, important ideas or events stated in a selected order, organizational pattern, elaboration (anecdotes, relevant facts, examples, and/or specific details), transitional words and phrases that unify ideas and points, and an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details). The character analysis should identify the character (e.g., believable, round, flat, dynamic, static) and include a sentence that introduces the essay's main idea, focusing on the character, not the plot. Students will cite scenes, incidents, or lines from the dramas to support their statements and write a conclusion summarizing their characterization.

Students will prewrite, using their character profile charts for brainstorming ideas to develop a multiparagraph essay that analyzes the feelings and attitudes of the character. Students will write a draft that begins with an expository hook/lead, uses appropriate

elaboration, has word choice appropriate to the audience and purpose, and reveals the writer's voice. Students will demonstrate their ability to use adverbs, comparative and superlative adjectives, and varied sentence structure as well as the appropriate command of grammar, usage, mechanics and spelling. Students will use self/peer evaluation to edit for grammar, mechanics, usage, and spelling. Students will revise the composition and produce a final product. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Resource: [Writing a Character Analysis](#)

Activity 12: Be the Critic (GLEs: 18a, 18b, 18c, 18d, 18e, 18f, 18g, 22c; CCSS: RL.8.7, RI.8.7, W.8.9, SL.8.5) [R] [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), district-adopted anthology, teacher-selected plays, grade-appropriate video/DVD, Drama vs. Movie BLM, Venn Diagram BLM

[R] As a class, students will watch a video/DVD of a drama they have read (e.g., *The Diary of Anne Frank*). In groups, students will compare the video and the play version using the *round robin discussion strategy* ([view literacy strategy descriptions](#)). Place students in or form groups of three to five. Ask students to analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors (Drama vs. Movie BLM). After the "think time," members of the team share responses with one another round-robin style (each one go around the circle quickly sharing ideas or solutions). Give students one opportunity to "pass" on a response, but eventually every student must respond. This technique is used most effectively when, after initial clockwise sharing, students are asked to write down on a single piece of paper each of their responses. The recorder writes down the answers of the group members. The person next to the recorder starts, and each person in the group, in order, gives an answer until time is called. This allows all opinions and ideas of the groups to be brought to the teacher's and the rest of their classmates' attention. It also provides a record of the group's thinking, which might be used in grading. The group reporter will record findings on a *graphic organizer* ([view literacy strategy descriptions](#)), such as a Venn Diagram BLM, comparison/contrast chart, t-chart, or Double Bubble Map. Groups will share comments with other groups. As a class, students will discuss the effectiveness of print vs. nonprint. In *learning logs*, students will write an evaluation with support of the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

Resources:

http://graphics8.nytimes.com/images/blogs/learning/pdf/activities/VennDiagram_NYTLN.pdf

<http://www.readwritethink.org/classroom-resources/lesson-plans/cover-cover-comparing->

books-1098.html

<http://www.pbs.org/wgbh/masterpiece/learningresources/fic.html>

[E]Writing a Critical Review: Students will write a movie review of the video/DVD of a drama they have read (e.g., *The Diary of Anne Frank*). A movie review lets a writer communicate his or her ideas about a particular movie. An effective review evaluates a movie based on clear standards and gives readers the information they need to make their own decisions about the movie. As a model, students may use the newspaper's movie review critic's writing. The review should include the title, theme statement, a brief plot summary, and reasons the reviewer liked or disliked the movie. Have students use a writing process (prewrite, write, revise, proofread/edit, and publish/share). Students will self/peer edit using a writer's checklist, make necessary revisions, and proofread for grammar, mechanics, usage, and spelling. Students will publish a final copy, using available technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Students' work may be shared with the class.

2013-2014 - add to Activity 12 (CCSS: RI.8.7, SL.8.5)

To extend this activity in 2012-2014, ask students to create a movie review show (similar to the classic *Siskel and Ebert* show) that integrates multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Resources:

<http://go.hrw.com/eolang/modbank/>

<http://go.hrw.com/eolang/pdfs/ch8-4.pdf>

<http://siskelandebert.org/>

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of drama elements/vocabulary terms for the unit. Students' completion of vocabulary lists/products and vocabulary acquisition will be assessed via a teacher-created selected/constructed response format.

- Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via a teacher-created checklist for completion and/or response to topic.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the drama study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the drama unit. Students will be assessed by a rubric created for the format chosen. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.
- Students will give oral presentations, dramatizing a scene from a selected play. Students will be provided feedback via an oral presentation rubric which can be found at the following web sites, or a teacher may create a rubric: http://www.readwritethink.org/lesson_images/lesson28/performrubric.pdf or http://www.readwritethink.org/lesson_images/lesson416/OralRubric.pdf.
- Students will be formally assessed via literal, interpretative, and evaluative questions in a teacher-created selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.
- Students' writing products may be assessed using the *LEAP 21 Writer's Checklist*: <http://www.louisianaschools.net/lde/uploads/2071.pdf> or <http://www.louisianaschools.net/lde/uploads/3743.pdf> for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP 21 Writing Rubric* for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students will be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity-Specific Assessments

- Activity 7: Students will write and perform a Reader's Theater script. Assessment will be based on the following:
 - Students correctly interpreted the scene and added insights about the text through their acting.
 - Students interpreted the story creatively and with depth.
 - Students followed the sequence of the story, were enthusiastic about performing, and demonstrated group effort.
 - Students were well-prepared and delivered the script in an understandable manner.
 - Students' skit was clear, concise, and well-articulated.
 - Students used inflection in reading/acting.
 - Students' volume of voices was used appropriately.
- Activity 9: Students will write a response to reading paragraph that will be evaluated with the *LEAP 21 Reading Response* rubric germane to the topic.

The general scoring rubric has the following description:

- Student's response demonstrates in-depth understanding of the relevant content and/or procedures.
 - Student completes all important components of the task and communicates ideas effectively.
 - Where appropriate, student offers insightful interpretations and/or extensions.
 - Where appropriate, student chooses more sophisticated and/or efficient procedures.
- Activity 11: Students will write an essay analyzing a character in a play. Students will apply a writing process to produce a final draft. A good character analysis does the following:
 - identifies the character, the work, and the playwright
 - includes a thesis statement that sums up the main idea
 - supports the thesis statement with specific details from the text
 - is clearly organized
 - concludes by summarizing or restating the main idea
 - uses word choice that is consistently precise, vivid, or expressive
 - uses transitional words effectively to connect ideas and paragraphs
 - has varied sentence structure and pattern
 - has few errors in grammar, usage, mechanics, spelling, and legibility
 - Activity 12: Students will view and review a movie based on a play read. A good review begins with a clear thesis that identifies the work by title and author and states an overall evaluation of the work. In addition, the review
 - has a body that provides specific reasons for the evaluation
 - is supported with details and examples from the work
 - has a conclusion that leaves the reader with a memorable final point or a strong impression of the writer's evaluation
 - focuses on the negative or positive worth of the work
 - establishes, explains, and adheres to the same criteria for evaluation throughout
 - uses a tone appropriate to the evaluation
 - has few errors in grammar, usage, mechanics, spelling, or legibility