

Syllabus: 8th Grade Reading Language Arts

Subject	Reading Language Arts 8 th Grade
Quarter	1 st Nine Weeks
Standards	<ul style="list-style-type: none">• RL 8.1- Cite textual evidence that most strongly supports an analysis of what the text explicitly says as well as inferences drawn from the text• RL 8.2- Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text• 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 8.4- Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.• RL 8.6- Analyze how differences in the points of view of the characters and the audience or reader create such effects as suspense or humor.• RI 8.1- Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences

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	<p>drawn from the text.</p> <ul style="list-style-type: none">• RI 8.2- Determine a central idea of a text and analyze its development over the course of the text including its relationship to supporting ideas; provide an objective summary of the text.• RI 8.3- Analyze how a text makes connections among and distinctions between individuals, ideas or events.• RI 8.4- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.• RI 8.5- Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.• RI 8.6- Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.• RI 8.8- Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.• W 8.2- Write informative texts to examine a topic and convey ideas, concepts, and information
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	<p>through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none">• W 8.3- Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.• W 8.4- Produce clear and coherent writing in which the development, organization and style are appropriate to task.• W 8.5- With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing how well purpose and audience have been addressed.• W 8.9- Draw evidence from literary or informational texts to support analysis, reflection, and research.• SL 8.1- Engage effectively in a range of collaborative discussions with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.• L 8.1- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.• L 8.2- Demonstrate command of the conventions of standard English capitalization,
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	<p>punctuation, and spelling when writing.</p> <ul style="list-style-type: none">• L 8.3- Use knowledge of language and its conventions when writing or speaking.• L 8.4- Determine or clarify the meaning of unknown and multiple-meaning words and phrases.• L 8.5- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
<p>Performance Objectives</p>	<ol style="list-style-type: none">1. I can cite text-based evidence that provides the strongest support for an analysis of literary text.2. I can effectively engage in discussion with diverse partners about pertinent age topics.3. I can cite text-based evidence that provides the strongest support for my analysis of literary or informational text.4. I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of character, or provoke a decision.5. I can use a variety of strategies to determine the meaning of unknown words or phrases.6. I can analyze the impact of word choice on meaning and tone (analogies or allusions).

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	<ol style="list-style-type: none">7. I can determine the meaning of words and phrases in literary text—be it figurative, connotative or technical meanings.8. I can use evidence from literary texts to support analysis, reflection, and research.9. I can use evidence from informational texts to support analysis, reflection, and research.10. I can determine the theme or central ideas of an informational text.11. I can analyze figurative language, word relationships, and nuances in word meanings.12. I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized.13. I can objectively summarize informational text.14. I can evaluate the argument and specific claims in a text.15. I can analyze the structure of a specific paragraph in a text.16. I can read above-grade informational texts with scaffolding and support.17. I can produce clear and coherent writing that is appropriate to task, purpose, and audience.18. With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed.19. I can analyze full-length novels, short stories, poems, and other genres by authors who represent diverse world cultures.20. I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically
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	<p>by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.</p> <ol style="list-style-type: none">21. I can conduct short research projects to answer a question.22. I can express my own ideas clearly during discussions, and I can build on other's ideas during discussions.23. I can write narrative text about real or imagined experiences using relevant details and event sequences that make sense.24. I can conduct short research projects to answer a question.25. I can use several sources in my research.26. I can use correct grammar and usage when writing or speaking.27. I can use correct capitalization, punctuation and spelling to send a clear message to my reader.
Topics	<p style="text-align: center;">Module 1</p> <ul style="list-style-type: none">• Unit 1- Reading Closely For Textual Details: We Had to Learn English <p style="text-align: center;">Lessons</p> <ol style="list-style-type: none">1. Making Inferences: The Fall of Saigon2. Launching the Novel: Character Analysis of Ha3. Inferring About Character: Close Reading of the Poem "Inside Out" and Introducing QuickWrites4. Considering a Character's

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	<p>Relationship with Others: Contrasting Ha and Her Brothers</p> <p>5. Mid-Unit Assessment: Getting to Know a Character: What Details in the Text Help Us Understand Ha?</p> <p>6. Building Background Knowledge: Guided Practice to Learn about the History of Wars in Vietnam</p> <p>7. Building Background Knowledge: Small-Group Work to Learn More about the History of Wars in Vietnam</p> <p>8. Development of the Plot: Impending Danger and Turmoil</p> <p>9. Building Background Knowledge: Vietnam as a “Battleground in a Larger Struggle”</p> <p>10. Building Background Knowledge: The Impending Fall of Saigon</p> <p>11. Character Analysis: How Do Personal Possessions Reveal Aspects of Characters?</p> <p>12. Examining How Word Choice Contributes to Tone and Meaning: close Reading of “Wet and Crying”</p>
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13. Comparing Meaning and Tone: The Fall of Saigon in Fiction and Informational Text

14. End of Unit Assessment: How Word Choice Contributes to Tone and Meaning

- **Unit 2- Making Evidence Based Claims: Truth, Chisholm, Williams**

Lessons

1. Collecting Details: The Challenges Ha Faces and Ha as a Dynamic Character
2. Rereading and Close Reading: Communism, "The Vietnam Wars," and "Last Respects"
3. Building Background Knowledge: Fleeing Saigon as "Panic Rises"
4. Building Background Knowledge, Predicting, and Focusing on Key Vocabulary: "Refugees: Who, Where, Why"
5. Building Background Knowledge and Summarizing: "Refugees: Who, Where, Why" Part 2
6. Building Background Knowledge: Challenges Bosnian Refugees Faced Fleeing and Finding Home

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	<ol style="list-style-type: none">7. Mid-Unit Assessment: Analyzing Informational Text about a Refugee Experience8. Analyzing the Content of a Model Essay: "How Ha's Mother is Turned 'Inside Out'"9. Close Reading: Paragraph 1 of "Refugee and Immigrant Children: A Comparison"10. Analyzing the Significance of the Novel's Title: Connecting the Universal Refugee Experience <i>Inside Out & Back Again</i>: (divided into three separate lessons)11. Close Reading: Paragraphs 2 and 3 of "Refugee and Immigrant Children: A Comparison" and Introducing State of Tennessee Expository Writing Rubric.12. Close Reading: Paragraph 4 of "Refugee and Immigrant Children: A Comparison"13. Connecting the Universal Refugee Experience of Fleeing and Finding Home to the Title of the novel14. Planning the Introductory and Concluding Paragraphs of the End of Unit Assessment Essay
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	<p>15. End of Unit 2 Assessment, Part One: First Draft of Analysis Essay</p> <p>16. Introducing Final Performance Tasks and Analyzing Statistics</p> <p>17. Launching Researching: Reading for Gist and Gathering Evidence Using the Research Guide</p> <p>18. End of Unit 2 Assessment, Part 2: Final Draft of Analytical Essay.</p> <ul style="list-style-type: none">• Unit 3: Researching to Deepen Understanding: Human-Animal Interaction Lessons<ol style="list-style-type: none">1. Finishing Who? Where? And Why? Research2. Analyzing Poems from <i>Inside Out and Back Again</i> to Develop Criteria for an Effective Poem3. Mid-Unit Assessment: Writing Best First Draft of “Inside Out” Poem4. End of Unit Assessment: Writing Best first Draft of “Back Again” Poem5. Peer Critique of “Inside Out” and “Back Again” Poems6. Revision: Best Draft of “Inside Out” and “Back Again” Poems (Final Performance Task)
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<p>Major Assignments</p>	<ol style="list-style-type: none"> 1. Mid-Unit 1 Assessment <ul style="list-style-type: none"> • <i>Getting to Know a Character: What Details in the Text Help Us Understand Ha?</i> 2. End of Unit 1 Assessment <ul style="list-style-type: none"> • <i>Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Text</i> 3. QuickWrites 4. Mid-Unit 2 Assessment <ul style="list-style-type: none"> • <i>Analyzing an Informational Text about a Refugee Experience.</i> 5. End of Unit 2 Assessment <ul style="list-style-type: none"> • Analysis Essay: <i>Explain the Significance of the Novel’s Title and Its Relationship to Universal Refugees’ Experiences and Ha’s Character</i> 5. Mid-Unit 3 Assessment <ul style="list-style-type: none"> • Best First Draft “Inside Out” Poem 6. End of Unit 3 Assessment <ul style="list-style-type: none"> • Best First Draft of “Back Again” Poem 7. Final Performance Task <ul style="list-style-type: none"> • Free Verse Narrative Poems “Inside Out” and “Back Again”
<p>Instructional Materials</p>	<p align="center">Central Texts</p> <ul style="list-style-type: none"> • Thanh Lai, <i>Inside Out and Back Again</i> • Todd Olson, “The Vietnam Wars” • Joseph Shapiro, “Forgotten Ship: A Daring Rescue as Saigon Fell” • Fox Butterfield, “Panic Rises in Saigon, but the Exits are Few” • Catherine Gevert, “Refugees: Who, Where, and Why” • Arthur Brice, “Children of War” • Til Gurung, speech at Refugee Transitions’ World of Difference • Ana Marie Fantino, “Refugee Children in Canada: Searching for Identity” •

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	<p style="text-align: center;">Additional Materials</p> <ul style="list-style-type: none">• Student class notes in the form of a journal• Student Folder to collect and store all teacher provided tote-catchers, text dependent question handouts, and graphic organizers• Student Reading Calendar• Writer's Glossary•
Guiding Questions	<ol style="list-style-type: none">1. What is home?2. How do critical incidents reveal character?3. What common themes are universal to the refugee experience?4. How can we tell powerful stories about people's experiences?