

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**COLUMBIA MIDDLE SCHOOL
ENGLISH DEPARTMENT**

ENGLISH 8

Curriculum Guide

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP).

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PHILOSOPHY/RATIONALE

Eighth grade English is a full year required course taught at the eighth grade level for which students receive credit upon completion. Eighth grade English builds upon the foundation of skills and knowledge acquired in grades K-7. This course deepens the student's understanding of the short story, non-fiction, drama, poetry, and novels to refine writing, reading, listening, speaking, and viewing skills. The course is divided into four units based on genre:

Unit I: The Short Story: Why is self-reflection relevant in the coming of age process?

Unit II: Non-fiction: How do we become who we truly are?

Unit III: Drama: How do we overcome obstacles?

Unit IV: Poetry: How do we locate meaning in our lives?

It is not necessary to teach the units in order. To meet the requirements of the New Jersey Language Arts Core Curriculum Content Standards and Grade Eight Proficiency Assessment, teachers will teach the skills listed in the four units. The five standards are reading, writing, speaking, listening, and viewing and media literacy.

Reading: As a result of reading fiction and non-fiction, students will broaden their vocabulary and general knowledge base. Students will also develop strategies to cull information from texts to create appropriate written and oral responses.

Writing: As a result of their analysis of prose and poetry throughout the course, students will be able to identify and employ effective writing techniques. These will be demonstrated through several modes of writing: narrative paragraph, expository paragraph (compare/contrast, cause/effect, and problem/solution), short story, play script, five paragraph essays, and a short research report.

Speaking: As a result of class discussion and listening exercises, the students will be able to interpret and analyze content, meaning, and organization of the material.

Listening: As a result of discussions, debates, models, and guidelines, students will be active listeners and comprehend and analyze material presented.

Viewing and Media Literacy: As a result of guidelines presented and discussed, students will be able to construe meaning and verbal and visual messages from Internet and print sources and evaluate biases and limitations in their sources.

COURSE OUTLINE/STUDENT OBJECTIVES

1. Linkage of course skills with New Jersey Core Curriculum Content Standards.
2. Teaching of skills and GEPA tasks in eighth grade English.
3. Eighth grade English curriculum is organized around the New Jersey Core Curriculum Content Standards, GEPA tasks and rubrics, specific reading and writing strategies, grammar skills, and vocabulary building.
4. During the first few weeks of school all English classes will:
 - ◆ Complete an assessment of summer reading.
 - ◆ Review the writing process (pre-write, rough draft, revise/edit, publish).
 - ◆ Complete an assessment of writing skills in the form of a five paragraph essay.
 - ◆ Complete an assessment of grammar skills in order to determine which skills need review.

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To encourage students' ability to think critically about literature, an author's purpose, and the significance of historical context. (3.1/E, G)
2. To develop students' awareness of universal themes in literature through the study of core texts and various genres. (3.1/G)
3. To develop students' ability to identify literary techniques and devices through the study of core texts and various genres. (3.1/F, G)
4. To develop students' ability to analyze literature and convey their ideas through written and oral reflection. (3.1/E, G; 3.2/B)
5. To develop students' comfort with and ability to write in a variety of modes as they practice writing as a process. (3.2/A-D)
6. To emphasize writing instruction in the following writing modes: persuasion, comparing/contrasting, and informational. (3.2/A-D)
7. To prepare students for the GEPA by familiarizing them with the test format, skills covered, and expectations for achievement. (3.1/C-G; 3.2/A-D)
8. To increase student competency in the use of standard English conventions in all writing, such as sentence structure, grammar and usage, punctuation, capitalization, and spelling. (3.2/A-D)
9. To provide opportunities for students to hone their questioning and speaking skills through preparation for, and delivery of, presentations, small group discussions, and class discussions. (3.3/A-D; 3.4/A, B)
10. To develop student listening comprehension and active listening skills. (3.4/A, B)
11. To use print and electronic media to explore human relationships, new ideas, and aspects of culture (racial prejudices, stereotypes, historical events, family, social institutions). (3.5/A-C)
12. Use a variety of research materials to gather information and write a report. (3.2/D6)
13. Document materials according to departmental guidelines. (3.2/D7)

STUDENT PROFICIENCIES

The student will be able to:

Writing:

1. Write at least two kinds of expository paragraphs which may include comparing/contrasting, cause/effect, and problem solving. (3.2/A1, C1,2,3)
2. Revise and edit an expository paragraph. (3.2/A1, C1,2,3)
3. Practice writing topic sentences as needed. (3.2/A, C)
4. Write a narrative paragraph. (3.2/A1, C1,2, D)
5. Write a short story. (3.2/A1,2, C1,2, D)
6. Revise and edit a short story using the rubric for Revising/Editing Scoring Guide. (3.2/A1,2, C1,2,3)
7. Write a five paragraph essay in response to literature using the rubric for the New Jersey Registered Holistic Scoring Rubric. (3.2/A1,2, C1,2,3)
8. Revise and edit a five paragraph essay using the rubric for Revising/Editing Scoring Guide. (3.2/A1,2, C1,2,3)
9. Write a variety of poems employing different forms. (3.2/A4,6, D4,13,14)

Reading:

1. Understand the major elements that comprise a short story: plot/conflict, character, setting, and theme. (3.1/ C1,2,3, D1,2,3,4, E1,2, F1,2,3,4, G1-17)
2. Read a narrative and answer questions. (3.1/A1-2, C1, D, E, G)
3. Analyze a biography or autobiography for the patterns of organization, main ideas, and supporting details. (3.1/D1-4, E1-2, G1-17)
4. Read and analyze narrative, personal, reflective, and persuasive essays. (3.1/D1-4, E1-2, G1-17)
5. Read and analyze poetry. (3.1/E1, F1-4, G1-17, H)
6. Read and analyze class novels. (3.1/C1-3, D1-4, E1-2, F1-4, G1-17, H)

STUDENT PROFICIENCIES (continued)

Speaking:

1. Present synthesized research/material gathered individually or as part of a group. (3.3/D)

Listening:

1. Listen to an audio tape of a story and a selection of poems and answer questions. (3.4/A, B)
2. Listen to a presentation and give feedback and analyze the material presented. (3.4/A, B)

Viewing and Media Literacy:

1. Begin to identify problems, limitations, biases on Internet sites and periodicals. (3.5/A, B, C)
2. Recognize a visual message after viewing a short video. (3.5/A, B, C)
3. Speculate and create a story from a picture. (3.4/A, B, C)

METHODS OF EVALUATION

1. Homework and class work.
2. Reports/presentations.
3. Tests and quizzes.
4. Writing pieces.
5. Supplementary reading.
6. Summer reading.
7. Final assessment.

DIFFERENCES BETWEEN REGULAR ENGLISH AND ACCELERATED ENGLISH

1. Reading Materials

Students in accelerated classes will read a larger number of more challenging reading selections.

2. Writing Assignments

The quality, expectations, and complexity of writing assignments in accelerated English are greater than in regular English.

3. Class discussions are conducted at a higher level with more in-depth analysis.

4. Higher order thinking skills are employed more frequently.

		<p>I. Unit I – The Short Story – Essential Question: Why Is Self-Reflection Relevant In The Coming Of Age Process? (cont.)</p> <ol style="list-style-type: none"> 2. Irony (p. 251) 3. Making predictions (p. 527) 4. Characters’ reactions (p. 292) 5. Round/flat characters (p. 540) 6. Relevance of time and place (“Marigolds”) 7. Thematic connections (p. 17) 8. Stated/implicit theme (p. 177, 577, 16) 9. Drawing inferences (p. 578) 10. Examples of dialogue (p. 27) 11. Identifying first person point of view (p. 183) 12. Dynamic/static characters (p. 203)
<p>3.1</p> <p>3.3</p> <p>3.4</p> <p>8.1</p> <p>9.2</p>	<p>A1, C1,2,3,4 D1,2,3,4 E1,2 F1,2,3,4 G1-17 H1,2,3,4,5 A1,2,6,7 B1,2,3,4 D1-8 A1,2,3,4,5,6 B1,2,3,4,5,6 A1,2,3,9 B2,3,4,5,6,7,8 9,10 A1,2,3,4,5 B2,3,4,5 C1,2,3,4,5,6 D1,2,3,4</p>	<p>II. Unit II – Nonfiction – Essential Question: How Do We Become Who We Truly Are?</p> <p>A. Thematic Focus Areas Within This Unit Include:</p> <ol style="list-style-type: none"> 1. The importance of dreams 2. The role of diversity and human experiences 3. Exploring fears <p>B. Literary Content</p> <ol style="list-style-type: none"> 1. Core text for regular English: <i>Night</i> by Elie Wiesel 2. Core text for accelerated class: <i>Night</i> by Elie Wiesel and excerpt from <i>Black Boy</i> by Richard Wright <p>C. Selections from <i>Prentice-Hall Literature, Timeless Voices, Timeless Themes</i> (Silver edition) [Teachers will choose two of each type of story]</p> <ol style="list-style-type: none"> 1. “Are Animals Smart?” by Bruce Brooks (p. 898) [exposition] 2. “Accidental Entrepreneurs” from Radio Documentary Transcripts (p. 326) [exposition] 3. “The Trouble with Television” by Robert MacNeil (p. 668) [persuasive and reflective] 4. From “<i>Sharing in the American Dream</i>” by Colin Powell (p. 598) [persuasive] 5. “The American Dream” by Martin Luther King, Jr. (p. 672) [persuasive] 6. From: “<i>I Know Why the Caged Bird Sings</i>”(p. 32) [narrative] 7. From: “<i>An American Childhood</i>” by Annie Dillard (p. 424) [narrative] 8. “Debbie” by James Herriot (p. 652) [narrative] <p>D. Literary Focus/Terms</p> <p>Both the core text and the supporting literature must be taught with literary focus/terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature</p>

		<p>II. Unit II – Nonfiction – Essential Question: How Do We Become Who We Truly Are? (continued)</p> <ol style="list-style-type: none"> 1. Compare/contrast (p. 898, 601, 428) 2. Identifying main points (p. 898, 675) 3. Purpose for reading (p. 329) 4. Persuasive techniques (p. 669, 673) 5. Evaluating logic (p. 671, 673) 6. Identifying paradox (p. 673) 7. Evaluating the speaker’s message (p. 598) 8. Analyzing figurative language (p. 34) 9. A memoir as a type of autobiography (p. 32) 10. Vignette and extended metaphor (p. 426) 11. Judging unity, coherence, originality, and relevance (p. 423) 12. Evaluating the narrative essay (p. 652)
<p>3.1/8</p> <p>3.4/8</p> <p>8.1/8</p> <p>9.2/8</p>	<p>A1, C1,2,3,4 D1,2,3,4 E1,2 F1,2,3,4 G1-17 H1,2,3,4,5</p> <p>A1,2 B1,2,3,4,5,6</p> <p>A1,23,9 B2,3,4,5,6,7, 8,9,10</p> <p>A1,2,3,4,5 B2,3,4,5 C1,2,3,4,5,6 D1,2,3,4</p>	<p>III. Unit III. – Drama – Essential Question: How Do We Overcome Obstacles?</p> <p>A. Thematic Focus Areas Within This Unit Include:</p> <ol style="list-style-type: none"> 1. Issues of survival 2. Belief systems 3. The impact of family relationships 4. Issues of entrapment <p>B. Literary Content</p> <ol style="list-style-type: none"> 1. Core text for regular English: <i>Diary of Anne Frank</i> by F. Goodrich and A. Hackett, and <i>Summer People</i> by Shirley Jackson 2. Core text for accelerated class: <i>Glass Menagerie</i> by Tennessee Williams, <i>Raisin in the Sun</i> by Lorraine Hansberry and <i>Midsummer Night’s Dream</i> by W. Shakespeare <p>C. Selections from <i>Prentice-Hall Literature Anthology</i>:</p> <ol style="list-style-type: none"> 1. <i>Sorry, Wrong Number</i> by Lucille Fletcher (not in text) 2. <i>Life is Beautiful</i> by R. Benigni and V. Cerami (p.786) 3. <i>The Ninny</i> by Anton Chekhov (not in text) 4. <i>The Governess</i> by Neil Simon (not in text) 5. Selections from supplemental text <i>P.H. Literature Library: Short Dramas and Teleplays</i> <p>D. Literary Terms/Focus</p> <p>Both the core text and the supporting literature must be taught with literary focus/terms in mind The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit:</p> <ol style="list-style-type: none"> 1. Identifying conflict and clarifying different types of conflict 2. Adaptation of short story to script (<i>The Ninny/The Governess</i>)

		<p>III. Unit III. – Drama – Essential Question: How Do We Overcome Obstacles?</p> <ol style="list-style-type: none"> 3. Interpreting stage directions and setting (p. 787, 699, 716) 4. Significance of dialogue in characterization and character’s actions (p. 703) 5. Moving the plot forward (p. 700, 786) 6. Analyzing the historical context (p. 700) 7. Understand the connection between literary and film depictions of the Holocaust (p. 786) 8. Optional: to understand the components of a screenplay (p. 786)
<p>3.1/8</p> <p>3.3/8</p> <p>3.4/8</p> <p>8.1/8</p> <p>9.2/8</p>	<p>A1, C1,2,3,4 D1,2,3,4 E1,2 F1,2,3,4 G1-17 H1,2,3,4</p> <p>A1,2,6,7 B1,2 D1</p> <p>A1,2 B1,2,3,4,5,6</p> <p>A1,2,3,9 B2,3,4,5,6,7, 8,9,10</p> <p>A1,2,3,4,5 B2,3,4,5 C1,2,3,4,5,6 D1,2,3,4</p>	<p>IV. Unit IV – Poetry – Essential Question: How Do We Locate Meaning In Our Lives?</p> <p>A. Focus Areas Within This Unit Include:</p> <ol style="list-style-type: none"> 1. Childhood memories 2. Choices 3. Aspirations <p>B. Literary Content</p> <ol style="list-style-type: none"> 1. Core text for regular English: <i>Dances with Wolves</i> by Michael Blake or <i>The Contender</i> by Robert Lipsyte 2. Core text for accelerated class: <i>House on Mango Street</i> by Sandra Cisneros or <i>Things Fall Apart</i> by Chinua Achebe <p>C. Selections from <i>Prentice-Hall Literature Anthology</i>:</p> <ol style="list-style-type: none"> 1. “The Wreck of the Hesperus” by Henry W. Longfellow (p. 818) [narrative] 2. “Harlem Night Song” by Langston Hughes (p. 834) [lyric] 3. “love is a place” by ee cummings (p. 840) [lyric] 4. “Two Haiku” by Basho and Moritake (p. 849) [form] 5. “400 Meter Style” by Maxine Kumin (p. 851) [form] 6. “She Dwelt Among the Untrodden Ways” by William Wordsworth (p. 850) [form] 7. “Poets to Come” by Walt Whitman (p. 80) [sound devices] 8. “Mushrooms” by Sylvia Plath (p. 498) [sound devices] 9. “Forgotten Language” by Shel Silverstein (p. 869) [sound devices] 10. “If I Can Stop One Heart From Breaking” by Emily Dickinson (p. 872) [sound devices] 11. “Those Winter Sundays” by Robert Hayden (p. 400) [imagery] 12. “New World” by N. Scott Momaday (p. 878) [imagery] 13. “Lyric 1” by Jose Garcia Villa (p. 880) [imagery]

		<p>IV. Unit IV – Poetry – Essential Question: How Do We Locate Meaning In Our Lives? (continued)</p> <ol style="list-style-type: none"> 14. “For My Sister Molly Who in the Fifties” by Alice Walker (p. 882) [imagery] 15. “The Secret Heart” by Robert P.T. Coffin (p. 810) [figurative language] 16. “Incident in a Rose Garden” by Donald Justice (p. 892) [personification] 17. “The Road Not Taken” by Robert Frost (p. 44) [speaker] <p>D. Literary Focus/Terms</p> <p>Both the core text and the supporting literature must be taught with literary focus/terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit</p> <ol style="list-style-type: none"> 1. Ballad (p. 818) 2. Mood (p. 818, 834, 849) 3. Imagery (p. 834, 840, 878, 880, 882) 4. Identify simile and metaphor (p. 854, 834, 850, 44) 5. Reading poetry according to punctuation (p. 81) 6. Tone (p. 498) 7. Use of repetition (p. 869) 8. Use of alliteration (p. 872) 9. Interpreting meaning (p. 872) 10. Theme (p. 400) 11. Setting (p. 878) 12. Cultural connection (p. 883, 834) 13. Symbolism (p. 81, 11, 14) 14. Personification (p. 893)
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Note: The New Jersey Core Curriculum Content Standards can be accessed at www.state.nj.us

ENGLISH DEPARTMENT GUIDELINES FOR TEACHERS

1. Teachers are to provide students with written expectations and grading procedures during the first days of classes. A sample is listed in this curriculum document.
2. The five Language Arts Literacy Standards must be addressed in each unit.
3. Units may be taught in any order to utilize supplementary texts efficiently.
4. Teaching of grammar and mechanics should be an outgrowth of the teaching of writing. Instruction of grammar should be individualized if students demonstrate deficiency in a particular language skill area.
5. All teachers are to maintain portfolios of students' writing, which may include works in progress and finished pieces. The writing portfolios should be returned to students at the end of the year.
6. Books have been assigned by grade level. To avoid duplication of efforts, teachers are to use only those books assigned to each grade level.
7. Summer reading lists will be distributed to sixth, seventh, and eighth grade students in June. Summer reading will be assessed during the first few weeks of school.
8. The teaching of vocabulary in context is to be a regular part of reading and studying literature.
9. Grades are to be recorded in the teacher's grade book as percentage grades. The final grade for a marking period is recorded as a letter grade.

SUGGESTED MATERIALS

Resources for Students

Prentice Hall Literature: Timeless Voices, Timeless Themes Silver Level. Upper Saddle River, New Jersey: Prentice Hall, 2005.

Prentice Hall Literature Library: *Biography and Autobiography*

Prentice Hall Literature Library: *Nonfiction Readings across the Curriculum*

Prentice Hall Literature Library: *Short Dramas and Teleplays*

Prentice Hall Literature Library: *Twentieth-Century American Drama*

Vocabulary Workshop – Level C

Resources for Teachers

Teacher's Edition *Prentice Hall Literature: Timeless Voices, Timeless Themes* Bronze Level
Upper Saddle River, New Jersey: Prentice Hall 2005

Teacher Resources - Authors in Depth

Teacher Resources - Reader's Companion

Teacher Resources - Review and Remediation Skill Builder

Teacher Resources - Extension Activities

Teacher Resources - Art Transparencies

Teacher Resources - Standardized Test Preparation Workbook

Teacher Resources - Standardized Test Preparation Diagnostic Tests

Teacher Resources - Open Book Tests

Teacher Resources - Formal Assessment with Test Book Software

Teacher Resources - Writing and Grammar

Teacher Resources - Writing and Grammar – Vocabulary and Spelling Practice

Teacher Resources - Writing and Grammar – Daily Language Practice

Teacher Resources - Selection Support: Skills Development Workbook

Teacher Resources - Reading Diagnostic Test and Improvement Plan

Teacher Resources - Transparencies

Teacher Resources - Basic Reading Skills

Teacher Resources - Student Placement Screening Test

Teacher Resources - Literary Analysis for Enrichment

Teacher Resources - Performance Assessment and Portfolio

SUGGESTED AUDIO VISUAL/COMPUTER AIDS

1. *Prentice Hall Literature Timeless Voices, Timeless Themes* – video Interest Grabbers and audio CDs available for most stories - listed on pages T26 - TT46 in the teacher's edition.
2. Teachers resources art transparencies.
3. Teachers resources transparencies.

RESOURCES/ACTIVITIES GUIDE

RESOURCE/ACTIVITIES GUIDE

- I. Elements of Literature.
 - A. **Characterization** – Four activities relating to *A Raisin in the Sun*, *The Glass Menagerie*, *The Outsiders* (Units I and III).
 - B. **Theme** – Activity relating to *Night* by ElieWiesel (Unit II).
 - C. **Plot** – Activity relating to “The Tell-Tale Heart (Unit III).
 - D. **Setting** – Activity relating to “The Drummer Boy of Shiloh” (Unit I).
 - E. **Point of View** – Activity relating to “Flowers for Algernon” (Unit I).
- II. GEPA Material- (these activities are in-class practice and are available to the teacher).
 - A. Writing to persuade: Taking care of your environment.
 - B. Writing to speculate: picture prompt “Kids in Junkyard”.
 - C. Writing: Revise and edit.
 - D. Reading persuasive text: *Neat vs. Sloppy People* by Suzanne Britt.
 - E. Reading narrative text: *The Moustache* by Robert Cormier.
- III. Research/Debate paper.
 - A. Choosing your topic.
 - B. Locating sources.
 - C. Works cited.
 - D. Note taking.
 - E. Writing the outline.
 - F. Writing the first draft.
 - G. Writing the introduction and the conclusion.
 - H. Proofreading/Editing.
 - I. Final copy.
 - J. Debates.

