

## Curriculum Map: English Language Arts 7

Course: ENGLISH/LANG ARTS Subtopic: English

Grade(s): 7

**Course Description:** English Language Arts 7 will incorporate the core areas of reading, writing, speaking, and listening. The students will read fiction and nonfiction works. The literature includes novels, short stories, poetry and drama. Students will develop critical thinking skills such as analysis, synthesis, evaluation, and creativity. The students will be able to write an argumentative essay, a persuasive essay and an informative essay. Through a variety of independent and cooperative learning experiences (i.e. think-pair-share) students refine language skills to ready themselves for eighth grade. Students of the advanced reading class must have scored Advanced on the previous year's PSSA and an "A" average in ELA from the previous year.

**Course Textbooks, Workbooks, Materials Citations:** The course textbooks are Elements of Language First Course and Elements of Literature First Course. The novel/s come from the list of Common Core exemplary novels for grade seven. Dictionaries and thesauruses will be used.

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**Course Notes:** Students will enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing Study Island activities and assignments as scheduled by building administrator.

### Unit: Unit 1 Reading Literature Short Story

**Unit/Module Description:** Students read and respond to the short stories. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements within and between selections.

**Unit/Module Big Ideas:**

1. Effective readers use appropriate reading strategies to construct meaning from informational and literary text.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information presented through the structure of a short story.
3. An expanded vocabulary enhances students' ability to express ideas and information through writing and speaking.

**Unit/Module Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do I use textual evidence to support my ideas?

**Unit/Module Key Terminology & Definitions :**

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.

4. **Assumption** Something taken for granted; a supposition.
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing intensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** The art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Unit/Module  
Student  
Learning  
Outcomes:**

Concepts

1. Text Structure
2. Vocabulary
3. Sources of Information

4. Text Analysis
5. Theme
6. Literary Elements
7. Range of Reading Strategies
8. Vocabulary Acquisition and Use

#### Competencies

1. Analyze author's use of dramatic elements, including dialogue, monologue, soliloquy, and stage directions, and evaluate how these elements advance the plot.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.
8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.

**Unit/Module Materials:** Odell, L. (2001). Elements of Language First Course. (Vol 3). Austin, TX: Holt, Rinehart and Winston.

Probst, R. (2000). Elements of Literature First Course. (Vol 3). Austin, TX: Holt, Rinehart and Winston.

Study Island. (n.d.). Retrieved from <http://www74.studyisland.com>.

**Unit/Module Notes:** Students enhance their skills in reading, analyzing, and interpreting fiction and nonfiction by completing Study Island activities and assignments as directed by building schedule.

#### STANDARDS

STATE: PA Common Core Standards (2012)

- [CC.1.2.7.A \(Introductory\)](#) Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
- [CC.1.2.7.B \(Introductory\)](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences, conclusions, and/or generalizations drawn from the text.
- [CC.1.2.7.C \(Introductory\)](#) Analyze the interactions between individuals, events, and ideas in a text.
- [CC.1.3.7.C \(Introductory\)](#) Analyze how particular elements of a story or drama interact and how setting shapes the characters or plot.
- [CC.1.3.7.F \(Introductory\)](#) Determine the meaning of words and phrases as they are used in grade level reading and content, including interpretation of figurative, connotative meanings.
- [CC.1.3.7.K \(Introductory\)](#) Read and comprehend literary fiction on grade level, reading independently and proficiently.
- [CC.1.4.7.N \(Introductory\)](#) Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters.
- [CC.1.5.7.A \(Introductory\)](#) Engage effectively in a range of collaborative discussions, on grade level topics, texts, and issues, building on others' ideas and expressing their own clearly.

#### Lesson Topic: Theme and Main Idea

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** This lesson describes theme as the moral or lesson of a story, and main idea as the author's central thought. Students will be able to describe the difference between theme and main idea, and they will practice determining what the main idea and theme are in a given text. The lesson will also concentrate on key words, phrases and text structure that can be helpful in identifying the two.

- Core Lesson/Topic Big Ideas:**
1. Effective readers use appropriate strategies to construct meaning.
  2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
  3. Literary devices enhance and deepen fiction's impact upon the reader.
  4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:** How do readers know what to believe in what they read, hear and view?  
How does interaction with text provoke thinking and response?

How does what readers read influence how they should read?

How do strategic readers create meaning from literary text?

How do learners develop and refine their vocabulary?

How does a reader's purpose influence how text should be read?

What is this text really about?

What strategies and resources do I use to figure out unknown vocabulary?

Why learn new words?

How do the characteristics of this genre affect the reader's experience with the text?

How do I use textual evidence to support my ideas?

How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:** Author's purpose -- The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Characterization- The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).

Conflict- A struggle or clash between opposing characters, forces, or emotions.

Context clues- The clues or hints that the text will often give you about meaning.

Focus- The center of interest or attention.

Generalization- A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Inference- A judgment based on reasoning rather than on a direct or explicit statement. A

conclusion based on facts or circumstances; understanding gained by “reading between the lines.”

Main idea- The author’s central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

Mood- The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Resolution- The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen’s Northanger Abbey is neatly summed up in the following sentence: “Henry and Catherine were married, the bells rang and everybody smiled.”

Rising action- The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.

Theme- A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

Tone- The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

### Lesson Topic: Point of View

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** This lesson describes different vantage points from which a story is told to the reader. It is directed toward showing the students the differences between first person, third person limited, and third person omniscient points of view. Students should be able to read a text and decipher the point of view being used, and describe the effect the point of view has on the story.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literacy devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary texts?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

1. **Author's purpose-** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not to do something.
2. **Context Clues-** The clues or hints that the text will often give you about meaning.
3. **Point of View-** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g. first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
4. **First Person-** One of the characters, using the personal pronoun I, tells the story.
5. **Third Person Limited-** The narrator focuses on the thoughts and feelings of only one character.

6. **Third Person Omniscient-** The narrator knows everything about all the characters and their problems.

### Lesson Topic: Author's Purpose

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** Most writing is intended to inform, entertain, or persuade. Critical readers can identify the author's reasons for writing text and adjust their reading method to match the author's purpose. When students can identify an author's purpose for writing a text, they are better equipped to evaluate its content as they make inferences and draw conclusions.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

1. **Author's purpose-** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
2. **Characterization-** The method an author uses to reveal characters and their various traits and personalities (e.g. direct, indirect).
3. **Context Clues-** The clues or hints that the text will often give you about meaning.
4. **Focus-** The center of interest or attention.
5. **Generalization-** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
6. **Genre-** A category used to classify literary works, usually by form, technique or content (e.g. prose, poetry).
7. **Inference-** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines".
8. **Tone-** The attitude of the author toward the audience, characters, subject or the work itself (e.g. serious, humorous).

### Lesson Topic: Figures of Speech

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** This lesson identifies the different figures of speech and their effect on the text. Students will identify different figures of speech such as similes, metaphors, hyperbole, personification, alliteration, onomatopoeia, symbolism and idioms. The lesson also concentrates on the author's choice of a figure of speech and how it effects the tone or meaning of the text.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core**

**Lesson/Topic****Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with the text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text.
11. How do I use textual evidence to support my ideas.
12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic****Key Terminology & Definitions:**

Alliteration – The repetition of consonant sounds in words that are close together.

Figurative language- Language that cannot be taken literally since it was written to create a special effect or feeling.

Free Verse- Poetry without a regular meter or rhyme scheme.

Hyperbole- An exaggeration or overstatement (e.g., I had to wait forever.)

Imagery- Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Irony- The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Metaphor- The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)

Onomatopoeia- The use of words whose sounds imitate or suggest their meaning.

Personification- An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)

Simile- A comparison between two unlike things, using a word such as like, as then or resembles.

Symbolism- A device in literature where an object represents an idea.

**Lesson Topic: Characterization**

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:**

This lesson describes the methods authors use to describe characters and their personalities, appearances and traits. The students will identify the difference between direct and indirect characterization and why an author would use one or the other. The lesson also describes the difference between round and flat characters and the effect that characterization has on a text or the reader.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate reading strategies to construct meaning from informational and literary text.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information presented through the structure of a short story.
3. An expanded vocabulary enhances [students'](#) ability to express ideas and information through writing and speaking.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary texts?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why [learn new words](#)?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?



12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

Characterization

1. Author's purpose -- The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
2. Characterization- The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
3. Climax- The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
4. Conclusion- The end result of a piece of literature.
5. Conflict- A struggle or clash between opposing characters, forces, or emotions.
6. Context clues- The clues or hints that the text will often give you about meaning.
7. Dialogue- In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
8. Inference- A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

**Unit: Unit 2 Reading Literature Poetry**

**Unit/Module Description:**

Students read and respond to poetry as a literary genre. Students work independently and cooperatively to apply reading strategies to interpret and comprehend literary elements and devices especially figurative language and sound devices.

**Unit/Module Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning from poetry.
2. Effectively and skillfully interpret, analyze, evaluate and synthesize information found within poetry.
3. Expand vocabulary to enhance one's ability to express ideas and information through poetry.
4. Genre influences the way readers interpret meaning from poetry.

**Unit/Module Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence reading fluency?
4. How do readers create meaning from poetry?
5. How do learners develop and refine their vocabulary?
6. How does an author's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do I use textual evidence to support my ideas?
11. How do the characteristics of this genre affect the reader's experience with the text?
12. How does the author draw on historical background as source material to enhance the text?

**Unit/Module Key Terminology & Definitions :**

1. **Alliteration** The repetition of initial sounds in neighboring words.
2. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
3. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.

4. **Analogy** is a point by point comparison between two things that are alike in some respect.
5. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
6. **Assonance** is the repetition of vowel sounds within nonrhyming words.
7. **Assumption** Something taken for granted; a supposition.
8. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
9. **Ballad** is type of narrative poem that tells a story and was originally meant to be sung or recited.
10. **Character** A person, animal or inanimate object portrayed in a literary work.
11. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
12. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax
13. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
14. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
15. **Couplet** Is a rhymed pair of lines.
16. **Cultural Significance** The generally accepted importance of a work representing a given culture.
17. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
18. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
19. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
20. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
21. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
22. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
23. **Epic Poem** A long narrative poem about the adventures of a hero whose actions reflect the ideals and values of a nation or a group of people.
24. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
25. **Explain** To make understandable, plain or clear.
26. **Explicit** Clearly expressed or fully stated in the actual text.
27. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
28. **Falling Action** The part of a literary plot that is characterized by diminishing intensions and the resolution of the plot's conflicts and complications.
29. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
30. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
31. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
32. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
33. **Focus** The center of interest or attention.
34. **Free Verse** Poetry without regular patterns of rhyme and rhythm.
35. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
36. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
37. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
38. **Haiku** A form of Japanese poetry in which seventeen syllables are arranged in three lines of five, seven, and five syllables.
39. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
40. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
41. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
42. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by

“reading between the lines.”

43. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
44. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
45. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
46. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
47. **Limerick** A short, humorous poem composed of five lines.
48. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
49. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
50. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
51. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
52. **Lyric Poetry** Poetry that presents the personal thoughts and feelings of a single speaker.
53. **Main Idea** The author’s central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
54. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
55. **Meter** The regular pattern of stressed and unstressed syllables.
56. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
57. **Motif** A recurring subject, theme, or idea in a literary work.
58. **Narrative** A story, actual or fictional, expressed orally or in text.
59. **Narrator** A person, animal, or thing telling the story or giving an account of something.
60. **Ode** A type of lyric poem that deals with serious themes, such as justice, truth, or beauty.
61. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
62. **Poetry** In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.
63. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
64. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator’s outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author’s manner in revealing characters, events, and ideas; the vantage point from which a story is told.
65. **Refrain** One or more lines repeated in each stanza of a poem.
66. **Repetition** A technique in which a sound, word, phrase, or line is repeated for emphasis or unity.
67. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen’s *Northanger Abbey* is neatly summed up in the following sentence: “Henry and Catherine were married, the bells rang and everybody smiled.”
68. **Rhetoric** The art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
69. **Rhyme** The repetition of sounds at the end of words.
70. **Rhyme Scheme** A pattern of end rhymes in a poem.
71. **Rhythm** A pattern of stressed and unstressed syllables in a line of poetry.
72. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
73. **Satire** A literary approach that ridicules or examines human vice or weakness.
74. **Sensory Details** Words and phrases that appeal to the reader’s senses of sight, hearing, touch, smell and taste.
75. **Sequence of Steps** A literary organizational form that presents the order in which tasks are to be performed.
76. **Setting** The time and place in which a story unfolds.
77. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
78. **Soliloquy** A dramatic speech, revealing inner thoughts and feelings, spoken aloud by

- one character while alone on the stage.
79. **Sonnet** A poem that has a formal structure, containing fourteen lines and a specific rhyme scheme and meter.
  80. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
  81. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
  82. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
  83. **Sound Devices** Elements of literature that emphasize sound (e.g. assonance, consonance, alliteration, rhyme, onomatopoeia).
  84. **Stanza** A group of two or more lines that form a unit in a poem.
  85. **Symbolism** A device in literature where an object represents an idea.
  86. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
  87. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
  88. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
  89. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
  90. **Tragedy** A dramatic work that presents the downfall of a dignified character or characters who are involved in historically or socially significant events.
  91. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
  92. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
  93. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Unit/Module  
Student  
Learning  
Outcomes:**

Concepts

1. Point of view
2. Text Structure
3. Vocabulary
4. Sources of Information
5. Text Analysis
6. Theme
7. Literary Elements
8. Range of Reading Strategies
9. Vocabulary Acquisition and Use
10. Sound Devices
11. Figurative Language

Competencies

1. Determine an author's particular point of view in poetry.
2. Analyze poetry to determine its form.
3. Analyze how words and phrases shape the meaning of poetry.
4. Demonstrate understanding and interpretation of figurative language, word relationships, and the shades of meaning among related words in poetry.
5. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
6. Provide examples of figurative language that create the most dramatic effects in each poem.
7. Compare and contrast figurative language used in two different poems.

**STANDARDS**

STATE: PA Common Core Standards (2012)

[CC.1.3.7.A \(Introductory\)](#) Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

[CC.1.3.7.B \(Introductory\)](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences, conclusions,

and/or generalizations drawn from the text.

[CC.1.3.7.D \(Introductory\)](#) Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

[CC.1.3.7.E \(Introductory\)](#) Analyze the development of the meaning through the overall structure of the text.

[CC.1.3.7.F \(Introductory\)](#) Determine the meaning of words and phrases as they are used in grade level reading and content, including interpretation of figurative, connotative meanings.

[CC.1.3.7.I \(Introductory\)](#) Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.

### **Lesson Topic: Figures of Speech**

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** In this lesson, students will read and respond to poetry, with a concentration on looking at the figures of speech in this literary genre. These figures of speech will include but are not limited to simile, hyperbole, alliteration, metaphor, personification and onomatopoeia. Students will work independently and cooperatively to apply and use reading strategies to determine the meaning of vocabulary, as well as theme and the author's purpose for writing.

**Core Lesson/Topic Big Ideas:**

1. Effective reader use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

### **Lesson Topic: Meter, Rhyme and Rhythm**

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** In this poetry lesson, students will read and respond to poetry, with a concentration on meter, rhyme and rhythm in this literary genre. Students will work independently and cooperatively to apply and use reading strategies to determine the meaning of vocabulary, as well as theme and the author's purpose for writing.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.

4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

1. **Meter**- A pattern of stressed and unstressed syllables in poetry.
2. **Rhyme**- The repetition of accented vowel sounds and all sounds following them in words that are close together in a poem.
3. **Rhythm**- A musical quality produced by the repetition of stressed and unstressed syllables or by the repetition of certain other sound patterns.

**Lesson Topic:**

**Lesson Topic:**

**Unit: Unit 3 Reading Literature Drama**

**Unit/Module Description:** Students read and respond to drama as a literary genre with unique structural characteristics. Students read a play and then compare and contrast it to its audio, filmed, staged, or multimedia version. Students listen actively to engage in a range of conversations and to evaluate literary elements within a play in order to learn, reflect, and respond to it.

**Unit/Module Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

**Unit/Module Essential Questions:**

1. How does interaction with text provoke thinking and response?
2. How does what readers read affect how readers should read?
3. How do strategic readers create meaning from literary text?
4. What is the text really about?
5. Why learn new words?
6. How do the characteristics of this genre affect the reader's experience with the text?
7. How do I use textual evidence to support my ideas?

**Unit/Module Key Terminology & Definitions :**

1. **Alliteration** The repetition of initial sounds in neighboring words.
2. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
3. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
4. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not

- do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
  7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
  8. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
  9. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
  10. **Cultural Significance** The generally accepted importance of a work representing a given culture.
  11. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
  12. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
  13. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
  14. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
  15. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
  16. **Explain** To make understandable, plain or clear.
  17. **Explicit** Clearly expressed or fully stated in the actual text.
  18. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
  19. **Falling Action** The part of a literary plot that is characterized by diminishing intensions and the resolution of the plot's conflicts and complications.
  20. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.
  21. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
  22. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
  23. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
  24. **Focus** The center of interest or attention.
  25. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
  26. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
  27. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
  28. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
  - 29.
  30. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
  31. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
  32. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
  33. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
  34. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
  35. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
  36. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
  37. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
  38. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
  39. **Motif** A recurring subject, theme, or idea in a literary work.
  40. **Narrative** A story, actual or fictional, expressed orally or in text.
  41. **Narrator** A person, animal, or thing telling the story or giving an account of something.
  42. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
  43. **Poetry** In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

44. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.
45. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
46. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
47. **Satire** A literary approach that ridicules or examines human vice or weakness.
48. **Sequence of Steps** A literary organizational form that presents the order in which tasks are to be performed.
49. **Setting** The time and place in which a story unfolds.
50. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
51. **Soliloquy** A dramatic speech, revealing inner thoughts and feelings, spoken aloud by one character while alone on the stage.
52. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
53. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
54. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
55. **Sound Devices** Elements of literature that emphasize sound (e.g. assonance, consonance, alliteration, rhyme, onomatopoeia).
56. **Stage Direction** A playwright's written instructions provided in the text of a play about the setting or how the actors are to move and behave in a play.
57. **Symbolism** A device in literature where an object represents an idea.
- 58.
59. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
60. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
61. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
62. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
63. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Unit/Module  
Student  
Learning  
Outcomes:**

Concepts

1. Text Structure
2. Vocabulary
3. Sources of Information
4. Text Analysis
5. Theme
6. Literary Elements
7. Range of Reading Strategies
8. Vocabulary Acquisition and Use

Competencies

1. Analyze author's use of dramatic elements, including dialogue, monologue, soliloquy, and stage directions, and evaluate how these elements advance the plot.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.
8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies



- and tools.
10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.

## STANDARDS

STATE: PA Common Core Standards (2012)

- [CC.1.2.7.A \(Introductory\)](#) Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
- [CC.1.2.7.B \(Introductory\)](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences, conclusions, and/or generalizations drawn from the text.
- [CC.1.2.7.C \(Introductory\)](#) Analyze the interactions between individuals, events, and ideas in a text.
- [CC.1.3.7.C \(Introductory\)](#) Analyze how particular elements of a story or drama interact and how setting shapes the characters or plot.
- [CC.1.3.7.G \(Introductory\)](#) Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g. lighting, sound, color, or camera focus and angles in a film).
- [CC.1.3.7.H \(Introductory\)](#) Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
- [CC.1.5.7.A \(Introductory\)](#) Engage effectively in a range of collaborative discussions, on grade level topics, texts, and issues, building on others' ideas and expressing their own clearly.
- [CC.1.5.7.B \(Introductory\)](#) Analyze the main ideas and supporting details presented in diverse media formats (e.g. visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

### Lesson Topic: Elements of Drama

Minutes for Lesson Topic: 42

- Core Lesson/Topic Description:** Students will understand elements of drama including dramatic action, climax, plot, character, conflict, theme, dialogue, resolution, playwright, director and designer. Students will also relate drama to its larger context in this lesson, while examining how theater reflects life. Finally, this lesson will explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy and empathy apply in the theater and in life.
- Core Lesson/Topic Big Ideas:**
1. Effective readers use appropriate strategies to construct meaning.
  2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
  3. Literary devices enhance and deepen fiction's impact upon the reader.
  4. Readers utilize strategies to interact with the text and determine meaning.
- Core Lesson/Topic Essential Questions:**
1. How do readers know what to believe in what they read, hear and view?
  2. How does interaction with text provoke thinking and response?
  3. How does what readers read influence how they should read?
  4. How do strategic readers create meaning from literary text?
  5. How do learners develop and refine their vocabulary?
  6. How does a reader's purpose influence how text should be read?
  7. What is this text really about?
  8. What strategies and resources do I use to figure out unknown vocabulary?
  9. Why learn new words?
  10. How do the characteristics of this genre affect the reader's experience with the text?
  11. How do I use textual evidence to support my ideas?
  12. How does the author draw on history as source material to transform the text?
- Core Lesson/Topic Key Terminology & Definitions:**
- Author's purpose** -- The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
- Characterization**- The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
- Climax**- The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
- Conclusion**- The end result of a piece of literature.
- Conflict**- A struggle or clash between opposing characters, forces, or emotions.
- Context clues**- The clues or hints that the text will often give you about meaning.

**Dialogue-** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.

**Fiction-** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.

**Figurative language-** Language that cannot be taken literally since it was written to create a special effect or feeling.

**Focus-** The center of interest or attention.

**Foreshadow-** An organizational device used in literature to create expectation or to set up an explanation of later developments.

**Generalization-** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

**Genre-** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

**Inference-** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

**Irony-** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

**Main idea-** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

**Mood-** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

**Narrative-** A story, actual or fictional, expressed orally or in text.

**Plot-** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.

**Resolution-** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."

**Rising action-** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.

**Setting-** The time and place of a story, play or narrative poem.

**Theme-** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

**Tone-** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

## Unit: Unit 4 Reading Literature Novel

**Unit/Module Description:** Students read and respond to the novel as a literary genre. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary as well as to interpret and comprehend the author's use of literary devices and elements.

**Unit/Module Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Genre influences the way readers engage with and interpret a text.
5. History influences literature.
6. The legitimacy of an interpretation is grounded in the text.

**Unit/Module Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Unit/Module  
Key  
Terminology &  
Definitions :**

1. **Allegory** A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.
2. **Allusion** An implied or indirect reference in literature to a familiar person, place, or event.
3. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
4. **Assumption** Something taken for granted; a supposition.
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Character** A person, animal or inanimate object portrayed in a literary work.
7. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).
8. **Climax** The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.
9. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
10. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
11. **Cultural Significance** The generally accepted importance of a work representing a given culture.
12. **Dialect** A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.
13. **Dialogue** In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.
14. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
15. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
16. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
17. **Elements of Fiction** Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).
18. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
19. **Explain** To make understandable, plain or clear.
20. **Explicit** Clearly expressed or fully stated in the actual text.
21. **Exposition** A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.
22. **Falling Action** The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.
23. **Fiction** Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.

24. **Figurative Language** Language that cannot be taken literally since it was written to create a special effect or feeling.
25. **First Person** The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.
26. **Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.
27. **Focus** The center of interest or attention.
28. **Foreshadowing** An organizational device used in literature to create expectation or to set up an explanation of later developments.
29. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
30. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
31. **Hyperbole** An exaggeration or overstatement (e.g., I had to wait forever.)
32. **Imagery** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.
33. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
36. **Irony** The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.
37. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
38. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
39. **Literary Device** Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).
40. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
41. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
42. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Metaphor** The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)
45. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
46. **Motif** A recurring subject, theme, or idea in a literary work.
47. **Narrative** A story, actual or fictional, expressed orally or in text.
48. **Narrator** A person, animal, or thing telling the story or giving an account of something.
49. **Personification** An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)
50. **Plot** The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating

what is called conflict.

51. **Point of View** The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.
52. **Resolution** The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."
53. **Rhetoric** The art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
54. **Rising Action** The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
55. **Satire** A literary approach that ridicules or examines human vice or weakness.
56. **Setting** The time and place in which a story unfolds.
57. **Simile** A comparison of two unlike things in which a word of comparison (like or as) is used (e.g., The ant scurried as fast as a cheetah.)
58. **Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.
59. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
60. **Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.
61. **Symbolism** A device in literature where an object represents an idea.
62. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
63. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
64. **Third Person** A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.
65. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
66. **Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).
67. **Universal Significance** The generally accepted importance or value of a work to represent human experience regardless of culture or time period.
68. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Unit/Module  
Student  
Learning  
Outcomes:**

Concepts

1. Text Structure
2. Vocabulary
3. Sources of Information
4. Text Analysis
5. Theme
6. Literary Elements
7. Range of Reading Strategies
8. Vocabulary Acquisition and Use

## Competencies

1. Analyze author's use of dramatic elements, including dialogue, monologue, soliloquy, and stage directions, and evaluate how these elements advance the plot.
2. Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.
3. Analyze how words and phrases shape meaning and tone in texts
4. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.
5. Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.
6. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences and conclusions based on the author's explicit assumptions and beliefs on the subject.
7. Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot to develop a theme.
8. Read and comprehend literary fiction on grade level, reading independently and proficiently.
9. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.
10. Demonstrate understanding across content areas within grade appropriate level texts of figurative language, word relationships, and the shades of meaning among related words.

## Unit/Module

### Materials:

Rylant, Cynthia (1992). *Missing May*. CITY: Orchard Books.

Sanchar, Louis (1998). *Holes*. New York: Dell Yearling.

## STANDARDS

STATE: PA Common Core Standards (2012)

[CC.1.3.7.E \(Introductory\)](#) Analyze the development of the meaning through the overall structure of the text.

[CC.1.3.7.I \(Introductory\)](#) Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies and tools.

[CC.1.4.7.C \(Introductory\)](#) Develop and analyze the topic with relevant facts, definitions, concrete details, quotations, or other information and examples; include graphics and multimedia when useful to aiding comprehension.

## Lesson Topic: Holes

Minutes for Lesson Topic: 42

**Core Lesson/Topic Description:** As students read a novel, they will have the opportunity to develop comprehension skills as well as participate in cooperative learning activities that will aid in comprehension. This lesson will be used primarily to expose students to a classic literary selection as a work of fiction, to teach characterization, setting, theme and main idea.

### Core Lesson/Topic Big Ideas:

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers effectively and skillfully interpret, analyze, evaluate and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

### Core Lesson/Topic Essential Questions:

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary texts?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why [learn new words](#)?
10. How do the characteristics of this genre affect the reader's experience with the text?

11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core  
Lesson/Topic  
Key  
Terminology &  
Definitions:**

Allusion -- An implied or indirect reference in literature to a familiar person, place, or event.

Antonym- A word of opposite meaning.

Author's purpose -- The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Bias- A personal and sometimes unreasoned judgment or prejudice.

Characterization- The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).

Climax- The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.

Conclusion- The end result of a piece of literature.

Conflict- A struggle or clash between opposing characters, forces, or emotions.

Context clues- The clues or hints that the text will often give you about meaning.

Dialogue- In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.

Fiction- Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.

Figurative language- Language that cannot be taken literally since it was written to create a special effect or feeling.

Focus- The center of interest or attention.

Foreshadow- An organizational device used in literature to create expectation or to set up an explanation of later developments.

Free verse- Poetry without a regular meter or rhyme scheme.

Generalization- A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Genre- A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Graphic organizer- Also known as knowledge map, concept map, story map, cognitive organizer, advance organizer, or concept diagram, a communication tool that uses visual symbols to express knowledge, concepts, thoughts, or ideas, and the relationships between them.

Homophone- Words that are pronounced alike but different in meaning and spelling.

Hyperbole- An exaggeration or overstatement (e.g., I had to wait forever.)

Imagery- Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Inference- A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Irony- The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Metaphor- The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., The speech gave me food for thought.)

Mood- The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Narrative- A story, actual or fictional, expressed orally or in text.

Onomatopoeia- The use of words whose sounds imitate or suggest their meaning.

Personification- An object or abstract idea given human qualities or human form (e.g., Flowers danced about the lawn.)

Plot- The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.

Point of view- The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.



First person- One of the characters, using the personal pronoun I, tells the story.

Third person limited- The narrator focuses on the thoughts and feelings of only one character.

Third person omniscient- The narrator knows everything about all the characters and their problems.

Resolution- The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."

Rising action- The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.

Setting- The time and place of a story, play or narrative poem.

Simile- A comparison between two unlike things, using a word such as like, as then or resembles.

Symbolism- A device in literature where an object represents an idea.

Synonym- A word that has the same or similar meaning.

Theme- A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

Tone- The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

### Lesson Topic: Missing May

**Core Lesson/Topic Description:**

This unit focuses on the novel as a literary form and explores theme and main idea. Students apply the knowledge of literary elements explored in the short story unit to a new literary form—the novel. They discuss the similarities and differences between how those elements are developed in short stories and in novels. Setting and characterization are highlighted as well. Students work independently and cooperatively to develop and refine reading strategies to help them determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements within and between selections.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinks actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary texts?

5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why [learn new words](#)?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

1. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

2. **Characterization** The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).

3. **Context Clues** The clues or hints that the text will often give you about meaning.

4. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

5. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

6. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

7. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

8. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

9. **Symbolism** A device in literature where an object represents an idea.

10. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

11. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

**Lesson Topic:**

**Lesson Topic:**

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**Lesson Topic:**

**Lesson Topic:**

**Unit: Unit 5 Reading Literature Nonfiction**

**Unit/Module Description:** Students read and respond to nonfiction as a literary genre. Students work independently and cooperatively to apply reading strategies to determine the meaning of vocabulary, as well as to interpret and comprehend the author's use of literary devices and elements.

**Unit/Module Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. An expanded vocabulary enhances one's ability to express ideas and information.
4. Nonfiction has unique text features that influence the way readers engage with and interpret

a text.

5. The legitimacy of an interpretation is grounded in the text.

**Unit/Module  
Essential  
Questions:**

1. How does interaction with text provoke thinking and response?
2. How does one develop and refine vocabulary?
3. How do strategic readers create meaning from informational text?
4. How does what readers read influence how they should read it?
5. How do readers know what to believe in what they read , hear, and view?
6. Why learn new words?
7. How do I use textual evidence to support my ideas?

**Unit/Module  
Key  
Terminology &  
Definitions :**

1. **Analogy** An analogy is a comparison between two things that are alike in some way.
2. **Analysis** The process or result of identifying the parts of a whole and their relationships to one another.
3. **Argument/Position** The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
4. **Assumption** Something taken for granted; a supposition
5. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
6. **Autobiography** is a writer's account of his or her own life.
7. **Bias** The subtle presence of a positive or negative approach toward a topic.
8. **Bibliography** a list of related books and other materials used to write a text.
9. **Biography** A written account of another person's life.
10. **Cause and effect** two events are related by cause and effect when one event brings about, or causes, the other.
11. **Chronological order** is the arrangement of events by their order of events.
12. **Compare/Contrast** Place together characters, situations, or ideas to show common and/or differing features in literary selections.
13. **Conclusion** is a statement of belief based on evidence, experience and reasoning.
14. **Conflict/Problem** A struggle or clash between opposing characters, forces, or emotions.
15. **Context clues** are the words or phrases surrounding the word that provide hints about the word's meaning.
16. **Counter argument** is an argument made to oppose another argument.
17. **Cultural Significance** The generally accepted importance of a work representing a given culture.
18. **Defense of a Claim** Support provided to mark an assertion as reasonable.
19. **Differentiate** Distinguish, tell apart, and recognize differences between two or more items.
20. **Draw Conclusion** To make a judgment or decision based on reasoning rather than direct or implicit statement.
21. **Elements of Nonfiction** Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings).
22. **Evaluate** Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.
23. **Evidence** is a specific piece of information that supports a claim.
24. **Explain** To make understandable, plain or clear.
25. **Explicit** Clearly expressed or fully stated in the actual text.
26. **Fact** A piece of information provided objectively, presented as true.

27. **Focus** The center of interest or attention.
28. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.
29. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).
30. **Headings, Graphics and Charts** Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.
31. **Historical documents** are writings that have played a significant role in human events.
32. **Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.
33. **Index** is an alphabetized list of important topics covered in a book and the page numbers on which they can be found.
34. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."
35. **Informational Text** Nonfiction written primarily to convey factual information. Informational texts comprise the majority of printed material adults read (e.g., textbooks, newspapers, reports, directions, brochures, technical manuals).
36. **Interpret** To give reasons through an explanation to convey and represent the meaning or understanding of a text.
37. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
38. **Key/Supporting Details** Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.
39. **Literary Element** An essential technique used in literature (e.g., characterization, setting, plot, theme).
40. **Literary Form** The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).
41. **Literary Movement** A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).
42. **Literary Nonfiction** Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.
43. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.
44. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
45. **Motif** A recurring subject, theme, or idea in a literary work.
46. **Narrative** A story, actual or fictional, expressed orally or in text.
47. **Narrator** A person, animal, or thing telling the story or giving an account of something.
48. **News article** is writing that reports on a recent event.
49. **Nonfiction** Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.
50. **Opinion** A personal view, attitude, or appraisal.
51. **Pattern of organization** refers to the way ideas and information are arranged and organized. The patterns include cause and effect, chronological, compare and contrast, classification, and problem – solution.
52. **Predict** is a reading strategy that involves using text clues to make a reasonable guess about what will happen next in the story.
53. **Prior Knowledge** is the knowledge a reader already possesses about a topic.

54. **Propaganda** Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.
55. **Propaganda Techniques** Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics listed below.
- A. Name calling-** is an attack on a person instead of an issue.
- B. Bandwagon-** tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it.
- C. Red herring-** is an attempt to distract the reader with details not relevant to the argument.
- D. Emotional appeal-** tries to persuade the reader by using words that appeal to the reader's emotions instead of to logic or reason.
- E. Testimonial-** attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement).
- F. Repetition-**attempts to persuade the reader by repeating a message over and over again.
- G. Sweeping generalization (stereotyping)-** makes an oversimplified statement about a group based on limited information.
- H. Circular argument-** states a conclusion as part of the proof of the argument.
- I. Appeal to numbers, facts, or statistics-** attempts to persuade the reader by showing how many people think something is true.
41. **Rhetoric** -The art or science of all specialized literary uses of language in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
42. **Scanning** is the process used to search through a text for a particular fact or piece of information.
43. **Sequence of Steps-** A literary organizational form that presents the order in which tasks are to be performed.
44. **Summarize** Is to briefly retell the main ideas of a piece of writing in one's own words.
45. **Stereotyping** is a dangerous type of over generalization. It can lead to unfair judgments of people based on their ethnic background, beliefs, practices, or physical appearance.
46. **Text Organization/Structure** The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.
47. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.
48. **Thesis statement** is the main proposition that a writer attempts to support in a piece of writing.
49. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).
50. **Topic sentence** of a paragraph states the paragraph's main idea; all other sentences in the paragraph provide supporting details.
51. **Voice** The fluency, rhythm, and liveliness in a text that make it unique to the author.

**Unit/Module  
Student  
Learning  
Outcomes:**

1. Read and comprehend literary non-fiction and informational text on grade level, 2. Reading independently and proficiently.
3. Identify and apply the meaning of vocabulary and non-fiction.
4. Identify and apply word recognition skills.
5. Make inferences, draw conclusions, and make generalizations based on text.
6. Identify and explain the main ideas and relevant details.
7. Summarize a non-fictional text as a whole.
8. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
9. Analyze the structure of the text through evaluation of the author's use of graphics, charts, and the major sections of the text.

10. Determine the meaning of words and phrases as they are used in grade level reading and content, including interpretation of figurative, connotative, and technical meanings.

## STANDARDS

STATE: PA Common Core Standards (2012)

- [CC.1.2.7.A \(Introductory\)](#) Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
- [CC.1.2.7.C \(Introductory\)](#) Analyze the interactions between individuals, events, and ideas in a text.
- [CC.1.2.7.D \(Introductory\)](#) Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
- [CC.1.2.7.E \(Introductory\)](#) Analyze the structure of the text through evaluation of the author's use of graphics, charts, and the major sections of the text.
- [CC.1.2.7.F \(Introductory\)](#) Determine the meaning of words and phrases as they are used in grade level reading and content, including interpretation of figurative, connotative, and technical meanings.
- [CC.1.2.7.J \(Introductory\)](#) 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.
- [CC.1.2.7.L \(Introductory\)](#) Read and comprehend literary non-fiction and informational text on grade level, reading independently and proficiently.
- [CC.1.3.7.A \(Introductory\)](#) Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- [CC.1.3.7.D \(Introductory\)](#) Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
- [CC.1.3.7.E \(Introductory\)](#) Analyze the development of the meaning through the overall structure of the text.

### Lesson Topic: Author's Purpose

**Core Lesson/Topic Description:** In this lesson, students will analyze, make inferences and draw conclusions about the author's purpose and provide evidence from the text to support their understanding. Students will identify the author's purpose (e.g. to inform, entertain, or explain) in text and how an author's perspective influences text.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

1. How do readers know what to believe in what they read, hear and view?
2. How does interaction with text provoke thinking and response?
3. How does what readers read influence how they should read?
4. How do strategic readers create meaning from literary text?
5. How do learners develop and refine their vocabulary?
6. How does a reader's purpose influence how text should be read?
7. What is this text really about?
8. What strategies and resources do I use to figure out unknown vocabulary?
9. Why learn new words?
10. How do the characteristics of this genre affect the reader's experience with the text?
11. How do I use textual evidence to support my ideas?
12. How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

1. **Author's Purpose** The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

2. **Characterization** The method an author uses to

reveal characters and their various traits and personalities (e.g., direct, indirect).

3. **Context Clues** The clues or hints that the text will often give you about meaning.

4. **Generalization** A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

5. **Genre** A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

6. **Inference** A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

7. **Main Idea** The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

8. **Mood** The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

9. **Symbolism** A device in literature where an object represents an idea.

10. **Theme** A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

11. **Tone** The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

### Lesson Topic: Bias and Propaganda

**Core Lesson/Topic Description:**

In this lesson, students will be introduced to both bias and propaganda. Students will read and respond to argumentative and informational essays as a genre of nonfiction with unique structural characteristics. Students will apply critical reading and thinking skills to various forms of nonfiction literature. As students compare, analyze, and evaluate these literary forms, they distinguish essential from nonessential information and use textual evidence to support their spoken and written interpretations.

**Core Lesson/Topic Big Ideas:**

1. Effective readers use appropriate strategies to construct meaning.
2. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
3. Literary devices enhance and deepen fiction's impact upon the reader.
4. Readers utilize strategies to interact with the text and determine meaning.

**Core Lesson/Topic Essential Questions:**

- How do readers know what to believe in what they read, hear and view?
- How does interaction with text provoke thinking and response?
- How does what readers read influence how they should read?
- How do strategic readers create meaning from literary text?
- How do learners develop and refine their vocabulary?
- How does a reader's purpose influence how text should be read?
- What is this text really about?

What strategies and resources do I use to figure out unknown vocabulary?

Why learn new words?

How do the characteristics of this genre affect the reader's experience with the text?

How do I use textual evidence to support my ideas?

How does the author draw on history as source material to transform the text?

**Core Lesson/Topic Key Terminology & Definitions:**

Bias- A personal and sometimes unreasoned judgment or prejudice.

Propaganda Techniques Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics listed below.

- a. Name! calling is an attack on a person instead of an issue.
- b. Bandwagon tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it.
- c. Red herring is an attempt to distract the reader with details not relevant to the argument.
- d. Emotional appeal tries to persuade the reader by using words that appeal to the reader's emotions instead of to logic or reason.
- e. Testimonial attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement).
- f. Repetition attempts to persuade the reader by repeating a message over and over again.
- g. Sweeping generalization (stereotyping) makes an oversimplified statement about a group based on limited information.
- h. Circular argument states a conclusion as part of the proof of the argument.
- i. Appeal to numbers, facts, or statistics attempts to persuade the reader by showing how many people think something is true.

## Unit: Unit 6 Integrated Unit

**Unit/Module Description:**

Students develop and refine their skills related to language through varied practice integrated within the fiction, nonfiction, and writing units. Students acquire precise language, stylistic techniques, and varied sentence structures. Students refine their control of grammar, mechanics, spelling, usage and sentence formation. Students enhance their strategies for determining and clarifying the meaning of new vocabulary.

**Unit/Module Big Ideas:**

Language

1. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
2. Rules of grammar and convention of language support clarity of communications between writers/speakers and readers/listeners.

Writing - Informative

1. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
2. Rules of grammar and convention of language support clarity of communications between writers/speakers and readers/listeners.
3. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
4. Effective research requires multiple sources of information to gain or expand knowledge.

Writing- Narrative

1. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
2. Rules of grammar of convention of language support clarity of communications between



writers/speakers, and readers/listeners.

3. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
4. Effective research requires multiple sources of information to gain or expand knowledge.

Research

1. Effective research requires multiple sources of information to gain or expand knowledge.
2. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
3. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
4. Documentation of sources is vital to substantiate and validate research findings.

Speaking and Listening

1. Active listeners make meaning from what they hear by questioning, reflecting, responding and evaluating.
2. Effective speakers prepare and communicate messages to address the audience and purpose.

**Unit/Module  
Essential  
Questions:**

Language

1. How do grammar and the conventions of language influence spoken and written communication?
2. Who is the audience?
3. What would work best for the audience?

Writing - Informative

1. Why am I writing?
2. What is my purpose?
3. Who is my audience?
4. What makes clear and effective writing?
5. Who is the audience?
6. What will work best for the audience?
7. Why do writers write?
8. What is the purpose?
9. How do readers know what to believe in what they read, hear, and view?
10. How does one best present findings?
11. What does a reader look for and how can she or he find it?
12. How does a reader know a source can be trusted?

Writing- Argumentative

1. Why am I writing?
2. What is my purpose?
3. Who is my audience?
4. What makes clear and effective writing?
5. Who is the audience?
6. What will work best for the audience?
7. Why do writers write?
8. What is the purpose?
9. How do readers know what to believe in what they read, hear, and view?
10. How does one best present findings?
11. What does a reader look for and how can she or he find it?
12. How does a reader know a source can be trusted?

Writing - Narrative

1. Why am I writing?
2. What is my purpose?
3. Who is my audience?
4. What makes clear and effective writing?
5. Who is the audience?
6. What will work best for the audience?
7. Why do writers write?
8. What is the purpose?
9. How do readers know what to believe in what they read, hear, and view?
10. How does one best present findings?
11. What does a reader look for and how can she or he find it?
12. How does a reader know a source can be trusted?

Research

1. How does one best present findings?
2. What does a reader look for and how can s/he find it?

3. How does a reader know a source can be trusted?
4. What are the topic and purpose?
5. Who is the audience?
6. How does a writer document sources?

#### Listening and Speaking

1. What do good listeners do?
2. How do active listeners make meaning?
3. How do active listeners know what to believe in what they hear?
4. How do task, purpose, and audience influence how speakers craft and deliver a message?
5. How do speakers employ language and utilize resources to effectively communicate a message?

#### Unit/Module Key Terminology & Definitions :

1. **Active Voice** The subject of the sentence performs the action of the verb. (e.g., The man kicked the can.)
2. **Adjective Clause** A clause that modifies a noun or pronoun and is often introduced by a relative pronoun (i.e., that, which, who, whom, whose). (e.g., My aunt, who left her bag in the taxi, missed her flight.)
3. **Adverb Clause** A clause that functions as an adverb in a sentence. (e.g., I saw a bear when I was hiking.)
4. **Affix** One or more letters occurring as a bound form attached to the beginning, end, or base of a word and serving to produce a derivative word or an inflectional form (e.g., a prefix or suffix).
5. **Antecedent** The word or phrase to which a pronoun refers. (e.g., The students gave their best performance.)
6. **Antonym** A word that is the opposite in meaning to another word.
7. **Appositive** A word or phrase close to the noun it is modifying. (e.g., My neighbor, Mr. Roberts, is very quiet.)
8. **Clarity** A quality of writing indicative of appropriate word choice and sentence structure that yields written text that is clear and concise.
9. **Clause** A group of words that contains a subject and predicate. An independent clause can stand as a sentence. e.g., The meeting was cancelled. A dependent, or subordinate, clause must be attached to an independent clause in order to form a sentence. (e.g., The meeting was cancelled because snow was accumulating at an inch per hour.)
10. **Cohesiveness** A quality of writing indicative of a logical flow of an argument and its correlating ideas and details throughout a piece of writing.
11. **Commonly Confused Words** Words that are used mistakenly because of similarity in spelling, pronunciation, or context of usage (e.g., accept/except, imply/infer).
12. **Conjunction** A connecting word. Coordinating conjunctions (i.e., and, but, so, for, nor, or, yet) connect two equal grammatical structures. e.g., I swept the floor, and Emma loaded the dishwasher. Subordinating conjunctions (e.g., after, because, although) emphasize the importance of one grammatical structure over the other. e.g., I swept the floor after Emma loaded the dishwasher.
13. **Connotation** The range of associations that a word or phrase suggests in addition to its dictionary meaning.
14. **Context Clues** Words and phrases in a sentence, paragraph, and/or whole text, which help reason out the meaning of an unfamiliar word.
15. **Conventions of Language** Grammar, mechanics (i.e., punctuation, capitalization, and spelling), and language usage.
16. **Dangling Modifier** A dangling modifier is a word or phrase that is not clearly attached to the word or phrase it is modifying. (e.g., At the age of two, my father took me to the circus. We were surprised to see a deer driving down the road.)
17. **Diction** An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.
18. **Edit** A part of the revision process in which the writer corrects grammar, mechanics, and word usage in text to improve the writing in presentation and intent.

19. **Fragment** A group of words that begins with a capital letter and ends with punctuation but is not a complete sentence because it is missing either a subject or predicate and/or does not express a complete thought. (e.g., When the baby sneezed and coughed.)
20. **Gerund** The –ing form of a verb that is used as a noun. (e.g., Running is my favorite form of exercise.)
21. **Grammar** The system of rules that provides definition and structure to a given language.
22. **Infinitive** The word to plus the base form of a verb. (e.g., To write well, one must work hard.)
23. **Irregular Verb** A verb that does not use –ed to form the past tense. (e.g., be → was know → knew)
24. **Key Words** Specific word choices in a text that strongly support the tone, mood, or meaning of the text.
25. **Misplaced Modifier** A modifier that is not placed correctly in the sentence. (e.g., Please return this book to Mrs. Caldwell’s desk, which she lent me.)
26. **Modal Auxiliary Verb** A helping verb (e.g., can, could, may, might) that indicates ability, intention, or probability.
27. **Modifier** Adjectives, adverbs, phrases, and clauses that describe/modify other words in the sentence. A modifier describes, clarifies, or gives more detail. (See Dangling Modifier, Misplaced Modifier.)
28. **Multiple meaning Words** Words that have several meanings depending upon how they are used in a sentence.
29. **Parallel Structure** Putting sentence elements or ideas in similar grammatical form. (e.g., The best parts about summer are swimming, biking, and sleeping.)
30. **Participle** A verb form that functions as a noun (see Gerund), an adjective, or an adverb. Participles can end in –ing (e.g., the crying baby) or –ed (e.g., an educated person). They can also form past perfect tense (e.g., The movie had started by the time we arrived), present perfect tense (e.g., Hurry up; the movie has started), and future perfect tense (e.g., Hurry up; the movie will have started by the time you get here).
31. **Passive Voice** The subject of the sentence receives the action of the verb. (e.g., The man was struck by lightning.)
32. **Phrase** A group of words that does not contain a subject and/or a predicate. (e.g., The restaurant that recently opened has received positive reviews.)
33. **Precise Language** Specific language and vocabulary that clearly communicate the writer’s ideas to the reader.
34. **Predicate** The part of a sentence that contains the verb and all of its modifiers.
35. **Prefix** Groups of letters placed before a word to alter its meaning.
36. **Prepositional Phrase** A phrase that consists of a preposition (e.g., of, with, by, over, next) and its object. (e.g., The man with the red hat is my best friend. I want to sit by you during the concert.)
37. **Pronoun Case** The function of a pronoun within a sentence. Pronouns change case to form possessives (e.g., my, his, our) or to serve as subjects (e.g., I, he, we) or objects (e.g., me, him, us).
38. **Redundancy** The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already established ideas.
39. **Rhetoric** the [art](#) or science of all specialized literary uses of [language](#) in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
40. **Rhetoric** the [art](#) or science of all specialized literary uses of [language](#) in prose or verse, including the figures of speech; the study of the effective use of language; the ability to use language effectively; the art of prose in general as opposed to verse.
41. **Run On Sentence** Two or more complete sentences without correct punctuation or conjunctions to separate them. (e.g., The two boys rode their bikes to the park they planned to swim all afternoon.)
42. **Sentence Structure** The grammatical arrangement of words in sentences. A complete sentence must contain a subject and a predicate and express a complete thought. The structure of a sentence may be simple, complex, compound, or compound complex.
43. **Sentence Types** A simple sentence consists of one independent clause and no subordinate clauses (e.g., Kathy likes to dance.) A compound sentence consists of two or

more independent clauses and no subordinate clauses. (e.g., Kathy likes to dance, and Brian likes to sing.) A complex sentence consists of one or more independent clauses and one or more subordinate clauses. (e.g., Although Kathy likes to dance and Brian likes to sing, neither has tried out for the school play.) A compound-complex sentence consists of at least two independent clauses and at least one subordinate clause. (e.g., Kathy and Brian, who enjoy dancing and singing, have not tried out for the school play; we should encourage them to audition.)

44. **Sentence Variety** The presence of multiple sentence structures in a text (i.e., simple, compound, complex, compound-complex) and/or various sentence beginnings that can enhance rhythm or add emphasis to a piece of writing.
45. **Sentence Variety** Various sentence structures, styles, and lengths that can enhance the rhythm of or add emphasis to a piece of text. The presence of multiple sentence structures in a text (simple, complex, compound, compound-complex) and/or various sentence beginnings (e.g., dependent and independent clauses, phrases, single words).
46. **Style** The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
47. **Style** The writer's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.
48. **Stylistic Techniques** The ways in which the writer may employ multiple elements of writing to distinguish and strengthen a piece of writing. These include variations in sentence structure, word choice, tone, usage, and point of view.
49. **Subject-Verb Agreement** A grammatical rule in which the subject of a sentence must agree with its verb in both number and tense. (e.g., The women at the ticket booth buy their tickets. The woman at the ticket booth buys her ticket.)
50. **Suffix** Groups of letters placed after a word to alter its meaning or change it into a different kind of word, from an adjective to an adverb, etc.
51. **Synonym** A word that is similar in meaning to another word (e.g., sorrow, grief, sadness).
52. **Syntax** The ordering of words into meaningful verbal patterns such as phrases, clauses, and sentences.
53. **Syntax** The pattern or structure of word order in sentences, clauses, and phrases.
54. **Topic Sentence** A sentence that describes the main/controlling idea that will be developed within a particular paragraph.
55. **Transitional Words/Expressions** Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., in other words, for example, finally, as a result).
56. **Usage** The process that involves choosing and using the correct word in a piece of writing. Common errors in usage are found in comparisons (e.g., older/oldest), verbs (e.g., lie/lay), and expressions (e.g., fewer/less).
57. **Verbal** A form of a verb that is used as an adjective, adverb, or noun. (See Gerund, Infinitive, Participle.)
58. **Word Choice** Not only choosing the correct word to use (e.g., effect/affect) but also choosing words thoughtfully to create tone and style that reveal the writer's voice.
59. **Wordiness** When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., due to the fact that rather than because).

**Unit/Module  
Student  
Learning  
Outcomes:**

Language - Concepts  
1. Writing conventions  
2. Writing style

Language - Competencies  
1. Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.  
2. Write with an awareness of the stylistic aspects of composition.

Writing- Informative Concepts  
1. Focus for Writing  
2. Content for Writing  
3. Organization for Writing

4. Production and Distribution of Writing
5. Writing Style
6. Range of Writing
7. Writing Conventions
8. Response to Literature
9. Technology and Publication
10. Conducting Research
11. Credibility, Reliability, and Validity of Sources

#### Writing-Informative - Competencies

1. Informational: Write with a sharp distinct focus identifying topic, task, and audience.
2. Informational: Develop and analyze the topic with relevant, well-chosen, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic; include graphics and multimedia when useful to aiding comprehension.
3. Informational: Organize ideas, concepts, and information to make important connections and distinctions; use appropriate and varied transitions to link the major sections of the text; include formatting when useful to aiding comprehension; provide a concluding statement or section.
4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
5. Write with an awareness of the stylistic aspects of composition.
6. 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.
7. Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
8. Draw evidence from literary or informational texts to support analysis, reflection and research, applying grade level reading standards for literature and literary nonfiction.
9. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
10. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
11. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

#### Writing- Argumentative

1. Focus for Writing
2. Content for Writing
3. Organization for Writing
4. Production and Distribution of Writing
5. Writing Style
6. Range of Writing
7. Writing Conventions
8. Response to Literature
9. Technology and Publication
10. Conducting Research
11. Credibility, Reliability, and Validity of Sources

#### Writing- Argumentative Competencies

1. Write with a sharp distinct focus identifying topic, task, and audience.
2. Distinguish the claim(s) from alternate or opposing claims; develop claim(s) fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
3. Create organization that establishes clear relationships among claim(s), reasons, and evidence. Use words, phrases, and clauses to link the major sections of the text, create

cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims; provide a concluding statement or section that follows from and supports the argument presented.

4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
5. Write with an awareness of the stylistic aspects of composition.
6. 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.
7. Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.
8. Draw evidence from literary or informational texts to support analysis, reflection and research, applying grade level reading standards for literature and literacy nonfiction.
9. Use technology, including the Internet, to produce, publish, and update individual or shared writing products

#### Writing - Narrative - Concepts

1. Focus for Writing
2. Content for Writing
3. Organization for Writing
4. Production and Distribution of Writing
5. Writing Style
6. Range of Writing
7. Writing Conventions
8. Response to Literature
9. Technology and Publication
10. Conducting Research
11. Credibility, Reliability, and Validity of Sources

#### Narrative - Competencies

[if !supportLists-->1. <!--[endif--> Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple points of view, and introducing a narrator and/or characters.

[if !supportLists-->2. <!--[endif--> Use narrative techniques such as dialogue, description, reflection, multiple plot lines, and pacing, to develop experiences, events, and/or characters; use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, settings, and/or characters.

[if !supportLists-->3. <!--[endif--> Create a smooth progression of experiences or events using a variety of techniques to sequence events so that they build on one another to create a coherent whole; provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

[if !supportLists-->4. <!--[endif--> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

[if !supportLists-->5. <!--[endif--> Write with an awareness of the stylistic aspects of composition.

[if !supportLists-->6. <!--[endif--> 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.

[if !supportLists-->7. <!--[endif--> Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

[if !supportLists-->8. <!--[endif--> Draw evidence from literary or informational texts to support analysis, reflection and research, applying grade level reading standards for literature and literary nonfiction.

[if !supportLists-->9. <!--[endif--> Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

[if !supportLists-->10. <!--[endif--> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

[if !supportLists-->11 <!--[endif--> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each

source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

## Unit/Module

**Notes:** 1. Integrated units include writing, language, speaking, and listening skills that students practice and enhance within the larger fiction and nonfiction units.

## STANDARDS

STATE: PA Common Core Standards (2012)

- [CC.1.3.7.B \(Introductory\)](#) Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences, conclusions, and/or generalizations drawn from the text.
- [CC.1.3.7.J \(Introductory\)](#) 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.
- [CC.1.4.7.A \(Introductory\)](#) Write informative/ explanatory texts to examine a topic and convey ideas, concepts, and information clearly.
- [CC.1.4.7.B \(Introductory\)](#) Identify and introduce the topic clearly, including a preview of what is to follow.
- [CC.1.4.7.C \(Introductory\)](#) Develop and analyze the topic with relevant facts, definitions, concrete details, quotations, or other information and examples; include graphics and multimedia when useful to aiding comprehension.
- [CC.1.4.7.D \(Introductory\)](#) Organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect; use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts; provide a concluding statement or section; include formatting when useful to aiding comprehension.
- [CC.1.4.7.E \(Introductory\)](#) Write with an awareness of the stylistic aspects of composition.
- [CC.1.4.7.G \(Introductory\)](#) Write arguments to support claims.
- [CC.1.4.7.H \(Introductory\)](#) Introduce and state an opinion on a topic.
- [CC.1.4.7.L \(Introductory\)](#) Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation and spelling.
- [CC.1.4.7.O \(Introductory\)](#) Use narrative techniques such as dialogue, description, and pacing, to develop experiences, events, and/or characters; use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- [CC.1.4.7.U \(Introductory\)](#) Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.
- [CC.1.4.7.V \(Introductory\)](#) Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
- [CC.1.4.7.X \(Introductory\)](#) 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.

### Lesson Topic: Commonly Confused Words

**Core Lesson/Topic Description:** As students examine the groups of words in this lesson, they will find many examples of confusion; sometimes, just one or two letters in a word can change its meaning completely. There are also times when two different words get confused because their meanings apply to things that are very similar. The purpose of this lesson is to help students grasp the meanings of various words that may be confusing so they can utilize them with greater accuracy in communications.

**Core Lesson/Topic Big Ideas:**

1. Effective speakers prepare and communicate messages to address the audience and purpose.
2. Students develop an awareness of interpersonal skills and problem-solving capabilities through group interaction and collaboration.

3. Students understand how to write and speak for a variety of purposes and audiences.
4. Students understand how to apply thinking skills to their reading, writing, speaking, listening, and viewing.

**Core Lesson/Topic Essential Questions:**

1. How do grammar and the conventions of language influence spoken and written communication?
2. Who is the audience?
3. What would work best for the audience?

**Core Lesson/Topic Key Terminology & Definitions:**

1. accept vs. except
2. affect vs. effect
3. a lot vs allot
4. allusion vs illusion
5. awhile vs a while
6. bad vs badly
7. desert vs dessert
8. its vs it's
9. I could of vs I could have
10. I should of vs I should have
11. I would of vs I would have
12. lead vs led
13. lose vs loose
14. principal vs principle
15. seen vs saw
16. sell vs sale
17. site vs sight
18. than vs then
19. their vs there vs They're
20. to vs too vs two
21. who vs whom
22. your vs you're

**Lesson Topic: Punctuation and Usage - Comma and Semicolon**

**Core Lesson/Topic Description:**

Punctuation and usage are essential parts of the English language that must be mastered in order to communicate effectively through writing. In this unit, students will review punctuation marks as well as common usage errors in the English language. These errors will consist of but not limited to, comma errors, active and passive voice and commonly confused words.

**Core Lesson/Topic Big Ideas:**

1. Effective speakers prepare and communicate messages to address the audience and purpose.
2. Students develop an awareness of interpersonal skills and problem-solving capabilities through group interaction and collaboration.



3. Students understand how to write and speak for a variety of purposes and audiences.
4. Students understand how to apply thinking skills to their reading, writing, speaking, listening and viewing.

**Core Lesson/Topic Essential Questions:**

1. How do grammar and the conventions of language influence spoken and written communication?
2. Who is the audience?
3. What would work best for the audience?

**Core Lesson/Topic Key Terminology & Definitions:**

1. Period
2. Question mark
3. Exclamation point
4. Comma
5. Semicolon
6. Colon
7. Dash
8. Hyphen
9. Brackets
10. Braces
11. Parentheses
12. Apostrophe
13. Quotation marks
14. Ellipses

**Lesson Topic: Verbals**

**Core Lesson/Topic Description:**

There are three basic types of verbals: gerunds, participles and infinitives. In this lesson, students will define what a verbal is and will be introduced to each verbal with the purpose of using them to improve stylistic techniques in writing.

**Core Lesson/Topic Big Ideas:**

1. [Rules of grammar and convention of language support clarity of communications between writers/speakers, and readers/listeners.](#)
2. Effective speakers prepare and communicate messages to address the audience and purpose.
3. Students understand how to write and speak for a variety of purposes and audiences.
4. Students understand how to apply thinking skills to their reading, writing, speaking, listening, and viewing.

**Core Lesson/Topic Essential Questions:**

1. [How do grammar and the conventions of language influence spoken and written communication?](#)
2. Who is the audience?
3. What would work best for the audience?

**Core Lesson/Topic Key Terminology & Definitions:**

1. Verbal - a verb form used as some part of speech. There are three kinds of verbals: gerunds, participles, and infinitives.
2. Gerunds are verbals that function as nouns and have an -ing ending, they do express action. However, because gerunds function as nouns, they occupy slots traditionally held by nouns in sentences such as subjects, direct objects and objects of prepositions. Gerunds may occur as one word, or they may be part of a gerund phrase.
3. Participles are verbals that usually function as adjectives and occasionally function as adverbs. Participles generally end with an -ed or -ing ending. Since participles are derived from verbs, they do express actions or states of being. When participles function as adjectives, they are usually found preceding the nouns and pronouns in a sentence. When participles function as adverbs, they are typically found following the verb in a sentence. There are two types of participles: **present participles** and **past participles**. Present participles have an -ing ending. Past participles may have one of several past tense endings, including -ed, -en, and -d. As with gerunds, participles may occur as one word, or they may be part of a participle phrase.
4. Infinitives are verbals that are made up of the word to and a verb. Infinitives may function as nouns, adjectives or adverbs. Since infinitives are derived from verbs, they do express actions or states of being. When infinitives function as adjectives and adverbs, they are usually found preceding nouns and pronouns in sentences, and when they function as nouns, they are used as subjects, direct objects and objects of prepositions. Infinitives (to + verb) should not be confused with prepositional phrases (to + noun or pronoun). Infinitives may occur as to + one verb, or they may be part of an infinitive phrase.

## Lesson Topic: Parts of the Sentence

## Lesson Topic: Pronoun Case and Agreement

## Lesson Topic: Subject / Verb Agreement

**Core Lesson/Topic Description:** This lesson will focus on subject and verb agreement with the purpose being to fix common errors in writing. Students will be introduced to techniques used to identify common errors in subject and verb agreement.

**Core Lesson/Topic Big Ideas:**

1. Effective speakers prepare and communicate messages to address the audience and purpose.
2. Students develop an awareness of interpersonal skills and problem-solving capabilities through group interaction and collaboration.
3. Students understand how to write and speak for a variety of purposes and audiences.
4. Students understand how to apply thinking skills to their reading, writing, speaking, listening and viewing.

**Core Lesson/Topic Essential Questions:**

1. How do grammar and the conventions of language influence spoken and written communication.
2. Who is the audience?
3. What would work best for the audience?

**Core Lesson/Topic Key Terminology & Definitions:**

### Rule 1

Two singular subjects connected by or or nor require a singular verb.

**Example:**

My aunt or my uncle is arriving by train today.

### Rule 2

Two singular subjects connected by either/or or neither/nor require a singular verb as in Rule 1.

**Examples:**

Neither Juan nor Carmen is available.

Either Kiana or Casey is helping today with stage decorations.

### Rule 3

When I is one of the two subjects connected by either/or or neither/nor, put it second and follow it with the singular verb am.

**Example:**

Neither she nor I am going to the festival.

### Rule 4

When a singular subject is connected by or or nor to a plural subject, put the plural subject last and use a plural verb.

**Example:**

The serving bowl or the plates go on that shelf.

### Rule 5

When a singular and plural subject are connected by either/or or neither/nor, put the plural subject last and use a plural verb.

**Example:**

Neither Jenny nor the others are available.

### Rule 6

As a general rule, use a plural verb with two or more subjects when they are connected by and.

**Example:**

A car and a bike are my means of transportation.

### Rule 7

Sometimes the subject is separated from the verb by words such as along with, as well as, besides, or not. Ignore these expressions when determining whether to use a singular or plural verb.

**Examples:**

The politician, along with the newsmen, is expected shortly.

Excitement, as well as nervousness, is the cause of her shaking.

### Rule 8

The pronouns each, everyone, every one, everybody, anyone, anybody, someone, and somebody are singular and require singular verbs. Do not be misled by what follows of.

**Examples:**

Each of the girls sings well.

Every one of the cakes is gone.

**NOTE:** Everyone is one word when it means everybody. Every one is two words when the meaning is each one.

**Rule 9**

With words that indicate portions—percent, fraction, part, majority, some, all, none, remainder, and so forth—look at the noun in your of phrase (object of the preposition) to determine whether to use a singular or plural verb. If the object of the preposition is singular, use a singular verb. If the object of the preposition is plural, use a plural verb.

**Examples:**

Fifty percent of the pie has disappeared.  
Pie is the object of the preposition of.  
Fifty percent of the pies have disappeared.  
Pies is the object of the preposition.  
One-third of the city is unemployed.  
One-third of the people are unemployed.

**NOTE:** Hyphenate all spelled-out fractions.

All of the pie is gone.  
All of the pies are gone.  
Some of the pie is missing.  
Some of the pies are missing.  
None of the garbage was picked up.  
None of the sentences were punctuated correctly.  
Of all her books, none have sold as well as the first one.

**NOTE:** Apparently, the SAT testing service considers none as a singular word only. However, according to Merriam Webster's Dictionary of English Usage, "Clearly none has been both singular and plural since Old English and still is. The notion that it is singular only is a myth of unknown origin that appears to have arisen in the 19th century. If in context it seems like a singular to you, use a singular verb; if it seems like a plural, use a plural verb. Both are acceptable beyond serious criticism"

**Rule 10**

The expression the number is followed by a singular verb while the expression a number is followed by a plural verb.

**Examples:**

The number of people we need to hire is thirteen.  
A number of people have written in about this subject.

**Rule 11**

When either and neither are subjects, they always take singular verbs.

**Examples:**

Neither of them is available to speak right now.  
Either of us is capable of doing the job.

**Rule 12**

The words here and there have generally been labeled as adverbs even though they indicate place. In sentences beginning with here or there, the subject follows the verb.

**Examples:**

There are four hurdles to jump.  
There is a high hurdle to jump.

**Rule 13**

Use a singular verb with sums of money or periods of time.

**Examples:**

Ten dollars is a high price to pay.  
Five years is the maximum sentence for that offense.

**Rule 14**

Sometimes the pronoun who, that, or which is the subject of a verb in the middle of the sentence. The pronouns who, that, and which become singular or plural according to the noun directly in front of them. So, if that noun is singular, use a singular verb. If it is plural, use a plural verb.

**Examples:**

Salma is the scientist who writes/write the reports.  
The word in front of who is scientist, which is singular. Therefore, use the singular verb writes.  
He is one of the men who does/do the work.  
The word in front of who is men, which is plural. Therefore, use the plural verb do.

**Rule 15**

Collective nouns such as team and staff may be either singular or plural depending on their use in the sentence.

**Examples:**

The staff is in a meeting.  
Staff is acting as a unit here.

The staff are in disagreement about the findings.  
The staff are acting as separate individuals in this example.  
The sentence would read even better as:  
The staff members are in disagreement about the findings.

## Unit: Unit 7 Writing

**Unit/Module Description:** Students write clear, coherent, and focused informative, argumentative, narrative essays. The writing exhibits students' awareness of the audience and purpose. Essays contain formal introductions, supporting evidence, and conclusions. Students progress through the stages of the writing process as needed.

### Lesson Topic: Informative Writing

**Core Lesson/Topic Description:** The purpose of this lesson is to introduce the informative essay as one of the three main types of essays. The goal of an informative essay is not to present your opinion, but to inform or educate the audience on a given topic. An informative essay might explain something most readers won't know, present the latest research on a topic, define a complex term, compare and contrast opposing viewpoints, analyze a cause-effect relationship or teach readers how to solve a problem or apply knowledge.

**Core Lesson/Topic Big Ideas:**

1. Audience and purpose influence the writer's choice of organizational pattern, language, and literacy techniques.
2. Rules of grammar and convention of language support clarity of communications between writers/speakers and readers/listeners.
3. Critical thinkers actively and skillfully interpret, analyze, evaluate, and synthesize information.
4. Effective research requires multiple sources of information to gain or expand knowledge.

**Core Lesson/Topic Essential Questions:**

1. Why am I writing?
2. What is my purpose?
3. Who is my audience?
4. What makes clear and effective writing?
5. Who is the audience?
6. What will work best for the audience?
7. Why do writers write?
8. How do readers know what to believe in what they read, hear, and view?
9. How does one best present findings?
10. What does a reader look for and how can he or she find it?
11. How does a reader know a source can be trusted?

### Lesson Topic: Argumentative Writing

**Core Lesson/Topic Description:** Growth in writing is characterized by an increasing sophistication in all aspects of language use, from vocabulary to syntax to the development and organization of ideas. At the same time, the content and sources that students address in their writing grow in demand every year. Students will respond to the varying demands of audience, task, purpose, and discipline. They will also write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

### Lesson Topic: Narrative Writing

### Lesson Topic: Research