EL Education

Grade 8
Curriculum Map

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These grades 6–8 curriculum modules are designed to address CCSS ELA outcomes during a 45-minute English Language Arts block. The overarching focus for all modules is on building students' literacy skills as they develop knowledge about the world.

Taken as a whole, these modules are designed to give teachers concrete strategies to address the "instructional shifts" required by the CCSS.

Structure of a Module

- Each module provides eight weeks of instruction, broken into three shorter units. Each module includes seven assessments:
  - Six unit-level assessments that almost always are on-demand: students' independent work on a reading, writing, speaking, or listening task.
  - One final performance task that is a more supported project, often involving research.

Structure of a Year of Instruction

- There are six modules per grade level.
- Of these six modules, teachers would teach four: Module 1, followed by either Module 2A or 2B, then either 3A or 3B, then Module 4.
- Teachers should begin the year with Module 1, which lays the foundation for both teachers and students regarding instructional routines.
- For Modules 2 and 3, option B formally assesses all standards formally assessed in Option A (and possibly some additional standards as well).

How to Read This Document

The purpose of this document is to provide a high-level summary of each module and name the standards formally assessed in each module.

- **Module focus**: Read this first. The "focus" is the same across the grades 3-5 band and signals the progression of literacy skills across the year as well as alignment to the CCSS instructional shifts.
- **Module title**: This signals the topic students will be learning about (often connected to social studies or science) and aligns with Instructional Shift #1, building knowledge through content-rich nonfiction.
- **Description**: These three or four sentences tell the basic "story" of the eight-week arc of instruction: the literacy skills, content knowledge, and central text.
- **Texts**: This lists texts that all students read. The text in bold is the extended text for a given module: the text(s) with which students spend the most time. Remember that texts can be complex based on both qualitative and quantitative measures. Texts are listed in order from most quantitatively complex (based on Lexile® measure) to least quantitatively complex. Texts near the bottom of the list are often complex in ways other than Lexile. Within a given module, the list shows the wide variety of texts

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students read as they build knowledge about a topic. This aligns with Instructional Shift #1, building knowledge through content-rich nonfiction. For a procurement list that specifics texts that need to be purchased for use with the curriculum, go to commoncoresuccess.eleducation.org and search for the document "Trade Books and Other Resources."

- **Final Performance Task**: This is a culminating project, which takes place during Unit 3 of every module. Performance tasks are designed to help students synthesize and apply their learning from the module in an engaging and authentic way. Performance tasks are developed using the writing process, are scaffolded, and almost always include peer critique and revision. Performance tasks are not "on-demand" assessments. (Note: The end of Unit 3 assessment often addresses key components of the performance task.)
- **Unit-Level Assessments**
  - Each unit includes two assessments, most of which are "on-demand" (i.e., show what you know/can do on your own).
  - Mid-unit assessments typically, though not always, are reading assessments: text-based answers.
  - End of unit assessments typically, though not always, are writing assessments: writing from sources.
  - Most assessments have a heavy emphasis on academic vocabulary, particularly determining words in context.
  - Assessments are designed to be curriculum-embedded opportunities to practice the types of skills needed on state assessments.
  - The curriculum map below lists the title of each assessment, the standards assessed, and the assessment format.
  - Selected response (multiple-choice questions)
  - Short constructed-response (short-answer questions of the type that is scored using the New York State 2-point rubric)
  - Extended response (longer writing or essays of the type that is scored using the New York State 4-point rubric) (either on-demand or supported)
  - Speaking and listening (discussion or oral presentation)
  - Scaffolded essay (involving planning, drafting, and revision)
- **Standards**: In each module, the standards formally assessed are indicated with a check mark; see details below.

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
Focus	Reading Closely and Writing to Learn	Working with Evidence	Working with Evidence (Drama)	Understanding Perspectives	Understanding Perspectives	Research, Decision-Making, and Forming Positions
Module Title	Finding Home: Refugees	Taking a Stand	*A Midsummer Night's Dream* and the Comedy of Control	Japanese-American Relations in WWII	The Civil Rights Movement and the Little Rock Nine	Sustainability of World's Food Supply
Description	Students consider the challenges of fictional and real refugees. They read the novel *Inside Out & Back Again*, analyzing critical incidents that reveal the dynamic nature of Ha, a 10-year-old Vietnamese girl whose family flees during the fall of Saigon. They also read complex informational texts to learn more about the history of war in Vietnam, the historical context of Ha's family's struggle, and the universal themes of refugees' experiences of fleeing and finding home. Students consider how Ha's experience represents the universal refugee experience of being turned "inside out" and then coming "back again." Students work in research groups to study the experiences of refugees from one of several cultures. Then, using the novel's	Students continue to develop their ability to closely read text while studying the theme of taking a stand. They read several speeches from real people who took a stand and then immerse themselves in a study of *To Kill a Mockingbird*, by Harper Lee. They engage in a character study of Atticus—analyzing his actions and words, and what others say about him—to better understand his willingness to take a stand for others. Students also consider how the theme of "The Golden Rule" is rendered new in the novel, and compare and contrast the novel with poems that have this same theme. Finally, students form groups to create a Readers Theater montage based on key quotes from the text, and write an associated commentary to explain how and why their	Students read and analyze Shakespeare's *A Midsummer Night's Dream*, focusing primarily on the theme of control. Students examine why the characters seek control, how they try to control others, and the results of attempting to control others. They build background knowledge as they explore the appeal and authorship of Shakespeare and read much of the play aloud in a Drama Circle. Students analyze differences between a film version of the play and Shakespeare's original script. They also study how Shakespeare drew upon Greek mythology as he crafted the play within the play. To conclude the module, students write a "confessional" narrative from the point of view of one of the characters in *A Midsummer Night's Dream* to creatively explain his or	Students study the important yet divergent experiences of war and conflict, specifically WWII as they read *Unbroken*, which tells the story of Louis Zamperini, an American POW in a Japanese camp, alongside an informational text about Miné Okubo, a Japanese-American who was interned in a relocation camp in the United States. To build background knowledge, students read primary source documents. They contrast FDR's response to the Pearl Harbor attack in his "Day of Infamy" speech with the Japanese response in the "Fourteen-part Message." Finally, students analyze how Zamperini and Okubo faced others' attempts to make them "invisible" during their imprisonment or internment, and how Zamperini became "visible" after the war. For their culminating writing task, students write a research-	Students study the U.S. civil rights movement, focusing particularly on the Little Rock Nine. They consider the question "How can stories be powerful?" as they learn about segregation, the civil rights movement, the Little Rock Nine and the role of the various mediums in shaping perceptions of events. As students read *A Mighty Long Way* by Carlotta Walls Lanier and a photo essay titled *Little Rock Girl 1957* by Shelley Tougas, they consider the different ways in which the story of the Little Rock Nine has been told. Students build background about the history of segregation and Jim Crow laws in the United States. They analyze the role of various mediums in depicting the Little Rock Nine. Students finish the	Students learn how to make evidence-based decisions as they consider the issue of how to best feed all the people in the United States. They analyze Michael Pollan's arguments and evidence (as well as the arguments in other informational texts and videos) to determine whether sufficient and relevant evidence has been used to support the claim. They first read *The Omnivore's Dilemma* to build background knowledge about what happens to food before it gets to the consumer, and the different choices the consumer can make when buying food. Then, students engage in a robust research project in which they investigate the consequences of each of the food chains and the stakeholders affected, and use an evidence-based

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
	poems as mentor texts, students write free verse narrative poems that capture the universal refugee experience.	script remains true to but also veers from the original text.	her attempts to control or manipulate someone else in the play.	based narrative that tells the story of how Okubo, too, regained her life and became "visible" again.	module by choosing four photographs to lift up as key events to include in a film about the Little Rock Nine, and a song for a film soundtrack. For their final performance task, students present and justify their photograph and song choices.	process to take a position. For a culminating project, students write a position paper addressing the question: Which of Pollan's four food chains would you choose to feed the United States? Why?

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
Texts (central text(s) in bold)[1]	• ***Inside Out & Back Again***, Thanhha Lai (RL, NL) • "Panic Rises in Saigon, but the Exits are Few," Fox Butterfield (RI, 1200L) • "Hard Times in Sarajevo: Cold Weather Comes Early to Bosnia's War-Torn Capital, Bringing More Hardship, Death," Current Events (RI, 1130L) • "**The Vietnam Wars**," Tod Olson (RI, 1120L) • "Peace Patrol: U.S. Troops Will Stay at Least Another Year in Tense Bosnia," Current Events (RI, 1090L) • "People without a Land," Scholastic Update (RI, 1080L) • "Refugee Children in Canada: Searching for Identity," Anne Marie Fantino and Alice Colak (RI, 1050L) (excerpt) • "Meet the Kurds," Vera Saeedpour (RI, 1030L) • "Refugees: Who, Where, and Why," Catherine Gevert (RI, 1020L) • Til Gurung, speech at	• ***To Kill a Mockingbird***, Harper Lee (RL, 870L) • "Those Winter Sundays," Robert Hayden (RL poem, NL) • "Incident," Countee Cullen (RL poem, NL) • "Solitude," Ella Wheeler Wilcox (RL poem, NA) • "Equal Rights for Women," Shirley Chisholm (RI, 1240L) • Excerpts from "Great Society," Lyndon Johnson (RI, 1090L) • "Ain't I a Woman?" Sojourner Truth (RI, 790L) • *To Kill a Mockingbird*. Dir. Robert Mulligan. Perf. Gregory Peck. 1962. Film.	• ***A Midsummer Night's Dream***, William Shakespeare (RL, NL) • "The Harvest that Never Came," Aaron Shepard (RL Poem) • "Pyramus and Thisbe," Thomas Bulfinch (RL, 1020L) • "**The Shakespeare Shakedown**," Simon Schama (RI, 1430L) • "Shakespeare's Universal Appeal Examined," Jonathan Bate (RI, 1360L) • "Top Ten Reasons Shakespeare Did Not Write Shakespeare," Keir Cutler (RI, 1230L) • "The Lure of Shakespeare," Robert W. Butler (RI, 1160L) • *A Midsummer Night's Dream*, directed by Michael Hoffman, 1999. Film. • *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & A Midsummer Night's Dream*, Peggy O'Brien, ed. (teacher resource only)	• ***Unbroken: A World War II Story of Survival, Resilience, and Redemption***, Laura Hillenbrand (RI, NL) • "The President Authorizes Japanese Relocation": Excerpt from Executive Order [and posting] No. 9066 Posting (RI, 1550L), Exec Order (RI, 1310L) • Excerpt from the Munson Report, "The Fifth Column," Walter Lippmann (RI, 1310L) • "Miné Okubo," Chelsie Hanstad, Louann Huebsch, Danny Kantar, and Kathryn Siewert (RI, 1280L) • "Day of Infamy," Franklin D. Roosevelt (RI, 1220L) • "Fourteen-Part Message," Japanese Foreign Ministry (RI, 1170L) • "War in the Pacific," Edison McIntyre (RI, 1030L) • "Riverside's Miné Okubo," Mary H. Curtis (RI, NL) • "The Life of Miné Okubo," EL Education (RI, 960L) • "The Report on Japanese on the West Coast of the	• ***A Mighty Long Way: My Journey to Justice at Little Rock Central High School***, Carlotta Walls LaNier and Lisa Frazier Page (RI, NL) • ***Little Rock Girl 1957: How a Photograph Changed the Fight for Integration***, Shelley Tougas (RI, NL) • "The Editorial Position of the *Arkansas Gazette* in the Little Rock School Crisis," University of Arkansas Libraries, as (RI, NL) • Jim Crow Laws," National Park Service, as found at http://www.nps.gov/malu/forteachers/jim_crow_laws.htm. (RI, 1710L) • 14th Amendment to the U.S. Constitution. (RI, 1650L) • *Plessy v. Ferguson*, Supreme Court case (RI, 1350L) • Dr. Martin Luther King, Jr., "Address to the first	• "Antibiotic Debate Overview," PBS (RI, NL) • "The Economic Impact of the Indiana Livestock Industries," Carlos Mayan and Kevin T. McNamara (RI, 1390L) • "Genetically Engineered Crops-What, How and Why," Pamela Ronald (RI, 1380L) • "Understanding Concentrated Animal Feeding Operations and Their Impact on Communities," Carrie Hribar and Mark Schulz (RI, 1360L) • "Interview with an Organic Farmer," EL Education (RI, 1330L) • "Nitrogen fertilizer is bad stuff-and not just because it could blow up your town," Tom Laskaway (RI, 1300L) • "Food Deserts," Betsy Dru Tecco (RI, 1250L) • "The Cultivation of Agricultural Subsidies," PBS (RI, 1080L) • "Lunch or Junk," Scholastic (RI, 1030L)

[1] Texts listed in order of informational text first, then literature; both categories shown from most to least quantitatively complex (based on Lexile®).

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
	Refugee Transitions' World of Difference Benefit Luncheon, San Francisco, November 3, 2010 (RI, 1000L) • "Town Mouse and Country Mouse," Rachel Lehr (RI, 980L) • "Welcome to Sarajevo," Skipping Stones (RI, 930L) • "A Place of Her Own," Andrea Faiad (RI, 910L) • "Children of War," Arthur Brice (RI, 855L) • "I Escaped the Taliban," Kristin Baird (RI, 830L) • "Bosnia: The Children of War," Colin Woodard (RI, 820L) • Transcript: "Forgotten Ship: A Daring Rescue as Saigon Fell," Joseph Shapiro and Sandra Bartlett, NPR (RI, 750L) • "Refugee Writing on the Journey," Karim Haidari (RI, 610L)			United States," Curtis B. Munson (RI, 910L)	Montgomery Improvement Association (MIA) Mass Meeting" (Montgomery bus boycott speech), Dec. 5, 1955 (RI, 1250L)∗ • Dr. Martin Luther King, Jr., "I Have A Dream" speech (RI, 1130L)∗ • Alexandra Lutz, "Life in the South after the Civil War" (video), Education Portal, as found at http://education-portal.com/academy/lesson/life-in-the-south-after-the-civil-war.html#lesson. • Christian Bryant, "Video Overview: *Plessy v. Ferguson*" (video), About.com, as found at http://video.about.com/afroamhistory/Overview--Plessy-v--Ferguson.htm. • NBC News, "John Chancellor reports on the integration at Central High School," as found at http://www.nbclearn.co	• **The Omnivore's Dilemma, Young Readers' Edition**, Michael Pollan (RI, 930L) • "Birke Baehr: What's wrong with our food system?" (Video) http://www.ted.com/talks/birke_baehr_what_s_wrong_with_our_food_system.html • "Organic Eggs vs. Conventional Farm Eggs, Free Range Chickens, & Ethical Animal Treatment Vital Farms," Vital Farms (video)

∗ These speeches are used in Unit 2. They can be found in the anthology, *Ripples of Hope: Great American Civil Rights Speeches* (teacher copy only. Recmmended not required).

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
					m/portal/site/learn/finishing-the-dream/1957-showdown • *Brown v. Board of Education* PBS documentary video clip. http://www.youtube.com/watch?v=TTGHLdr-iak.	
Lexile®	Common Core Band Level Text Difficulty Ranges for Grades 6–8[2]: 925–1185L					
Performance Task	Free Verse Narrative Poems "Inside Out" and "Back Again" (RI.8.1, RI.8.2, W.8.3a, b, d, W.8.4, W.8.4a*, W.8.5, W.8.7, W.8.9, L.8.1, L.8.2, and L.8.6) scaffolded narrative poetry	Readers Theater and Analytical Commentary: Taking a Stand in Maycomb (RL.8.2, RL.8.3, W.8.3, W.8.4, and W.8.11b) scaffolded narrative	Character Confessional Narrative (RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.8.11b) scaffolded narrative	Narrative Writing: Becoming Visible after Internment Presentation and Reflection (W.8.3, W.8.6, W.8.9b, L.8.1, L.8.1b, L.8.1c, L.8.2, L.8.2c, and L.8.3) scaffolded narrative	Oral Presentation: Photograph and Song Selections (SL.8.4 and L.8.1) oral presentation	Visual Presentation of Position Paper (RI.8.1, W.8.1, W.8.9 and W.8.9b) research paper

*This standard is specific to New York State. Based on your state context, feel free to address or omit as a part of this lesson.

[2] Supplemental Information for Appendix A of the Common Core State Standards for English Language Arts and Literacy: New Research on Text Complexity http://www.corestandards.org/assets/E0813_Appendix_A_New_Research_on_Text_Complexity.pdf

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Unit-Level Assessments (ELA CCSS)

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
Mid-Unit 1	Getting to Know a Character: What Details in the Text Help Us Understand Ha? (RL.8.1, RL.8.3, RL.8.4, W.8.9, and L.8.4a) selected response and extended response	Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society" (RI.8.2, RI.8.5, and RI.8.6) Selected response and short constructed response	Analyzing an Author's Argument and Text Structure (RI.8.2, RI.8.5, and RI.8.6) Selected response and short constructed response	Fishbowl Note-catcher: Understanding Perspectives on the Pearl Harbor Attack (RI.8.1 and RI.8.9) graphic organizer with short constructed response	On-Demand Writing: Conflicting Interpretations of the 13th and 14th Amendments (RI.8.1 and RI.8.9) on-demand essay	Analyzing Author's Purpose in Speech and Text (L.8.4b-d, RI.8.6, SL.8.2 and SL.8.2a*) graphic organizer
End of Unit 1	Examining How Word Choice Contributes to Meaning and Tone in Literary and Informational Texts (RL.8.1, RI.8.1, RL.8.4, RI.8.4, and W.8.9) extended response	Analyzing Author's Craft in *To Kill a Mockingbird* and the Poem "Solitude": Allusions, Text Structure, Connections to Traditional Themes, and use of Figurative Language (RL.8.4, RL.8.5, RL.8.9, and L.8.5a) graphic organizer, selected response and short constructed response	Text to Film Comparison (RL.8.1, RL.8.6, and RL.8.7) graphic organizer, selected response, and short constructed response	Fishbowl Discussion: Comparing Conflicting Accounts of the Pearl Harbor Attack (RI.8.9 and SL.8.1) discussion (using graphic organizer as speaking notes)	Small Group Socratic Seminar: Making Connections Between Song Lyrics and Texts (RI.8.1 and SL.8.1) discussion (using graphic organizer as speaking notes)	Evaluating Claims and Advocating Persuasively (RI.8.8, RI.8.9a*, W.8.9b, SL.8.2, SL.8.2a* and SL.8.3) graphic organizer and discussion
Mid-Unit 2	Analyzing an Informational Text about a Refugee Experience (RI.8.1, RI.8.2, RI.8.3, RI.8.4, L.8.4a, and W.8.9) graphic organizer, selected response, and short constructed response	Text to Film and Perspective Comparison of *To Kill a Mockingbird* (RL.8.2, RL.8.6, and RL.8.7) graphic organizer, selected response, and short constructed response	Analyzing Narrative Structure and Author's Craft (RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.9, and L8.5a) graphic organizer, selected response, and short constructed response	Evaluating and Classifying Primary Sources (RI.8.7) graphic organizer	Evaluating and Classifying Primary Sources (RI.8.7) graphic organizer	Research Simulation (W.8.7 and W.8.8) Selected response and short constructed response

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
End of Unit 2	Analysis Essay: Explain the Significance of the Novel's Title and Its Relationship to Universal Refugee Experiences and Ha's Character (RL.8.1, RL.8.3, RL.8.4, RL.8.6a*, RL.8.11, W.8.2, W.8.4, W.8.5, and W.8.9) scaffolded essay	Argument Essay: Taking a Stand (RL.8.1, RL.8.2, RL.8.3, W.8.1, W.8.4, W.8.9a, L.8.2a, and L.8.2b) scaffolded essay	Argument Essay: Controlling Others in A Midsummer Night's Dream (RI.8.2, W.8.1, W.8.1b, W.8.1c, W8.1d, W8.1e, W.8.9a, L.8.2, L.8.2a, and L.8.2b) scaffolded essay	Informational Essay and Commentary: The Invisibility of Captives during WWII (W.8.2, W.8.9, L.8.2c, L.8.3) scaffolded essay	Informational Essay: The Role of the Media in the Story of the Little Rock Nine (W.8.2, W.8.9, L.8.2c, and L.8.3) scaffolded essay	Position Speech: Which of Michael Pollan's four food chains would best feed the United States? (SL.8.4, SL.8.5, and SL.8.6) oral presentation
Mid-Unit 3	Best First Draft of "Inside Out" Poem (RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.8.11b) on-demand narrative poem	Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification (RL.8.1, and W.8.9a) extended response	Confessional Narrative Character and Scene Selection: Justification (RL.8.1 and W.8.11b) extended response	Single-Draft Narrative Writing (W.8.3, L.8.1, L8.1b, L.8.1c, L.8.2 and L.8.3) on-demand narrative	Analysis of Language Techniques (L.8.1a, L.8.1d, and L.8.5) selected response and short constructed response	Draft Position Paper: Which of Michael Pollan's four food chains would best feed the United States? (W.8.1, W.8.1a, W.8.1b, and W.8.1e) scaffolded essay
End of Unit 3	Best First Draft of "Back-Again" Poem (RI.8.1, W.8.3a, b, d, W.8.7, W.8.9, and W.8.11b) on-demand narrative poem	Readers Theater Commentary (RL.8.2, RL.8.3, and W.8.11) extended response	Commentary on Confessional (RL.8.2, RL.8.3, W.8.11, and W.8.11b) extended response	Analysis of Language Techniques (L.8.1a, L.8.1d, and L.8.5, L.8.5b, L.8.5c) selected response and short constructed response	On-Demand Writing: Photograph and Song Choices for a Film (W.8.1 and W.8.2) on-demand essay +	Final Position Paper: Which of Michael Pollan's four food chains would you choose to feed the United States? (RI.8.1, W.8.1c, W.8.1d and W.8.9) scaffolded essay and written reflection

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+ The end of unit 3 task for 8M3B combines both W.1 (argument) and W.2 (informative writing). This differs from 8M3A, for which the performance task is (W.3) narrative writing. For teachers wishing to incorporate narrative writing with Module 8M3B, see the Unit 3 overview for suggested options.

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Common Core ELA Standards Formally Assessed, by Module

- In the curriculum map below, any specific CCSS with a check mark indicates formally assessed.
- Some standards are formally assessed in multiple modules.
- "B" modules will assess all the same standards as "A" modules but may address additional standards.
- Because of the integrated nature of the standards, even standards that are not formally assessed are often embedded in instruction throughout every module (e.g., RI/RL.1).
- Some standards are not applicable in an on-demand assessment context (e.g., R.10 or W.10). In the curriculum map below, these standards are noted as "integrated throughout."
- Some standards (e.g., W.2) have a main or "parent" standard and then subcomponents (e.g., W.2a). Often, students' mastery of the entirety of this standard is scaffolded across multiple modules. Therefore, in the curriculum map below, the "parent" standard is checked only if all components of that standard are formally assessed within that particular module. Otherwise, just the specific components are checked.

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Reading Standards for Literature

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
RL.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓			
RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.		✓	✓			
RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	✓	✓	✓			
RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	✓	✓	✓			
RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.		✓	✓			
RL.8.6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.		✓	✓			
A. Analyze full-length novels, short stories, poems, and other genres by authors who represent diverse world cultures.[5]	✓					
RL.8.7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.		✓	✓			
RL.8.9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.		✓	✓			

[5] This is a standard specific to New York State.

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
RL.8.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	Integrated throughout.					
RL.8.11. Interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.[6]	Integrated throughout.					
A. Self-select text to develop personal preferences.[7]					✓	
B. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.					✓	

[6] This is a standard specific to New York State. RL.8.11 is also specifically assessed in Modules 1 and 3a.

[7] In the middle school modules, RL.11a and b are also addressed through Accountable Independent Reading, which is formally launched during Module 2A/B. See "Common Core Interventions for Adolescent Readers" (in Resources on commoncoresuccess.eleducation.org). On this document, look specifically at the section titled "Independent Reading: The Importance of a Volume of Reading and Sample Plans."

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Reading Standards for Informational Text

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
RI.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	✓			✓	✓	✓
RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	✓	✓	✓			
RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	✓					
RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	✓					
RI.8.5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.		✓	✓			
RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.		✓	✓			✓
RI.8.7. Evaluate the advantages and disadvantages of using different media (e.g., print or digital text, video, multimedia) to present a particular topic or idea.				✓	✓	
RI.8.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.						✓
RI.8.9. Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.				✓	✓	
A. Use their experience and their knowledge of language and logic, as well as culture, to think analytically, address problems creatively, and advocate persuasively.						✓
RI.8.10. By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	Integrated throughout.					

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Writing Standards

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
W.8.1. Write arguments to support claims with clear reasons and relevant evidence.		✓	✓		✓	✓
A. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.		✓			✓	✓
B. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.		✓	✓		✓	✓
C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.		✓	✓		✓	✓
D. Establish and maintain a formal style.		✓	✓		✓	✓
E. Provide a concluding statement or section that follows from and supports the argument presented.		✓	✓		✓	✓
W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	✓			✓	✓	
A. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.	✓			✓	✓	
B. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.	✓			✓	✓	
C. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.				✓	✓	
D. Use precise language and domain-specific vocabulary to inform about or explain the topic.	✓			✓	✓	

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
E. Establish and maintain a formal style.	✓			✓	✓	
F. Provide a concluding statement or section that follows from and supports the information or explanation presented.	✓			✓	✓	
W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		✓	✓	✓		
A. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.	✓	✓	✓	✓		
B. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.	✓	✓	✓	✓		
C. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.		✓	✓	✓		
D. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.	✓	✓	✓	✓		
E. Provide a conclusion that follows from and reflects on the narrated experiences or events.		✓	✓	✓		
W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	✓	✓	✓			
A. Produce text (print or nonprint) that explores a variety of cultures and perspectives.[8]	✓					
W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	Integrated throughout.					

[8] This is a standard specific to New York State.

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	Integrated throughout.					
W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.	✓					✓
W.8.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.						✓
W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	✓	✓	✓	✓	✓	✓
A. Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").	✓	✓	✓			
B. Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced")	✓			✓	✓	✓
W.8.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two).	Integrated throughout.					
W.8.11. Create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections and explains divergences from the original.[9]		✓	✓			
A. Make well-supported personal, cultural, textual, and thematic connections across genres.				✓	✓	

[9] This is a standard specific to New York State.

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
B. Create poetry, stories, plays, and other literary forms (e.g. videos, artwork).	✓	✓	✓			

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Speaking and Listening Standards

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.				✓	✓	
A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.				✓	✓	
B. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.				✓	✓	
C. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.				✓	✓	
D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.				✓	✓	
E. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.[10]				✓	✓	
SL.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.						✓
A. Use their experience and their knowledge of language and logic, as well as culture, to think analytically, address problems creatively, and advocate persuasively.[11]						✓
SL.8.3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.						✓

[10] This is a standard specific to New York State.
[11] This is a standard specific to New York State.

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
SL.8.4. Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.					✓	✓
SL.8.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.						✓
SL.8.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.						✓

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Language Standards

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.				✓	✓	
A. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.				✓	✓	
B. Form and use verbs in the active and passive voice.				✓	✓	
C. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.				✓	✓	
D. Recognize and correct inappropriate shifts in verb voice and mood.				✓	✓	
L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			✓	✓		
A. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.		✓	✓			
B. Use an ellipsis to indicate an omission.		✓	✓			
C. Spell correctly.				✓	✓	
L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.				✓	✓	
A. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).				✓	✓	

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	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
L.8.4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.						✓
A. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	✓					
B. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede, recede, secede*).						✓
C. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.						✓
D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).						✓
L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.				✓		
A. Interpret figures of speech (e.g., verbal irony, puns) in context.		✓	✓			
B. Use the relationship between particular words to better understand each of the words.				✓	✓	
C. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*).				✓	✓	
L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓					

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