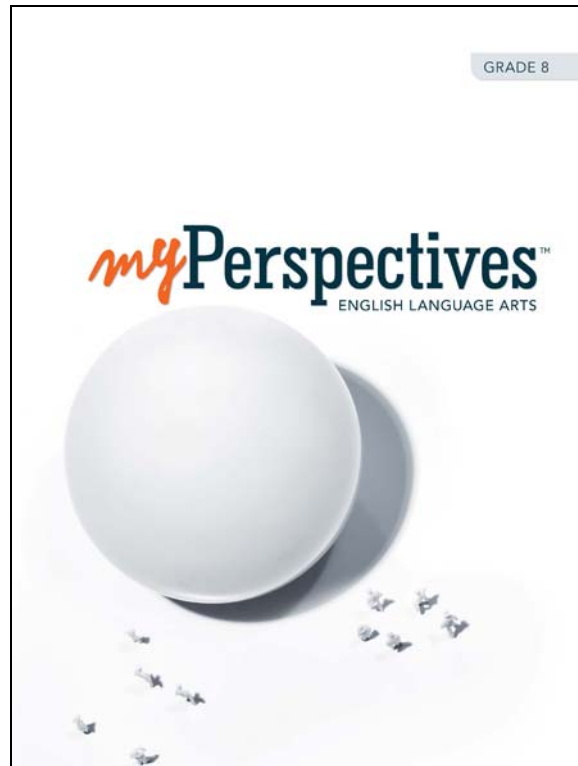


A Correlation of



Grade 8, ©2017

To

**Utah Core State Standards
For English Language Arts**

Utah Course Code: 06020000030

**A Correlation of myPerspectives, Grade 8 ©2017 to the
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Utah Core State Standards for English Language Arts Grade 8	myPerspectives, Grade 8 ©2017
Reading Standards for Literature 6–8	
Grade 8 students:	
Key Ideas and Details	
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.	SE/TE: <i>The Diary of Anne Frank</i> , Act II, 188; “Flowers for Algernon,” 380; “Uncle Marcos,” 458; Students will address this standard in <i>Analyze the Text</i> features which appear with every literature selection.
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.	SE/TE: “The Medicine Bag,” 21; “Hanging Fire” / “Translating Grandfather’s House,” 62–63; “Uncle Marcos,” 457, 463; “Flowers for Algernon,” 380–381
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.	SE/TE: <i>The Diary of Anne Frank</i> , Act I, 152; <i>The Diary of Anne Frank</i> , Act II, 188; “Uncle Marcos,” 458
Craft and Structure	
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.	SE/TE: “The Medicine Bag,” 22; “Hanging Fire” / “Translating Grandfather’s House,” 64; “Retort” / “The People, Yes,” 422; “The Invention of Everything Else,” 506
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.	SE/TE: “Hanging Fire” / “Translating Grandfather’s House,” 62; <i>Flowers for Algernon</i> (video), 388; “Retort” / “The People, Yes,” 422
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.	SE/TE: “The Setting Sun and the Rolling World,” 72; <i>The Diary of Anne Frank</i> , Act I, 152; “Flowers for Algernon,” 380

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Integration of Knowledge and Ideas	
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.	SE/TE: <i>The Diary of Anne Frank</i> , Act II, 193; <i>Flowers for Algernon</i> (video), 387
8. (Not applicable to literature) (8.RL.8)	Not applicable according to the Utah Core State Standards for English Language Arts.
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.	SE/TE: “Flowers for Algernon,” 380-381; “Uncle Marcos,” 463; Whole-Group Performance Task, Unit 5: 478-479
Range of Reading and Level of Text Complexity	
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.	SE/TE: “The Medicine Bag,” 12; “Hanging Fire” / “Translating Grandfather’s House,” 54; “The Setting Sun and the Rolling World,” 66; First-Read Guide, Unit 1: 80, Unit 2: 246, Unit 3: 332, Unit 4: 430, Unit 5: 528; Close-Read Guide, Unit 1: 81, Unit 2: 247, Unit 3: 333, Unit 4: 431, Unit 5: 529; <i>The Diary of Anne Frank</i> , Act I, 100; <i>The Diary of Anne Frank</i> , Act II, 156; <i>Maus</i> , 230; “Flowers for Algernon,” 350; <i>Flowers for Algernon</i> (video), 384; “Retort” / “The People, Yes,” 416; “Uncle Marcos,” 448; “The Invention of Everything Else,” 494
Reading Standards for Informational Text 6–8	
Key Ideas and Details	
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.	SE/TE: <i>Anne Frank: The Diary of a Young Girl</i> , 218; “Acceptance Speech for the Nobel Peace Prize,” 226; “Barrington Irving, Pilot and Educator,” 270; “Ban the Ban!” / “Soda’s a Problem but...”, 290; Students will address this standard in Analyze the Text features which appear with every informational text selection.
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.	SE/TE: <i>Anne Frank: The Diary of a Young Girl</i> , 218–219; “Acceptance Speech for the Nobel Peace Prize,” 225; <i>Blue Nines and Red Words</i> , 408

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3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	SE/TE: "Barrington Irving, Pilot and Educator," 270; <i>Blue Nines and Red Words</i> , 408; "To Fly," 472; "Nikola Tesla: The Greatest Inventor of All?," 491–492
Craft and Structure	
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.	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!," 50; <i>Anne Frank: The Diary of a Young Girl</i> , 220; "Acceptance Speech for the Nobel Peace Prize," 226; "Words Do Not Pay," 310; <i>Follow the Rabbit-Proof Fence</i> , 320; "To Fly," 472
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.	SE/TE: <i>Anne Frank: The Diary of a Young Girl</i> , 218; <i>Follow the Rabbit-Proof Fence</i> , 320; "To Fly," 472; "Nikola Tesla: The Greatest Inventor of All?," 492
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.	SE/TE: "Acceptance Speech for the Nobel Peace Prize," 226; "Three Cheers for the Nanny State," 282; <i>Follow the Rabbit-Proof Fence</i> , 320; <i>Blue Nines and Red Words</i> , 408; "25 Years Later, Hubble Sees Beyond Troubled Start," 517
Integration of Knowledge and Ideas	
7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	SE/TE: "The Medicine Bag" / "Apache Girl's Rite of Passage," 33; <i>The Diary of Anne Frank</i> / "Frank Family and World War II Timeline," 201; "The Theory of Multiple Intelligences Infographic," 414
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.	SE/TE: "Three Cheers for the Nanny State," 282–283; "Ban the Ban!" / "Soda's a Problem but...," 290–291; "Three Cheers for the Nanny State" / "Ban the Ban!" / "Soda's a Problem but...," 294–295
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.	SE/TE: "Ban the Ban!" / "Soda's a Problem but...," 290; "Three Cheers for the Nanny State" / "Ban the Ban!" / "Soda's a Problem but...," 294

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Utah Core State Standards for English Language Arts Grade 8	myPerspectives, Grade 8 ©2017
Range of Reading and Level of Text Complexity	
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.	SE/TE: “Apache Girl’s Rite of Passage,” 28; “You Are the Electric Boogaloo” / “Just Be Yourself!”, 44; First-Read Guide, Unit 1: 80, Unit 2: 246, Unit 3: 332, Unit 4: 430, Unit 5: 528; Close-Read Guide, Unit 1: 81, Unit 2: 247, Unit 3: 333, Unit 4: 431, Unit 5: 529; “Frank Family and World War II Timeline,” 194; <i>Anne Frank: The Diary of a Young Girl</i> , 212; “Acceptance Speech for the Nobel Peace Prize,” 222; “Barrington Irving, Pilot and Educator,” 264; “Three Cheers for the Nanny State,” 276; “Ban the Ban!” / “Soda’s a Problem but...”, 286; “Words Do Not Pay,” 306; <i>Follow the Rabbit-Proof Fence</i> , 314; “The Moth Presents: Aleeza Kazmi,” 324; <i>Blue Nines and Red Words</i> , 400; “The Theory of Multiple Intelligences Infographic,” 412; “To Fly,” 464; “Nikola Tesla: The Greatest Inventor of All?“, 488; “25 Years Later, Hubble Sees Beyond Troubled Start,” 510; “Sounds of a Glass Armonica,” 520
Writing Standards 6–8	
Text Types and Purposes	
1. Write arguments to support claims with clear reasons and relevant evidence.	SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 295; “Uncle Marcos,” 462; “To Fly,” 476; Whole-Class Performance Task, Unit 3: 296-300, Unit 5: 478–480, 482–483; Performance-Based Assessment, Unit 3: 335–337, Unit 5: 531–532
a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.	SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 295; “Uncle Marcos,” 462; “To Fly,” 476; Whole-Class Performance Task, Unit 3: 297–298, Unit 5: 479; Performance-Based Assessment, Unit 3: 335–337, Unit 5: 531–532

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<p>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p>	<p>SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 295; “Uncle Marcos,” 462; “To Fly,” 476; Whole-Class Performance Task, Unit 3: 297, 300, Unit 5: 479; Performance-Based Assessment, Unit 3: 335–337, Unit 5: 531–532</p>
<p>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</p>	<p>SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 295; “Uncle Marcos,” 462; “To Fly,” 476; Whole-Class Performance Task, Unit 3: 298, Unit 5: 482; Performance-Based Assessment, Unit 3: 337, Unit 5: 532</p>
<p>d. Establish and maintain a formal style.</p>	<p>SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 295; “Uncle Marcos,” 462; “To Fly,” 476; Whole-Class Performance Task, Unit 3: 300, Unit 5: 483; Performance-Based Assessment, Unit 3: 337, Unit 5: 532</p>
<p>e. Provide a concluding statement or section that follows from and supports the argument presented.</p>	<p>SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 295; “Uncle Marcos,” 462; “To Fly,” 476; Whole-Class Performance Task, Unit 3: 298, Unit 5: 480, 482; Performance-Based Assessment, Unit 3: 337, Unit 5: 532</p>

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2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	SE/TE: “The Medicine Bag” / “Apache Girl’s Rite of Passage,” 33; “The Setting Sun and the Rolling World,” 74; <i>The Diary of Anne Frank</i> , Act II, 193; <i>The Diary of Anne Frank</i> / “Frank Family and World War II Timeline,” 201; <i>Maus</i> , 241; “Words Do Not Pay,” 312; <i>Flowers for Algernon</i> (video), 388; <i>Blue Nines and Red Words</i> , 411; “Nikola Tesla: The Greatest Inventor of All?” / “The Invention of Everything Else,” 509; Whole-Class Performance Task, Unit 2: 202–204, 206, Unit 4: 390–392, 394; Performance-Based Assessment, Unit 2: 249–250, Unit 4: 433–434
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.	SE/TE: “The Medicine Bag” / “Apache Girl’s Rite of Passage,” 33; <i>The Diary of Anne Frank</i> / “Frank Family and World War II Timeline,” 201; <i>Maus</i> , 241; “Words Do Not Pay,” 312; “Flowers for Algernon” (script), 388; Whole-Class Performance Task, Unit 2: 203, Unit 4: 391–392, 394
b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.	SE/TE: “The Setting Sun and the Rolling World,” 74; <i>The Diary of Anne Frank</i> , Act II, 193; <i>The Diary of Anne Frank</i> / “Frank Family and World War II Timeline,” 201; <i>Maus</i> , 241; “Words Do Not Pay,” 312; <i>Flowers for Algernon</i> (video), 388; <i>Blue Nines and Red Words</i> , 411; Whole-Class Performance Task, Unit 2: 203–204, Unit 4: 391; Performance-Based Assessment, Unit 2: 249, Unit 4: 433
c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.	SE/TE: <i>The Diary of Anne Frank</i> / “Frank Family and World War II Timeline,” 201; <i>Maus</i> , 241; “Words Do Not Pay,” 312; <i>Flowers for Algernon</i> (video), 388; Whole-Class Performance Task, Unit 2: 206, Unit 4: 394
d. Use precise language and domain-specific vocabulary to inform about or explain the topic.	SE/TE: <i>The Diary of Anne Frank</i> / “Frank Family and World War II Timeline,” 201; <i>Maus</i> , 241; “Words Do Not Pay,” 312; <i>Flowers for Algernon</i> (video), 388; “Blue Nines and Red Words,” 411; Whole-Class Performance Task, Unit 2: 206, Unit 4: 394

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e. Establish and maintain a formal style.	SE/TE: <i>The Diary of Anne Frank</i> / "Frank Family and World War II Timeline," 201; <i>Maus</i> , 241; "Words Do Not Pay," 312; <i>Flowers for Algernon</i> (video), 388; Whole-Class Performance Task, Unit 2: 206, Unit 4: 394
f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	SE/TE: "The Setting Sun and the Rolling World," 74; <i>The Diary of Anne Frank</i> , Act II, 193; <i>The Diary of Anne Frank</i> / "Frank Family and World War II Timeline," 201; <i>Maus</i> , 241; "Words Do Not Pay," 312; <i>Flowers for Algernon</i> (video), 388; Whole-Class Performance Task, Unit 2: 204; Unit 4: 395
3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	SE/TE: "The Medicine Bag," 26; <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 34–36, 38; Performance-Based Assessment, Unit 1: 83–84
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.	SE/TE: "The Medicine Bag," 26; <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 34–36
b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.	SE/TE: "The Medicine Bag," 26; <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 34–35
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.	SE/TE: "The Medicine Bag," 26; <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 34, 36–37
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.	SE/TE: "The Medicine Bag," 26; <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 34, 38

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e. Provide a conclusion that follows from and reflects on the narrated experiences or events.	SE/TE: "The Medicine Bag," 26; <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 34, 38
Production and Distribution of Writing	
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.)	SE/TE: "Three Cheers for the Nanny State" / "Ban the Ban!" / "Soda's a Problem but...", 295; Whole-Class Performance Task, Unit 1, Unit 2, Unit 3, Unit 4, Unit 5; Performance-Based Assessment, Unit 1: 84, Unit 4: 395
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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 59.)	SE/TE: <i>Follow the Rabbit-Proof Fence</i> , 323; Whole-Class Performance Task, Unit 1: 39, Unit 2: 207, Unit 3: 301, Unit 4: 395, Unit 5: 483
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.	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!", 53; "Sounds of a Glass Armonica," 523; Small-Group Performance Task, Unit 2, 242–243, Unit 4, 426–427; Whole-Class Performance Task, Unit 3: 301
Research to Build and Present Knowledge	
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.	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!", 52; "The Setting Sun and the Rolling World," 74; <i>Maus</i> , 241; "Barrington Irving, Pilot and Educator," 274; "Words Do Not Pay," 312; <i>Follow the Rabbit-Proof Fence</i> , 323; <i>Blue Nines and Red Words</i> , 411; "Sounds of a Glass Armonica," 523
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.	SE/TE: "The Setting Sun and the Rolling World," 74; <i>Maus</i> , 241; "Words Do Not Pay," 312; <i>Blue Nines and Red Words</i> , 411

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9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	SE/TE: “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 294; “Nikola Tesla: The Greatest Inventor of All?” / “The Invention of Everything Else,” 509; Performance-Based Assessment, Unit 3: 336, Unit 4: 434
a. Apply <i>grade 8 Reading standards</i> 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”).	SE/TE: <i>Flowers for Algernon</i> (video), 388; “Uncle Marcos,” 463; Whole-Group Performance Task, Unit 5: 478–479
b. Apply <i>grade 8 Reading standards</i> to literary nonfiction (i.e., “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”).	SE/TE: “Barrington Irving, Pilot and Educator,” 274; “Three Cheers for the Nanny State” / “Ban the Ban!” / “Soda’s a Problem but...”, 294–295
Range of Writing	
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	SE/TE: Whole-Class Performance Task, Unit 2: 202, Unit 4: 390; Performance-Based Assessment, Unit 1: 84, Unit 2: 250, Unit 3: 336, Unit 4: 434

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Speaking and Listening Standards 6-8	
Comprehension and Collaboration	
<p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly.</p>	<p>SE/TE: "Hanging Fire" / "Translating Grandfather's House," 64; <i>The Diary of Anne Frank</i>, Act II, 192; <i>Anne Frank: The Diary of a Young Girl</i>, 221; "Acceptance Speech for the Nobel Peace Prize," 229; "The Moth Presents: Aleeza Kazmi," 327; "The Theory of Multiple Intelligences Infographic," 415; "Retort" / "The People, Yes," 425; "Uncle Marcos," 463; "25 Years Later, Hubble Sees Beyond Troubled Start," 519; "Sounds of a Glass Armonica," 522, 523; Share Your Independent Learning, Unit 1: 82, Unit 2: 248, Unit 3: 334, Unit 4: 432, Unit 5: 530; Small-Group Performance Task, Unit 3: 328, Unit 4: 426-427, Unit 5: 524-525</p>
<p>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.</p>	<p>SE/TE: "Hanging Fire" / "Translating Grandfather's House," 64; <i>The Diary of Anne Frank</i>, Act II, 192; <i>Anne Frank: The Diary of a Young Girl</i>, 221; "Acceptance Speech for the Nobel Peace Prize," 229; "The Moth Presents: Aleeza Kazmi," 327; "The Theory of Multiple Intelligences Infographic," 415; "Retort" / "The People, Yes," 425; "Uncle Marcos," 463; "25 Years Later, Hubble Sees Beyond Troubled Start," 519; "Sounds of a Glass Armonica," 523; Small-Group Performance Task, Unit 3: 328, Unit 4: 426, Unit 5: 524</p>
<p>b. Follow rules for collegial discussions and decision making, track progress toward specific goals and deadlines, and define individual roles as needed.</p>	<p>SE/TE: <i>The Diary of Anne Frank</i>, Act II, 192; "Acceptance Speech for the Nobel Peace Prize," 229; "The Theory of Multiple Intelligences Infographic," 415; "25 Years Later, Hubble Sees Beyond Troubled Start," 519; "Sounds of a Glass Armonica," 523; Small-Group Performance Task, Unit 4: 426, Unit 5: 524; Students will address this standard in Working as a Team features which appear in the Small Group Learning Overview lessons.</p>

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c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.	SE/TE: "Hanging Fire" / "Translating Grandfather's House," 64; <i>Anne Frank: The Diary of a Young Girl</i> , 221; "The Moth Presents: Aleeza Kazmi," 327; "The Theory of Multiple Intelligences Infographic," 415; "Uncle Marcos," 463; "25 Years Later, Hubble Sees Beyond Troubled Start," 519; Small-Group Performance Task, Unit 4: 426, Unit 5: 525; Students will address this standard in Launch Activity features which appear in the Unit Introduction and in Working as a Team features which appear in the Small Group Learning Overview lessons.
d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	SE/TE: "Hanging Fire" / "Translating Grandfather's House," 64; <i>Anne Frank: The Diary of a Young Girl</i> , 221; "The Moth Presents: Aleeza Kazmi," 327; "The Theory of Multiple Intelligences Infographic," 415; "25 Years Later, Hubble Sees Beyond Troubled Start," 519; Small-Group Performance Task, Unit 4: 427, Unit 5: 525; Students will address this standard in <i>Launch Activity</i> features which appear in the Unit Introduction, in Working as a Team features which appear in the Small Group Learning Overview lessons, and <i>Group Discussion Tips</i> which appear throughout the program.
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.	SE/TE: "The Medicine Bag" / "Apache Girl's Rite of Passage," 32; <i>Maus</i> , 240; "The Moth Presents: Aleeza Kazmi," 326–327
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.	SE/TE: "Barrington Irving, Pilot and Educator," 274; "25 Years Later, Hubble Sees Beyond Troubled Start," 519; Small-Group Performance Task, Unit 5: 524; Performance-Based Assessment, Unit 5: 534

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Presentation of Knowledge and Ideas	
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.	SE/TE: “The Medicine Bag,” 26; “You Are the Electric Boogaloo” / “Just Be Yourself!”, 52; <i>The Diary of Anne Frank</i> , Act II, 192; “Barrington Irving, Pilot and Educator,” 274; “To Fly,” 476; Small-Group Performance Task, Unit 1: 76, Unit 2: 243, Unit 3: 329, Unit 4: 427, Unit 5: 525; Performance-Based Assessment, Unit 1: 86, Unit 2: 252, Unit 3: 338, Unit 4: 436, Unit 5: 534
Comprehension and Collaboration	
5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.	SE/TE: “You Are the Electric Boogaloo” / “Just Be Yourself!”, 52; “Retort” / “The People, Yes,” 425; “To Fly,” 476; “Sounds of a Glass Armonica,” 523; Small-Group Performance Task, Unit 1: 76, Unit 2: 243, Unit 4: 426–427; Performance-Based Assessment, Unit 1: 86, Unit 3: 338
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See <i>grade 8 Language Standards 1 and 3</i> on page 59 for specific expectations.)	SE/TE: “The Medicine Bag,” 27; <i>The Diary of Anne Frank</i> , Act II, 192; Barrington Irving, Pilot and Educator,” 275; “To Fly,” 477; Small-Group Performance Task, Unit 2: 243, Unit 4: 427
Language Standards 6–8	
Conventions of Standard English	
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	SE/TE: “The Medicine Bag,” 25; “You Are the Electric Boogaloo” / “Just Be Yourself!”, 52; “The Setting Sun and the Rolling World,” 74; <i>The Diary of Anne Frank</i> , Act I, 154; <i>The Diary of Anne Frank</i> , Act II, 190; “Acceptance Speech for the Nobel Peace Prize,” 228; “Barrington Irving, Pilot and Educator,” 272; “Three Cheers for the Nanny State,” 284; “Words Do Not Pay,” 312; <i>Follow the Rabbit-Proof Fence</i> , 322; “Flowers for Algernon,” 382; <i>Blue Nines and Red Words</i> , 410; “Retort” / “The People, Yes,” 424; “Uncle Marcos,” 460; “The Invention of Everything Else,” 507; Whole-Class Performance Task, Unit 2: 205, Unit 3: 299, Unit 4: 393, Unit 5: 481

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a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.	SE/TE: "Retort" / "The People, Yes," 424; Whole-Class Performance Task, Unit 5: 481
b. Form and use verbs in the active and passive voice.	SE/TE: "The Medicine Bag," 25–26; Whole-Class Performance Task, Unit 4: 393
c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!," 52; "The Setting Sun and the Rolling World," 74
d. Recognize and correct inappropriate shifts in verb voice and mood.*	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!," 52; "The Setting Sun and the Rolling World," 74
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	SE/TE: "Barrington Irving, Pilot and Educator," 272; "Three Cheers for the Nanny State," 284; "Ban the Ban!" / "Soda's a Problem but...," 292; "To Fly," 474; "Nikola Tesla: The Greatest Inventor of All?," 493; "25 Years Later, Hubble Sees Beyond Troubled Start," 518; Whole-Class Performance Task, Unit 2: 205, Unit 3: 299, 301, Unit 5: 481
a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.	SE/TE: <i>The Diary of Anne Frank</i> , Act I 153; "Nikola Tesla: The Greatest Inventor of All?," 493; "25 Years Later, Hubble Sees Beyond Troubled Start," 518
b. Use an ellipsis to indicate an omission.	SE/TE: "25 Years Later, Hubble Sees Beyond Troubled Start," 518; Resources, R64
c. Spell correctly.	SE/TE: "Barrington Irving, Pilot and Educator," 272; "To Fly," 474; Whole-Class Performance Task, Unit 3: 299, 301, Unit 5: 481
Knowledge of Language	
3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.	SE/TE: "The Medicine Bag," 25; <i>The Diary of Anne Frank</i> , Act II, 190; "Ban the Ban!" / "Soda's a Problem but...," 292; "Words Do Not Pay," 312; Whole-Class Performance Task, Unit 2: 205

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<p>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).</p>	<p>SE/TE: "The Medicine Bag," 25–26; "The Setting Sun and the Rolling World," 74; Whole-Class Performance Task, Unit 4: 393</p>
Vocabulary Acquisition and Use	
<p>4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on <i>grade 8 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>SE/TE: "The Medicine Bag," 24; "You Are the Electric Boogaloo" / "Just Be Yourself!," 44, 50; "Hanging Fire" / "Translating Grandfather's House," 54, 62; "The Setting Sun and the Rolling World," 72; <i>The Diary of Anne Frank</i>, Act I, 154; <i>The Diary of Anne Frank</i>, Act II, 190; <i>Anne Frank: The Diary of a Young Girl</i>, 212, 218; "Acceptance Speech for the Nobel Peace Prize," 222, 226; "Barrington Irving, Pilot and Educator," 272; "Three Cheers for the Nanny State," 284; "Ban the Ban!" / "Soda's a Problem but...", 292; "Words Do Not Pay," 306, 310; <i>Follow the Rabbit-Proof Fence</i>, 314; <i>Blue Nines and Red Words</i>, 400; "Retort" / "The People, Yes," 416; "Retort" / "The People, Yes," 422; "Uncle Marcos," 460; "To Fly," 474; "Nikola Tesla: The Greatest Inventor of All?," 491; "The Invention of Everything Else," 505; "25 Years Later, Hubble Sees Beyond Troubled Start," 510, 516</p>
<p>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.</p>	<p>SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!," 44; "Hanging Fire" / "Translating Grandfather's House," 54; <i>Anne Frank: The Diary of a Young Girl</i>, 212; "Words Do Not Pay," 306; "Retort" / "The People, Yes," 416; "25 Years Later, Hubble Sees Beyond Troubled Start," 510</p>

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b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>precede</i> , <i>recede</i> , <i>secede</i>).	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!", 50; "Hanging Fire" / "Translating Grandfather's House," 62; "The Setting Sun and the Rolling World," 72; <i>The Diary of Anne Frank</i> , Act I, 154; <i>The Diary of Anne Frank</i> , Act II, 190; <i>Anne Frank: The Diary of a Young Girl</i> , 218; "Acceptance Speech for the Nobel Peace Prize," 226; "Three Cheers for the Nanny State," 284; "Ban the Ban!" / "Soda's a Problem but...", 292; "Flowers for Algernon," 382; "Uncle Marcos," 460; "To Fly," 474; "25 Years Later, Hubble Sees Beyond Troubled Start," 516
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.	SE/TE: "The Medicine Bag," 24; "You Are the Electric Boogaloo" / "Just Be Yourself!", 50; "The Setting Sun and the Rolling World," 72; <i>The Diary of Anne Frank</i> , Act II, 190; "Acceptance Speech for the Nobel Peace Prize," 222; <i>Follow the Rabbit-Proof Fence</i> , 314; "Retort" / "The People, Yes," 422; "Nikola Tesla: The Greatest Inventor of All?", 491; "25 Years Later, Hubble Sees Beyond Troubled Start," 516
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).	SE/TE: "The Medicine Bag," 24; <i>The Diary of Anne Frank</i> , Act I, 154; <i>The Diary of Anne Frank</i> , Act II, 190; <i>Anne Frank: The Diary of a Young Girl</i> , 218; "Acceptance Speech for the Nobel Peace Prize," 222; "Three Cheers for the Nanny State," 284; "Words Do Not Pay," 306
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!", 50; "The Setting Sun and the Rolling World," 66; <i>The Diary of Anne Frank</i> , Act I, 154; "Barrington Irving, Pilot and Educator," 272; "Three Cheers for the Nanny State," 284; "Ban the Ban!" / "Soda's a Problem but...", 292; "Words Do Not Pay," 310; <i>Follow the Rabbit-Proof Fence</i> , 320; "Flowers for Algernon," 382; "Retort" / "The People, Yes," 422; "Nikola Tesla: The Greatest Inventor of All?", 488; "The Invention of Everything Else," 494, 505-506

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a. Interpret figures of speech (e.g. verbal irony, puns) in context.	SE/TE: "To Fly," 472; "The Invention of Everything Else," 506; Resources R45–46
b. Use the relationship between particular words to better understand each of the words.	SE/TE: "The Setting Sun and the Rolling World," 66; <i>The Diary of Anne Frank</i> , Act I, 154; "Barrington Irving, Pilot and Educator," 272; "Three Cheers for the Nanny State," 284; "Ban the Ban!" / "Soda's a Problem but...", 292; "Retort" / "The People, Yes," 422; "Nikola Tesla: The Greatest Inventor of All?", 488
c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>bullheaded</i> , <i>willful</i> , <i>firm</i> , <i>persistent</i> , <i>resolute</i>).	SE/TE: "You Are the Electric Boogaloo" / "Just Be Yourself!", 50; "Words Do Not Pay," 310; "The Invention of Everything Else," 494, 505
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.	SE/TE: Unit Goals, Unit 1: 4, Unit 2: 90, Unit 3: 256, Unit 4: 342, Unit 5: 440; "Apache Girl's Rite of Passage," 28; <i>Maus</i> , 230, 240; "The Moth Presents: Aleeza Kazmi," 324; "Flowers for Algernon," 382; "The Theory of Multiple Intelligences Infographic," 412; "Nikola Tesla: The Greatest Inventor of All?", 488; "Sounds of a Glass Armonica," 520